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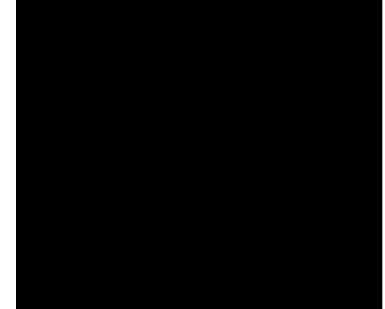




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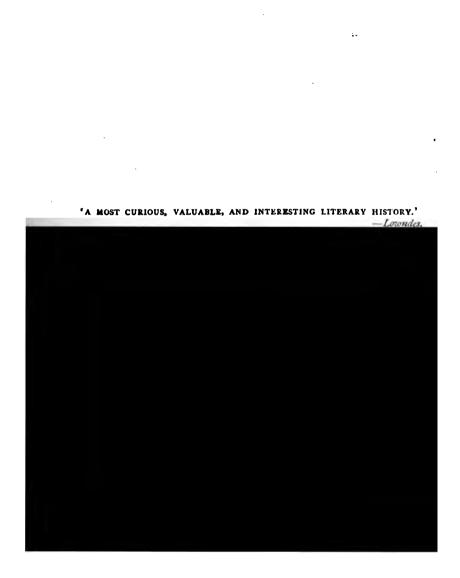


THE

HISTORY OF ENGLISH POETRY.

BY

THOMAS WARTON, B.D.,
POET LAUREATE.



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THE

HISTORY

OF

ENGLISH POETRY,

FROM THE

ELEVENTH TO THE SEVENTEENTH CENTURY.

ву

THOMAS WARTON, B.D.,

POET LAUREATE,

FELLOW OF TRINITY COLLEGE, OXFORD, AND OF THE SOCIETY OF ANTIQUARIES, AND
LATE PROFESSOR OF PORTRY IN THE UNIVERSITY OF OXFORD.

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EXTRACT FROM PREFACE.

"...To develope the dawnings of genius, and to pursue the progress of our national poetry, from a rude origin and obscure beginnings to its perfection in a polished age must prove interesting, instructive, and be productive of entertainment and utility...The object being to faithfully record the features of the time, and preserve the picturesque representations of manners...I have chose to note but the history of our poetry in a chronological series, and often to deviate into incidental digressions to notice the contemporaneous poetry of other nations...My performance exhibits without transposition the gradual improvement of our poetry to the time that it uniformly represents the progression of our language. In the earlier sections of the work are numerous estations extracted from ancient MSS. never before printed, and which may illustrate the darker periods of the history of our poetry.'

T. W.

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OF ENGLISH POET

HOMAS WHARTON,

SECT. I.

THE Saxon language spoken in England, is distinguished by three several epochs, and may therefore be divided into three dialects. The first of these is that which the Saxons used, from their entrance into this island, till the irruption of the Danes, for the space of 330 years1, This has been called the British Saxon; and no monument of it remains, except a small metrical fragment of the genuine Cædmon, inserted in Alfred's version of the Venerable Bede's ecclesiastical history2, The second is the danish Saxon, which prevailed from the Danish to the Norman invasion, A.D. 1066; and of which many considerable specimens, both in verse 2 and prose, are still preserved: particularly, two literal versions of the four gospels, and the spurious Cardmon's beautiful poetical paraphrase of the Book of Genesis, and the prophet Daniel. The third may be properly styled the Norman Saxon; which began about the time of the Norman accession, and continued beyond the reign of Henry the second. He died 1189.

The last of these three dialects, with which these annals of English Poetry commence, formed a language extremely barbarous, irregular, and intractable; and consequently promises no very striking speci-

The Sames came into England A.D. 450.

Lie iv. 189, 24. Some have improperly referred to this dialect the Harmony of the a Gostera, in the Coston library: the style of which approaches in purity and antiquity to a fine Cornex Argenties. It is Frankish. See Erit. Mus. MSS. Cotton. C.A.C., membran. octawa. This book is improped to have belonged to king Cannte. Eight by Blum mayed historical pictures are bound up with it, evidently taken from another manifer, but probably of the age of bling Stephen.

See Hicker. These Ling Vert. Sept. P. i cap. xxi. pag. 177. And Procht fol. xiv. 187. Michelland of the Book of the Proches of Proches of the Proches of the Proches of the Proches of Proches of the Proches of the Proches of the Proches of the Proches of Proches of the Proches of Proches of the Proches of Proches of Proches of the Proches of the Proches of Proches of

I logulph. Hist. p. 62. sub. ann. 1043.

I But there is a precept in Saxon from William the first, to the sheriff of Somersetshire Hickes. Thes. i. par. i. pag. 106. See also Pracfat. ibid. p. xv.

The Normans, who practiced every specious expedient to plunder the monks, demanded a sight of the written evidences of the lands. The monks well knew, that it would have been useless or impolitie to have produced these evidences or charters, in the original Saxon; as the Normans not only did not understand, but would have received with contempt, instruments written in that language. Therefore the monks were compelled to the pious fraud of forging them in Latin, and great numbers of these forged Latin charters, till lately supposed original, are still extant. See Spelman, in Not, ad Concil. Anglic. p. 125. Stillingfl. Orig. Eccles. Britann p. 14. Marsham Pratat, ad Dugd. Monast. And Wharton, Angl. Sacr. vol. ii. Prafate, pi. in it. v. See also Ingulph.p. 512. Launoy and Mabilion have treated this subject with great learning and penetration.

**See Brotagic Curon. p. 1026. Abb. Rieval. p. 339.

could understand the characters. (Ingulph, p. 98, ann, 1991.) In the year 1095, Wolstan, bishop of Worcester, was deposed by the arbitrary Normans: it was objected against him, that he was 'a superannuated English idiot, who could not speak French.' (Matt. Paris, sub, ann.) It is true, that in some of the monasteries, particularly at Croyland and Tavistock, founded by Saxon princes, there were regular preceptors in the Saxon language; but this institution was suffered to remain after the conquest, as a matter only of interest and necessity. The religious could not otherwise have understood their original charters. William's successor, Henry the first, gave an instrument of confirmation to William archbishop of Canterbury, which was written in the Saxon language and letter.1 Yet this is almost a single example. That monarch's motive was perhaps political; and he seems to have practised this expedient with a view of obliging his queen, who was of Saxon lineage; or with a design of flattering his English subjects, and of securing his title already strengthened by a Saxon match, in consequence of so specious and popular an artifice. It was a common and indeed a very natural practice, for the transcribers of Saxon books, to change the Saxon orthography for the Norman, and to substitute in the place of the original Saxon, Norman words and phrases. A remarkable instance of this liberty, which sometimes perplexes and misleads the critics in Anglo-Saxon literature, appears in a voluminous collection of Saxon homilies, preserved in the Bodleian library, and written about the time of Henry II.2 It was with the Saxon characters, as with the signature of the cross in public deeds; which were changed into the Norman mode of seals and subscriptions.3 The Saxon was probably spoken in the country, yet not without various adulterations from the French: the courtly language was French, yet perhaps with some vestiges of the vernacular Saxon. But the nobles, in the reign of Henry II, constantly sent their children into France, lest they should contract habits of barbarism in their speech, which could not have been avoided in an English education.4 Robert Holcot, a learned Dominican friar, confesses, that in the beginning of the reign of Edward III, there was no institution of children in the old English : he complains, that they first learned the French, and from the French the Latin language. This he observes to have been a practice introduced by the Conqueror, and to have remained ever since. There is a curious passage relating to this subject in Trevisa's translation of

** H. Waston, Auctar, Histor, Dogmat, p. 388. Mabillon is mistaken in asserting, that the same say of wriling was entirely abolished in England at the time of the Norman conquest. Its Englands p. 32. The French antiquaries are found of this notion. There are Saxon dearers in Hesbert Losiogae's charter for founding the church of Norwich. Temp. Will Ruf. 2012. Lambarde's Dinkon, V. Norwicht. Hickes, Thesaur, i. Par. i. p. 149. Fredat. 2014. An intermistance of the Saxon character is common in English and Latin manuscripts, after the reign of Edward III; but of a few types only.

2 MIN. Rose, N.E. F. 4, 12. Cod. membran. fol.

2 Yea some Normann charters have the cross.

3 Geren. Tulbur, de Ohio Imperial. MNN. Bubl. Bodt. lib. iii. See du Cheme, iii. p. 303.

4 Loc. as Libr. Sepient. Lect. ii. Paris. 1318. 410.

Hygden's Polychronicon¹. 'Children in scole, agenst the usage and manir of all other nations, beeth compelled for to leve hire owne ' langage, and for to construe hir lessons and hire thynges in Frenche; ' and so they haveth sethe Normans came first into Engelond. gentilmen children beeth taught to speke Frensche, from the tyme ' that they bith rokked in here cradell, and kunneth speke and play ' with a childes broche: and uplondissche [country]men will likne him-' self to gentylmen, and fondeth [delights, tries] with greet besynesse, ' for to speke Frensche to be told of. This manner was moche used to ' for first deth [time] and is sith some dele changed. For John Corne-' waile a maister of grammer, changed the lore in grammer scole, and ' construction of Frensche into Englische: and Richard Pencriche ' lernede the manere techynge of him as other men of Pencriche. ' that now, the yere of oure Lorde 1385, and of the seconde Kyng ' Richard after the conquest nyne, and [in] alle the grammere scoles of ' Engelond children lereth Frensche and constructh, and lerneth an ' Englische, &c.' About the same time, or rather before, the students of our universities, were ordered to converse in French or Latin2. The latter was much affected by the Normans. All the Norman accompts were in Latin. The plan of the royal revenue-rolls, now called the pipe-rolls, were of their construction, and in that language.

'Among the Records of the Tower, a great revenue-roll, on many

crees, in the true Norman spirit, that all such pleas and proceedings should be enrolled in Latin1. Yet this change did not restore either the Saxon alphabet or language. It abolished a token of subjection and disgrace; and in some degree, contributed to prevent further French innovations in the language then used, which yet remained in a compound state, and retained a considerable mixture of foreign phraseology. In the mean time, it must be remembered, that this corruption of the Saxon was not only owing to the admission of new words, occasioned by the new alliance, but to changes of its own forms and

terminations, arising from reasons we cannot explain2.

Among the manuscripts of Digby in the Bodleian library at Oxford, we find a religious or moral ode, consisting of 191 stanzas, which the learned Hickes places just after the conquest³: but as it contains few Norman terms, I am inclined to think it of rather higher antiquity. In deference however to so great an authority, I am obliged to mention it here; and especially as it exhibits a regular lyric strophe of four lines, the second and fourth of which rhyme together. Although these four lines may be perhaps resolved into two Alexandrines; a measure concerning which more will be said hereafter, and of which it will be sufficient to remark at present, that it appears to have been used very early. For I cannot recollect any strophes of this sort in the elder Runic or Saxon poetry; nor in any of the old Frankish poems, particularly of Otfrid a monk of Weissenburgh, who turned the evangelical history into Frankish verse about the ninth century, and has left several hymns in that languages, of Stricker who celebrated the atchievements of Charlemagnes, and of the anonymous author of the metrical life of Anno, archbishop of Cologne. The following stanza is a specimen : [St. xiv.]

Sende God biforen him man The while he may to hevene, For betere is on elmesse biforen Thanne ben after sevene.6

For betere is on elmesse biforen Thanne ben after sevene.

Edward III, many of our lawyers composed their tracts in French, and reports and some active made in that language. Fortexcut, de Land, Leg. Angl. cap. xiviii.

Pulton's Scatur, 36 Edw. iii. This was n.D. 1363. The first English instrument in kymer is dused 1368. Ford, vii. p. 526.

This subject will be further illustrated in the next section.

Ling. Vert. Thes. Part i. p. 222. There is another copy not mentioned by Hickes, in Jesus Colling Energy at Oxford, MSS 85, 10ft, citat. This is entitled, Tractatus quidom in Anglias. The Digby manuscript has no title.

Petr. Lambec Comment. de Ribl. Carsar Vindebon, pag. 418, 457.

Petr. Lambec will supp. lin. iii. cap. 5. There is a circumstance belonging to the ancient Trackatus verification, which, as it greatly illustrates the subject of alliteration, deserves source been. Orificial dedication of his Evangelical history to Lewis the first, king of the states of the colline of the state of the letters of the itter of the dedication respectively, and the word of the last line of every tetrastic. Flacus lilyricus published the work of Orificial at Basle, 157. But I think it has been since more correctly printed by Holannes Schilterus. It was written about the year 830. Offrid was the disciple of Rhabanus Harres.

Deve goo bigopen him man, pe hbile he mai 20 heuene For betene if on elmerre bisonen Danne ben arten reuene. This is perhaps the true reading, from the Triaity manuscript at Cambridge, written about the reign of Henry II. or Richard I. Cod. membran. 8vo. Tractat. I. See Abr. Wholee. Eccles. Hat. Bed. p. vz. rr4. 6 MSS. Digb. A. 4. membran. That is, 'Let a man send his good works before him to heaven while he can: for one alms-giving before death is of more value than seven afterwards.' The verses perhaps might have been thus written as two Alexandrines.

> Send God biforen him man the while he may to hevene, For betere is on almesse biforen, than ben after sevene.1

Yet alternate rhyming, applied without regularity, and as rhymes accidentally presented themselves, was not uncommon in our early

poetry, as will appear from other examples.

Hickes has printed a satire on the monastic profession; which clearly exemplifies the Saxon adulterated by the Norman, and was evidently written soon after the conquest, at least before the reign of Henry II. The poet begins with describing the land of indolence or luxury.

Fur in see, bi west Spaynge, Ther nis lond under hevenriche2 Thoy paradis bi miri³ and brigt What is there in paradis Thoy there be joy4, and gret dute5, There nis met, bot frute. There nis halle, bure6, no bench;

Is a lond ihote Cokaygne: Of wel of godnis hit iliche. Cokaygn is of fairir sigt. Bot grass, and flure, and greneris? But watir manisthurst to quench, &c.

In the following lines there is a vein of satirical imagination and some talent at description. The luxury of the monks is represented under the idea of a monastery constructed of various kinds of delicious and costly viands.

There is a wel fair abben, Ther beth boures and halles: Of fleis of fisse, and a rich met,

Of white monkes and of grei, All of pasteus beth the walles The likefullist that man mai et. Fluren cakes beth the schingles7 alle,

Of church, cloister, bours, and halle. The pinnes⁸ beth fat podinges Ther is a cloyster fair and ligt, The pilers of that closter alle With harlas and capital In the praer is a tree The rote is gingeur and galingale, Trie maces beth the flure, The frute gilofre of gode smakke, There beth iiii williso in the abbei Of baume and eke piement10, Of thai stremis al the molde, Ther is saphir, and uniune,

Richmet to princes and to kinges .-Brod and lang of sembli sigt. Beth iturned of cristale, Of grene jaspe and red coral. Swithe likeful for to se, The siouns beth al sedwale. The rind canel of swete odure: Of cucubes ther nis no lakke. Of tracle and halwei, Ever ernend11 to rigt rent11; Stonis pretiuse13 and golde, Carbuncle and astiune.

¹ As I recollect, the whole poem is thus exhibited in the Trinity manuscript.
2 Heaven. Sax.
3 Merry, chearful. 'Although Paradise is chearful and bright, Cokayne is a much more beautiful place.
4 101. Orig. 5 Pleasure.
6 Buttery.
7 Shingles. 'The titles, or covering of the house, are of rich cakes.'
8 Fountains.
10 This word will be explained at large hereafter.
11 Ranning. Sax.
12 Course. Sax.
13 The Arabian Philosophy imported into Europe, was full of the doctrine of precious stones.

Smaragde, lugre, and prassiune, Beril, onyx, toposiune Amethiste and crisolite, Ther beth birddes mani and fale Chalandre, and wodwale, That stinteth never bi her migt

Calcedun and epetite! Throstill, thruisse, and nigtingale, And othir briddes without tale, Miri to sing dai and night. [Nonnulla desunt.]

Vite I do yow mo to witte, The gees irostid on the spitte, Fleey to that abbai, god hit wot, And gredith2, gees al hote al hote, &c.

Our author then makes a pertinent transition to a convent of nuns; which he supposes to be very commodiously situated at no great distance, and in the same fortunate region of indolence, ease, and affluence.

An other abbai is ther bi Up a river of swet milk When the summeris dai is hote, And doth ham forth in that river Whan hi beth fur from the abbei The yung monkes that hi seeth And comith to the nunnes anon, And snellich3 berith forth har prei And techith the nonnes an oreisun

For soth a gret nunnerie; Whar is plente grete of silk. The yung nunnes takith a bote, Both with oris and with stere: Hi makith him nakid for to plei, And leith dune in to the brimme And doth him sleilich for to swimme; Hi doth ham up and forth hi fleeth, And euch monk him takith on, To the mochill grei abbeit, With jambleus up and dung,

This poem was designed to be sung at public festivals : a practice, of which many instances occur in this work; and concerning which it

Our old poets are never so happy as when they can get into a catalogue of things or names.

Observat on the Fairy Queen.

Ouick, quickly. Gallo-Franc.

To the great Abbey of Grey Monks.

Lascivious motions. Gambols. Fri-Gambiller.

Hickes. Thesaur. I. Part i. p. 331. seq. "The secular indulgences, particularly the luxury, of a female convent, are intended to be represented in the following passage of an antient poets. Called A Disputation bytwene a crystene mon and a Yeu, written before the year ago. MS. Vernon, fol. 301.

MS. Vernon, fol. 301.

Till a Nonneri thei came,
Ther was many a derworthe dame!
Squimres³ in vehe syde,
Har schul we longe⁴ abyde,
These so the's spekethe he
And biddeth that he welcum ht
Ther was bords³ i clothed clene
Seppell a wasscheni³; i wene,
Riche metes was forth brouht.
The crisien more wolde noult.
Ther was wyn ful clere
And other drykes that weore dere,
Stitche wes schewed him bi
And purped ham do gladiy,
Bi the bordes up thei stode, &c.

But I knowe not the name; In dyapre dere³:
In the wones⁴ so wyde;
Auntres⁶ to heare.
Til a ladi so fre,
'Sire Water my feere³.
With schrefe clothes and schene,
And wente to the sete:
To all men that goals thoubt. To all men that gode thouht: Drynke nor etc.

In mony a feir masere¹³,
In coups¹⁴ ful gret:
Murthbe and munstralsy¹⁵,
With ryal rechet¹⁸.

As appears from this line. 'Lordinges gode and hende,' &c. It is in MSS, More, Cantalang, 744 f. r.

Dear worthy, Diaper fine, Squires, Attendanta, Rooms, Apartments, Shall we long, Adventurea, Swiftly, Immediately, My Companion, My Love, He is called afterwards, Sire (Sir) Walter of Berwick. Table 10 Sheer. Clean. H Or Stitle, Le often, 12 Washed, 13 Marer, Great cup. Afterwards there was sport and ministrelsy.

e Recept Reception. But see Chaucer's Ross, R. v. 6209. Him, woulde I comfort

may be sufficient to remark at present, that a JOCULATOR or bard, was an officer belonging to the court of William the Conqueror.1

Another Norman Saxon poem cited by the same industrious antiquary, is entitled The Life of Saint Margaret. The structure of its verification considerably differs from that in the last-mentioned piece, and is like the French Alexandrines. But I am of opinion, that a pause, or division was intended in the middle of every verse; and in this respect, its verification resembles also that of Albion's England, or Drayton's Polyolbion, which was a species very common about the reign of queen Elizabeth². The rhymes are also continued to every fourth line. It appears to have been written about the time of the crusades. It begins thus:

Olde ant³ yonge I priet⁴ ou, our folies for to lete,
Thinketh on god that yef ou wite, our sunnes to bete.
Here I mai tellen ou, wit wordes faire and swete,
The vie⁵ of one maiden was hoten⁶ Margarete.
Hire fader wes a patriac, as ic ou tellen may,
In Auntioge wif eches⁷ I in the false lay,
Deves godes⁸ ant dombe, he servid nit and day,
So deden mony othere that singeth welaway.
Theodosius was in nome, on Criste ne levede he noutt,
He levede on the false godes, that weren with honden wroutt.
Tho that child sculde cristine ben it com well in thoutt,

This piece was printed by Hickes from a manuscript in Trinity college library at Cambridge. It seems to belong to the manuscript metrical LIVES OF THE SAINTS1, which form a very considerable volume, and were probably translated or paraphrased from Latin or French prose into English rhyme before the year 12002. We are sure that they were written after the year 1169, as they contain the LIFE of St. Thomas of Becket3. In the Bodleian library are three MSS. copies of these LIVES OF THE SAINTS', in which the LIVE of St. the heat of hell; may there be a corner in god's golden Eden for him who turned this book

the heat of hell; may there be a corner in god's golden Eden for him who turned this book."

The same that are mentioned by Hearne, from a MSS, of Ralph Sheldon. Hearne's Petr Largt, p. 421. 607. 608. 600. 611. 628. 670. St. Winifred's Life is printed from the same collection by bishop Fleetwood, in his Life and Mitacles of S. Winifred, p. 108. cd. 1713.

It is in fast a metrical history of the festivals of the whole year. The life of the respective Sahn in described under every Saint's day, and the institutions of some sandays, and feasts are taking shiri rise from saints, are explained, on the plan of the Legenda Auraa, written by Jacobus de Veragine, archbishop of Genoa, about the year 1290, from which Caxton, through the medium of a Franch version entitled Legenda Doree, translated his Golden Legenda. The Festival, or Festival, printed by Wynkin de Worde, is a book of the same sort, yet with humilies intermixed. MSS, Marl. 2247. fol. and 2371. 4to. and 2301. 4to. and 2302. 4to. and 2502. 4to.

Administration of the state of

Old and younge I preye you your folyis for to lete, &c.

I must add here, that in the Harleian library, a few Lives, from the same collection of Lives of the Saints, occur, MSS, 2250, 23, 5, 72, b, seq. chart. fol. Also ib. 19, 5, 48. These Lives are

Fresch thymes, ik. 223, 5 t. 'Tur Lives or The Saints in verse, in Bennet library,

can the east yelon and translation of Becket, Nus. clav. This MSS, is supposed to be

did to read of Henry II. But in that case, Becket's translation, which did not happen till

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the read of Lives of Henry II. But in that case, Becket's Translation of Henry II. The read of the Beanet MSS, pag. 217, Cantab. 2777, 4to. There is a MSS, of these Lives in

Their residue, library at Oxford, but it has not the Life of Becket. MSS. Now, Lvii. In

Propose 16. The writing is about the 14th century. I will transcribe a few lines from the

Live of St. Cartineer, Lab.

Seind Cathberd was ybore here in Engelonde,

God dude for him meracic, as see scholleth understonde,

And well may child he was, in his eigitethe zere,

Wit children he pleyde atte balle, that his felawes were:

That come go a lice childe, it thout thre are old,

A swete creature and a fayr, yt was myld and boild:

To the 2001 Cuthberd he zede, sene brother he sede,

Ne peach not such ydell same for it ne oute nort be thy dede;

Margaret constantly occurs; but it is not always exactly the same with this printed by Hickes. And on the whole, the Bodleian Lives seem inferior in point of antiquity. I will here give some extracts never yet printed.

From the LIFE of Saint Swithin.

Seint Swythan the confessour was her of Engelonde,
Bisyde Wynchestre he was ibore, as ich undirstonde;
Bi the kynges dei Egbert this goode was ibore,
That tho was kyng of Engelonde, and somedele eke bifore;
The eihtethe he was that com aftur Kinewolfe the kynge,
That seynt Berin dude to cristendome in Engelonde furst brynge?
Seynt Austen hedde bifore to cristendom i brouht
Athelbryt the goode kynge as al the londe nouht.

Athelbryt the goode kynge as al the londe nouht.
Al setthe ht was that seynt Berin her bi west wende,
And tornede the kynge Kinewolfe as vr lorde grace sende:
So that Egbert was kyng tho that Swythan was bore
The eighth was Kinewolfe that so long was bifore, &c.
Seynt Swythan his bushopricke to al goodnesse drough
The towne also of Wynchestre he amended inough,

Seint Cuthberd ne tok no zeme to the childis rede
And pleyde forth with his felawes, al so they him bede.
Tho this zonge child y see that he his red forsok,
A doun he fel to grounde, and gret del to him to tok,
It by gan to wepe sore, and his honden wrynge,
This children hadde alle del of him, and bysened hare pleyinge.
As that they coulle by gladede him, sore he gan so siche.

Ffor he lette the stronge bruge withoute the toune arere And fond therto lym and ston and the workmen that ther were¹.

From the LIFE of Saint Wolstan. Seynt Wolston bysscop of Wirceter was then in Ingelonde. Swithe holyman was all his lyf as ich onderstonde: The while he was a yonge childe good lyf hi ladde ynow, Whenne other children orne play toward cherche hi drow. Seint Edward was tho vr kyng, that now in hevene is, And the bisscoppe of Wircester Brytthege is hette I wis, &c. Bisscop hym made the holi man seynt Edward vre kynge And undirfonge his dignitie, and tok hym cros and ringe. His bushopreke he wust wel, and eke his priorie, And forcede him to serve wel god and Seinte Marie. Ffour zer he hedde bisscop ibeo and not folliche fyve Tho seynt Edward the holi kyng went out of this lyve. To gret reuge to al Engelonde, so welaway the stounde, Ffor strong men that come sithin and broughte Engelonde to grounde. Harald was sithen kynge with tresun, alas! The crowne he bare of England which while hit was. As William bastard that was the duyk of Normaundye Thouhte to winne Engelonde thorusg strength and felonye: He lette hym greith foulke inouh and gret power with him nom, With gret strengthe in the see he him dude and to Engelonde com: He lette ordayne his ost wel and his baner up arerede, And destruyed all that he fond and that londe sore aferde. Harald hereof tell kynge of Engelonde He let garke fast his oste agen hym for to stonde: His baronage of Engelonde redi was ful sone The kyng to helpe and eke himself as riht was to done. The warre was then in Engelonde dolefull and strong inouh And heore either of otheres man al to grounde slouh: The Normans and this Englisch men deiy of batayle nom There as the abbeye is of the batayle a day togedre com, To grounde thei smit and slowe also, as god yaf the cas, William Bastard was above and Harald bi neothe was2.

From the LIFE of Saint Christopher.

Seynt Cristofre was a Sarazin in the londe of Canaan,
In no stud by him daye mi fond non so strong a man:

Ffour and twenti feete he was longe, and thikk and brod inouh,
Such a mon but he weore stronge methinketh hit weore wouh:

A la cuntre where he was for him wolde fleo,
Therfore hym ythoughte that no man ageynst him sculde beo.
He seide he wolde with no man beo but with on that were,
Hext lord of all men and undir hym non othir were.

Afterwards he is taken into the service of a king.

—Cristofre hym served longe;

The kynge loved melodye much of fithele and of songe: So that his jogeler on a dai biforen him gon to pleye faste,

24 33 MS, Vernon. 2 MS, Venon, fol. 76, h. 2 MSS, Harl, in supr. fol. 101. b. 4 Fiddle. Seint Unitedre was Sararin in \$6 bond of Canaan. In no stude bi his days not found me so strong a man Your and tornsi fer he was long and hicke and bred y-noug, &c.

And in a tyme he nemped in his song the devil atte laste: Anon so the kynge that I herde he blessed him anon, &c.1

From the LIFE of Saint Patrick.

Seyn Pateryk com thoru godes grace to preche in Irelonde, To teche men ther ryt believe Jehu Cryste to understonde: So ful of wormes that londe he founde that no man ni myghte gon, In som stede for wormes that he nas wenemyd anon; Seynt Pateryk bade our lorde Cryst that the londe delyvered were, Of thilke foul wormis that none ne com there².

From the LIFE of Saint Thomas of Becket.

Ther was Gilbert Thomas fadir name the trewe man and gode He lyved God and holi cherche setthe he witte ondirstode³. The cros to the holi cherche in his zouthe he nom, . . . myd on Rychard that was his mon to Jerlem com. Ther hy dede here pylgrimage in holi stedes faste So that among Sarazyns hy wer nom at laste, &c.⁴

This legend of St. Thomas of Becket is exactly in the style of all the others; and as Becket was martyred in the latter part of the reign of Henry II. from historical evidence, and as, from various internal marks, the language of these legends cannot be older than the twelfth century, I think we may fairly pronounce the LIVES OF THE SAINTS to have been written about the reign of Richard the first⁵.

These metrical parratives of christian faith and perseverance seem

was also sung to the harp by the minstrels on sundays, instead of the

romantic subjects usual at public entertainments1.

In that part of Vernon's MSS, intitled SOULEHELE, we have a translation of the Old and New Testament into verse; which I believe to have been made before the year 1200. The reader will observe the fondness of our ancestors for the Alexandrine: at least, I find the lines arranged in that measure.

Oure ladi and hire suster stoden under the roode, And seint John and Marie Magdaleyn with wel fori moode: Vr ladi bi heold hire swete son i brouht in gret pyne, Ffor monnes gultes nouthen her and nothing for myne. Marie-weop wel fore and bitter teres leet, The teres fullen uppon the ston down at hire feet. Alas, my son, for serwe wel off seide heo Nabbe iche bote the one that hongust on the treo; So ful icham of serwe, as any wommon may beo, That ischal my deore child in all this pyne iseo: How schal I sone deore, how hast i yougt liven withouten the, Nusti nevere of serve nougt sone, what seyst you me? Then spake | hesus wordus gode to his modur dere, Ther he heng uppon the roode here I the take a fere, That trewliche schal serve ye, thin own cosin Jon, The while that you alyve bee among all thi fon: Ich the hote Jon, he seide, you wite hire both day and niht That the Gywes hire fon ne don hire non un riht. Seint John in the stude vr ladi in to the temple nom God to serven he hire dude sone so he thider come, Hole and seeke heo duden good that hes founden thore Heo hire serveden to hond ane foot, the lass and eke the more. The pure folke feire heo fedde there, heo sege that hit was neode And the seke heo brougte to bedde and met and drinke gon heom beode. Wy at heore milite yong and olde hire loveden bothe syke and fer As hit was riht for alle and summe to hire servise hedden mester. Jon hire was a trew feer, and nolde nougt from hire go, He lokid hire as his ladi deore and what heo wolde hit was i do. Now blowith this newe fruyt that lat bi gon to springe, That to his kuynd heritage monkunne schal bringe, This new fruyt of whom I speke is vre cristendome, That late was on erthe isow and latir furth hit com, So hard and luthur was the lond of whom hit scholde springe

Some of these religious poems contain the usual address of the minstrel to the company. As a poem of our Saviour's descent into hell, and his discourse there with Sathanas the porter.

Adam, Eve. Abraham, &c. MSS, thick f. 57.

Alle herkennesh to me now,
Of Jhem and of Sathan,

As trif wolle y tellen ou:
Tho Jhess was to hell y-gan.

there proofs will occur occasionally:

a I collect from the following poem, MS, Vernon, fol. 229.

v Valents of Sepat Peal twee he was raise into Paraciye.

Lamoneth leadyuges leof and dere,

The Senday a slay hit is

More in that fike day

Then any odure, &c.

22 POETICAL BIBLICAL HISTORY FROM GENESIS AND EXODUS.

That wel unnethe eny rote men mougte thereon bring, God hi was the gardener, 2 &c.

In the archiepiscopal library at Lambeth, among other Norman-Saxon homilies in prose, there is a homily or exhortation on the Lord's prayer in verse: which, as it was evidently transcribed rather before the reign of Richard the first, we may place with some degree of certainty before the year 1185.

Vre feder that in hevene is

Weo moten to theos weordes iseen

That to live and to saule gode been.

That weo been swa his sunes iborene

That weo been swa his sunes iborene.

That he bee feder and we him icorene.

That we don alle his ibeden Lauerde God we biddeth thus That we soule beo to the icore Dole us to biwepen we sunne And his wille for to reden, &c.
Mid edmode heorte gif hit us.
Noht for the flesce for lore.
That we ne sternen noht therunne

And gif us, lauerd, that ilke gifte

Thet we hes ibeten thurh holie scrifte. AMEN².

In the valuable library of Corpus Christi college in Cambridge, is a sort of poetical biblical history, extracted from the books of Genesis and Exodus. It was probably composed about the reign of Henry II. or Richard I. But I am chiefly induced to cite this piece, as it proves the excessive attachment of our earliest poets to rhyme: they were fond of multiplying the same final sound to the most tedious mono-

Particularly in the ode of Egill cited above, entitled Egill's Ransom. In the Cotton library a poem is preserved of the same age, on the subjects of death, judgment, and hell torments, where the rhymes are singular, and deserve our attention.

Non mai longe lives wene Ac ofte him lieth the wrench.

Feir weither turneth ofte into reine And thunderliche hit maketh his blench,

Tharfore mon thu the biwenche At schal falewi thi grene. Weilawei! nis kin ne quene

That ne schal drincke of deathes drench, Thine sunne thu aquench. Mon er thu falle of thi bench

To the same period of our poetry, I refer a version of St. Jerom's French psalter, which occurs in the library of Corpus Christi college at Cambridge. The hundredth psalm is thus translated.

Mirthes to god al erthe that es In go yhe ai in his siht,

Whites that louerd god is he thus

He us made and our self noht us, His folk and shep of his fode:
In schrift his worches belive,
In ympnes to him yhe schrive.

Serves to louerd in faines,

Heryhes his name for louerde is hende, In all his merci do in strende and strande2.

In the Bodleian library there is a translation of the psalms, which much resembles in style and measure this just mentioned. If not the same, it is of equal antiquity. The handwriting is of the age of Edward II.: certainly not later than his successor. It also contains the Nicene creed , and some church hymns, versified: but it is mutilated and imperfect. The nineteenth psalm runs thus.

Hevenes tellen godes blis And wolken shewes hond werk his And wisdom shewes niht to niht, Dal to dai word rise riht,

Of whilke that noht is herde thar steven, In al the world out yhode thar corde And in ende of erthe of tham the worde. . . . funne he sette his telde to stande

And b, bridegroome a, he als of his lourd commande;

He gladen als den to renne the wai Ffrem heighist heven hei outcoming ai,

And his gairenning tilheht fete, Ne is qwilke mai him from his hete. Lash of loverd unwenned isse, Turnand saules in to blisse: Witness of lourd is ever true Wisdom servand to littell newe:

Lourd's ribtwisnesse ribt hertes famand, But of lourd is liht eghen sighand,

Domes of love ful sori sothe are ai Drede of lourde hit heli es Rihted in thamsalve are thai,

¹ E24, Cotton, MSS, Calin, A. ix.—vi. f. 243.

20. 6. Cod. membr. 400.

3 Hickes has printed a metrical version of the creed of St. Athanasius. To whom, to avoid profits and classifier specimens already printed, I refer the reader. Thesair, P. i. p. 233.

1 believe it to be of the age of Henry II.

24 PSALMS IN ANCIENT METRE.—THE NIGHTINGALE AND OWL.

More to be beyorned over golde Wel swetter to mannes wombe

Or ston derwurthi that is holde: Ovir honi and to kombe1.

This is the beginning of the eighteenth psalm.

I sal love the Lourd of blisse And in mine Lourd festnes min esse.

And in fleming min als so And in lesser out of wo?.

I will add another religious fragment on the crucifixion, in the shorter measure, evidently coeval, and intended to be sung to the harp.

Vven i o the rode se Jesu mi lefman, An hys moder stant him bi, Hys bac wid scwrge iswungen, Ffor sinne and louve of man. An nek wit teres wete

Jesu nayled to the tre, Ibunder bloe and blodi. Wepand, and Johan: Hys side depe istungen, Weil anti sinne lete Thif i of love can3.

In the library of Jesus college at Oxford, I have feen a Norman-Saxon poem of another cast, yet without much invention or poetry4. It is a contest between an owl and a nightingale, about superiority in voice and singing; the decision of which is left to the judgment of one John de Guldevord⁶. It is not later than Richard I. The rhymes are multiplied, and remarkably interchanged.

Ich was in one fumere dale In one snwe digele hale, I herde ich hold grete tale

And hules and one nightingal

Blow northerne wynd, sent Northerne wynd, blou, blou, blou, That sully femly is on sylt, Feire ant fre to fonde. A burde of blod and of bon, Lussomore in Londe. Blow, &c.

Thou me my suctynge; blow Ich ot a burde in boure bryht Menskful maiden of myht. In al this wurnliche won, Never 1 zete y nufte 2 non With lokkes 2 lefliche and longe,

With front ant face feir to fonde; With murthes monie mote heo monge

That brid so breme in boure; With lossum eie grete and gode, Weth browen blissfoll undirhode, He that rest him on the rode

That leflych lyf honoure. Blow, &.c. Hire bire limmes liht, Hyr bleo blynkyth so bryhta A suctly suyre heo hath to holde. Ant fyngres feyre forte fold: Middel heo hath menskfull small, Theyes, legges, fit, and al, A lussum ladi lasteless. A betere burde never was Heo ys dere worthe in day, Gentil, joly, so the jay, Maiden margest⁶ of mouth That nis fickle ne trouth, Heo is corall of godnesse, Heo is cristal of clarnesse, Heo is lilie of largesse, Heo is salsecle of suctnesse, To lou that leffich y in londe

Ase a lantern a nyht, So feore heo is ant fyn, With armes, shuldre as mon wolde, God wolde hue were myn. Hire loveliche chere as cristal: of the best; Ywraught That sweting is and ever wes; Yheryed with the heste, Graciouse, stout, and gaye, Workliche when she waketh, Bi est, bi west, bi north, bi south, That such murthes maketh. Heo is rubie of riche fulnesse, Ant baner of bealtie, Heo is parnenke pronesse, Ant ladie of lealtie, Ytolde as hi as ych understonde, &c.7

From the same collection I have extracted a part of another amatorial ditty, of equal antiquity; which exhibits a stanza of no inelegant or unpleasing structure, and approaching to the octave rhyme It is, like the last, formed on alliteration.

In a fryhte as y con fare framede Y founde a wet feyr fenge to fere, Heo glystenide ase gold when hit glemed, Nes ner gom so gladly on gere, Y wolde wyte in world who hire kenede This burde bryht, zef hire wil were,

> Heo me bed go my gates, lest hire gremede, Ne kept heo non henynge heres.

In the following lines a lover compliments his mistress named Alvsoun.

Bytween Mershe and Averile when spray beginneth to springe, The lutel fowl hath hyre wyl on hyre lud to synge, Ich libbem lonclonginge for semlokest of all thynge. He may me blysee bringe icham in hire banndonn, An bendy happe ichabbe yhent ichot from hevene it is me sent.

I Lively. 4 Sic. Blee, Complexion. MSS. Harl, as 2, fol, membran, f., ya. b.
MSS. Harl, as 2, fol. The pieces which I have cited from this manuscript, appear to be of the d-writing of the reign of Edward the first. From all wymmen mi love is lent and lyht on Alisoun. On hers here is fayre ynoh, hire browe bronne, hire eye blake, With lossum chere he on me lok with middel smal and welymake. Bote he me wolle to hire take, &c1.

The following song, containing a description of the spring, displays glimmerings of imagination, and exhibits some faint ideas of poetical expression. It is, like the three preceding, of the Norman Saxon school, and extracted from the same inexhaustible repository. have transcribed the whole.

In May hit murgeth when hit dawes In dounes with this dueres plawes 3. Ant lef is lyght on lynde; Al this wylde whytes vowes, The thresteleue4 hym threteth so, When woderove yngeth ferly fere, That al the wode ryngeth; The leaves on the lyhte wode The mone mandeth hire bleo The fengle and the fille Mile huere makes. Mody moneth so doth mo. For love that likes ille, When briddes syngeth breme, Deores with huere derne rounes, Wormes woweth under cloude.

Blosmes brideth on the bowes, So wel ych under-fynde. Away is huere wynter do, And blyleth on huere wynter wele. The rose rayleth hir rode, Waxen all with will; The lilie is lossum to scho; Wowes this wilde drakes, As streme that Ichott vcham on of tho The mone mandeth hire liht, Deawes donneth the donnes Domes forte deme, Wymmen waxith wondir proude,

This specimen will not be improperly succeeded by the following elegant lines, which a contemporary poet appears to have made in a morning walk from Peterborough on the blessed Virgin; but whose genius seems better adapted to descriptive than religious subjects.

Now skruketh rose and lylie flour, That whilen ber that suete favour In somer, that suete tyde; Ne is no quene so stark ne stour, Ne no luedy so bryht in bour. That ded ne shal by glyde;

Whose wel fleshye lust for-gon and hevene-blisse abyde On Thesu be is thoht anon, that tharled was ye side¹.

To which we may add a song, probably written by the same author, on the five joys of the blessed Virgin.

> Ase y me rod this ender day, By grene wode, to seche play; Mid herte y thohte al on a May. Sueteste of al thing;

Lithe, and ich on tell may al of that suete thinges.

In the same pastoral vein, a lover, perhaps of the reign of king John, thus addresses his mistress, whom he supposes to be the most beautiful girl, 'Bituene Lyncolne and Lyndeseye, Northampton and Lounde³.'

When the nytenhale singes the wodes waxen grene, Lef, gras, and blosme, springes in Avril y wene. Ant love is to myn harte gon with one spere so kene Nyht and day my blood hit drynkes myn hart deth me tene*.

Nor are these verses unpleasing in somewhat the same measure.

My deth y love, my lyf ich nate for a levedy shene, Heo is brith so daies liht, that is on me wel sene.

Al y falewe so doth the lef in somir when hit is grene, Zef mi tholt helpeth me nobt to whom schal I me mene? Ich have loved at this yere that y may love na more Ich have sicked moni syh, lemon, for thin ore, . . . my love never the ner and that me reweth sore; Suete lemon thenck on me ich have loved the sore, Suete lemon, I preye the, of love one speche,

While y lyve in worlde so wyde other nill I seche⁶.

Another, in the following little poem, enigmatically compares his mistress, whose name seems to be Joan, to various gems and flowers. The writer is happy in his alliteration, and his verses are tolerably lamponious.

Ic hot a burde in a bour, ase beryl so bryght Ase saphyr ih selver semely on syht,

28 ALLITERATIVE LINES-STANZAS REMARKABLE IN FORM.

Ase jaspel the gentil that lemeth with lyht. Ase gernet in³ golde and rubye wel ryht, Ase onycle4 he is on y holden on hyht; Ase diamand the dere in day when he is dyht: He is coral yend with Cayser and knyght, Ase emeraude a morewen this may haveth myht. The myht of the margaryte haveth this mai mere, Ffor charbocele iche hire chase bi chyn and bi chere, Hire rede ys as rose that red ys on ryses, With lilye white leves lossum he ys, The primros he passeth, the penenke of prys, With alisaundre thareto ache and anys: ⁶Coynte as columbine such hire⁷ cande ys, Glad under gore in gro and in grys Heo is blosme upon bleo brihtest under bis With celydone ant sange as thou thi self sys, From Weye he is wisist into Wyrhale, Hire nome is in a note of the nyhtegale; In a note is hire nome nempneth hit non Who so ryht redeth ronne to Johon8.

The curious Harleian volume, to which we are so largely indebted has preserved a moral tale, a Comparison between age and youth, where the stanza is remarkably constructed. The various sorts of versification which we have already seen, evidently prove, that much Ich erde a blisse budel us bade, The dreri domesdai to drede, Of sinful sauhting sone he sad, That derne doth this derne dede, This wrakefall werkes under wede, In soule soteleth sone¹.

That he ben derne done.

Many of these measures were adopted from the French chansons¹.

I will add one or two more specimens.

On our Saviour's Passion and Death.

Jesu for thi muchele might That we move day and nyht In myn hert it doth me god, That ran down bi ys syde.

That ran down bi ys syde; From is harte doune to ys fot
For ous he spradde is harte blode,
His wondes were so wyde³.

Thou zef us of thi grace,
Thenken of thi face
When y thenke on Jhesu blod
From is harte doune to ys fote,
His wondes were so wyde³.

On the same subject.

Lutel wot hit any mon

How love hym haveth y bounde,
That for us o the rode ron,
Ant boht us with is wonde;
The love of him us haveth y maked found,
And y cast the grimly gost to ground;
Ever and oo, nyht and day, he haveth us in his thothe,
He nui nout leose that he so deore boht.

The following are on love and gallantry. The poet, named Richard, professes himself to have been a great writer of love songs.

Weping haveth myn wonges wet, Unblithe y be tyl y ha bet, Of levedis love that y ha let, Ofte in songe y have hem set Hit fyt and semethe noht, That y have of them wroht, For wilked worke ant wone of wyt, Bruches broken ase bok byt; That lemeth al with luefly lyt, That is unsemly ther hit fyt. Ther hit ys seid in song Y wis hit is all wrong⁵.

It was customary with the early scribes, when stanzas consisted of short lines, to throw them together like prose. As thus:

*A wayle whist as whalles bon | a grein in golde that godly shon | a tortle that min hart is on | in tonnes trewe | Hire gladship nes never gon | while y may glewe.

Sometimes they wrote three or four verses together as one line.

With longynge y am lad | on molde y waxe mad | a maide marreth me.
Y grede y grone un glad | for selden y am sad | that semely for te see.
Levedi thou wewe me | to routhe thou havest me rad | be bote of
that y bad | my lyf is long on the?.

Again,

1 list f fa h

See MSS. Harl, ut. supr. f. 49. 76.

Ital f 79. Probably this song has been somewhat modernised by transcribers.

These lines afterwards occur, burlesqued and parodied, by a writer of the

* Dail f. 66. * Us supr. f. 67. 7 Ibid. 63. b.

30 SATIRE IN ALEXANDRINE—THE PRIESTS NOT SPARED.

Most i rydden by rybbes dale | wilde wymmen for te wale | ant welde wreck ich wolde:

Founde were the feirest on | that ever was mad of blod ant bon—in boure best with blode¹.

This mode of writing is not uncommon in ancient manuscripts of French poetry. And some critics may be inclined to suspect, that the verses which we call Alexandrine, accidentally assumed their form merely from the practice of absurd transcribers, who frugally chose to fill their pages to the extremity, and violated the metrical structure for the sake of saving their vellum. It is certain, that the common stanza of four short lines may be reduced into two Alexdrines, and on the contrary. I have before observed, that the Saxon poem cited by Hickes consisting of one hundred and ninety-one stanzas, is written in stanzas in the Bodleian, and in Alexandrines in the Trinity manuscript at Cambridge. How it came originally from the poet I will not pretend to determine.

Our early poetry often appears in satirical pieces on the established and eminent professions. And the writers, as we have already seen, succeeded not amiss when they cloathed their satire in allegory. But nothing can be conceived more scurrilous and illiberal than their satires when they descend to mere invective. In the British Museum, among other examples which I could mention, we have a satirical

In the Harleian manuscripts I find an ancient French poem, yet respecting England, which is a humorous panegyric on a new religious order called LE ORDRE DE BEL EYSE. This is the exordium.

Qui vodra a moi entendre
Cestoyre de un Ordre Novel Qe mout est delitous bel.

The poet ingeniously feigns, that his new monastic order consists of the most eminent nobility and gentry of both sexes, who inhabit the monasteries assigned to it promiscuously; and that no person is excluded from this establishment who can support the rank of a gentleman. They are bound by their statutes to live in perpetual idleness and luxury: and the satyrist refers them for a pattern or rule of practice in these important articles, to the monasteries of Sempringham in Lincolnshire, Beverley in Yorkshire, the Knights Hospitalers, and

many other religious orders then flourishing in England.1

When we consider the feudal manners, and the magnificence of our Norman ancestors, their love of military glory, the enthusiasm with which they engaged in the crusades, and the wonders to which they must have been familiarised from those eastern enterprises we naturally suppose what will bereafter be more particularly proved, that their retinues abounded with minstrels and harpers, and that their chief entertainment was to listen to the recital of romantic and martial adventures. But I have been much disappointed in my searches after the metrical tales which must have prevailed in their times. Most of those old heroic songs are perished, together with the stately castles in whose halls they were sung. Yet they are not so totally lost as we may he apt to imagine. Many of them still partly exist in the old English metrical romances, which will be mentioned in their proper places; yet divested of their original form, polished in their style. adorned with new incidents, successively modernised by repeated transcription and recitation, and retaining little more than the outlines of the original composition. This has not been the case of the legendary and other religious poems written soon after the conquest, manuscripts of which abound in our libraries. From the nature of their subject they were less popular and common; and being less frequently recited, they became less liable to perpetual innovation or alteration.

The most antient English metrical romance which I can discover is entitled the GESTE OF KING HORN. It was evidently written after the crossades had begun, is mentioned by Chaucer 2, and probably still remains in its original state. I will first give the substance of the story, and afterwards add some specimens of the composition. But I must premise, that this story occurs in very old French metre in the MSS, of the British Museum 3, so that probably it is a translation: a

^{*} MSS, Hall, I am. * Rim, Thop, 340s, Urr, * MSS, Harl, 327, b. L. yr, Col mem.

circumstance which will throw light on an argument pursued hereafter, proving that most of our metrical romances are translated from the French.

Mury, king of the Saracens, lands in the kingdom of Suddene, where he kills the king named Allof. The queen, Godylt, escapes; but Mury seizes on her son Horne, a beautiful youth aged fifteen years. and puts him into a galley, with two of his play-fellows, Achulph and Fykenyld: the vessel being driven on the coast of the kingdom of Westnesse, the young prince is found by Aylmar king of that country, brought to court, and delivered by Athelbrus his steward, to be educated in hawking, harping, titling, and other courtly accomplishments. Here the princess Rymenild falls in love with him, declares her passion, and is betrothed. Horne, in consequence of this engagement, leaves the princess for seven years; to demonstrate, according to the ritual of chivalry, that by seeking and accomplishing dangerous enterpriseshe deserved her affection. He proves a most valorous and invincible knight: and at the end of seven years, having killed king Mury, recovered his father's kingdom, and atchieved many signal exploits, recovers the princess Rymenild from the hands of his treacherous knight and companion Fykenyld; carries her in triumph to his own country, and there reigns with her in great splendour and prosperity. The poem itself begins and proceeds thus:

Forth he cleped Athelbrus, his stewarde, him seyde thus : Steward tal thou here my fundling for to lere, Of some mystere of woode and of ryverel, And toggen othe harpe with his nayles sharpe". And teche at the listes that thou ever wistes, Byfore me to kerven, and of my course to serven3, 'Ant his feren devyse without other surmise; * Horne-childe, thou understond, teche hym of harpe and songe.' Athelbrus gon leren Horne and hyse seren; Horne mid herte laghte al that mon hym taghte, Within court and withoute, and overall aboute, Lovede men Horne-child, and most him loved Ymenild The kinges owne dothter, for he was in hire thoute, Hire loved him in hire mod, for he was faire and eke gode, And that tyne ne dorste at worde and myd hem spek ner a worde, Ne in the halle, amonge the knyhtes alle, Hyre forewe and hire payne nolde never fayne, Bi daye ne bi nyhte for here speke ne myhte, With Horne that was so feir and fre, tho hue ne myhte with him be, In herte hue had care and wo, and thus hire bihote hire tho: Hue sende hyre sonde Athelbrus to honde,

That he come here to, and also childe Horne do, In to hire boure, for hue bigon to loure, And the fond sayde, that seek was the mayde,

The kyng com into hall, among his knyghtes alle,

And hed hym quyke for hue nis non blyke.

The stewarde was in huerte wo, for he wist whit he shulde do,

That Rymenyld byfohte gret wonder him thohte; About Horne he yinge to boure forte bringe, He thohte en his mode hit nes for none gode;

He toke with him another, Athulph Horne's brother',

Athulph, quoth he, ryht anon thou shalt with me to boure gon, To speke with Rymenyld stille, and to wyte hire wille,

Thou art Horne's yliche, thou shalt hire by suyke, Sore me adrede that hire wil Horne mys rede.'

1 So Robert de Domne of king Marian. Hearne's Rob. Gloc. p. 622. -Marian faire in chere He couthe of wod and ryvere In alle maner of venrie, &c.

In another part of the poem he is introduced playing on his harpe. Horno fett hi abenche, his harpe he gan clenche. He made Rymenild a lay ant he seide weilaway, &c.

He made Rymenild a lay ant he seide wellaway, &c.

In the chamber of a bishop of Winchester at Merdon castle, now ruined, we find mention
wate of benches only. Comp. MSS. J. Gerveys, Episcop. Winton 1266. 'Lidem red. comp.

**Set a set in sub ad magnum descum. Et de iii. menns, ex una parte, et il. menns ex altera

**serie cum tro-effia in aula. Et de i. mens com tressellis in camera dom, episcopi. Et v.

**serie in audom, damera.' Dense, in old English dee, is properly a canopy over the high
make. See a curious account of the goods in the palace of the bishop of Nivernois in France
is the var 1267, in Montf. Cat. MSS. ii. p. 954. col. 2.

**A a redieg to the rules of chivalry, every knight before his creation passed through two

**The sequipus were divided into several departments; that of the body, of the chamber, of
the able, nod the carving sequire. The latter stood in the hall at dinner, where he carved

**Red different dishes with proper shall and address, and directed the distribution of them among
the guess. The inferior utiles had also their respective esquires. Mem. and Cheval. i. 16.

Messenger.

Companion, friend.

MANNERS OF THE AGE FAITHFULLY POURTRAYED.

34

Athelbrus and Athulf tho to hire boure both ygo, Upon Athulf childe Rymenilde con wox wilde, Hue wende Horne it were, that you hadde there; Hue setten adown stille, and seyden hire wille, In her armes tweye Athulf she con leye, 'Horne, quoth heo, wellong I have lovede thee strong, 'Thou shalt thy truth plyht in myne honde with ryht, 'Me to spouse welde and iche loverde to helde.' So stille so hit were, Athulf seide in her ere, 'Ne tel thou no more speche may y the byseche 'Thi tale—thou linne, for Horne his nout his ynne, &c.'

At length the princess finds she has been deceived, the steward is severely reprimanded, and Prince Horne is brought to her chamber; when, says the poet,

Of is fayre syhte al that boure gan lyhte1.

It is the force of the story in these pieces that chiefly engages our attention. The minstrels had no idea of conducting and describing a delicate situation. The general manners were gross, and the arts of writing unknown. Yet this simplicity sometimes pleases more than the most artificial touches. In the mean time, the pictures of ancient manners presented by these early writers, strongly interest the imagination: especially as having the same uncommon merit with the pictures of manners in Homer, that of being founded in truth and

action, Richard king of the Romans, his brother Henry III, and prince Edward, with many others of the royal party, were taken prisoners.

- I .- Sitteth alle stille, ant herkeneth to me : The kynge of Alemaigne1 bi mi leaute2, Thritti thousent pound askede he For te make the pees3 in the countre4, And so so he dude more. Richard, thah6 thou be ever tricchard6, Tricthen shall thou never more.
- II.—Richard of Alemaigne, whil that he was kying, He spende al is tresour opon fwyvyng, Haveth he nout of Walingford oferlyng, Let him habbe, ase he brew, bale to dryng⁸, Maugre Wyndesore⁹. Richard, thah thou, &c.
- III.—The kyng of Alemaigne wende do ful wel,10 He saisede the mulne for a castel.11 With hare12 sharpe swerdes he grounde the stel, He wende that he sayles were mangonel13. To help Wyndesore. Richard, than thou, &c.
- IV.—The kyng of Alemaigne gederede14 ys ost, Makede hym a castel of a mulne postlo Wende with is prude¹⁰, ant is muckele bost, Brohte from Almayne mony sori gost¹⁷ To store Wyndesore. Richard, thah thou, &c.
- The larrow made this effer of thirty thousand pounds to Richard.

 Though Treacherous.
- Overgous, i.e., superior. But perhaps the word is osterlying, for exterlying, a French piece seems. Walliagford was one of the honours conferred on Richard, at his marriage with this damphter of the count of Frovence.

 Let him have, as he brews, poison to drink.

 Window could was one of the king's chief fortresses.

 Thought to do full well,

 Seem and characters relate, that at the battle of Lowes Richard was taken in a windmill, series M.S.S. Coll, vol. 106, p. 82. Robert of Gloucester mentions the same circumstance.

offic Hearin, P. 547

The hing of Alemaigne was in a windmulle income.

Richard and prince Edward took shelter in the Grey-friars at Lewes, but were afterwards in princed in the cartle of Wallingford. Hearne's Langtoft, Gloss. p. 6:66. And Rob. Glouc-148. Referr de Brunne, a poet of whom I shall speak at large in his proper place, translates the caset of this battle with some spirit, edit. Hearne, p. 217.

Symon come to the felde, and put up his hancre, The king schewed forth his schelde, his dragon ful austere: The kyng said on hie, ien rous defie, &c.

Il Their. Il Battering-rams, 14 Gathered. 15 Mill-post. 18 Pride.

His besught with him many foreigners, when he returned to England, from taking possessed his dignity of king of the Romans. This gave great offence to the barons. It is her casted, that he intended to garrison Windsor-casted with these foreigners. The barons of him to dismoss most of them soon after he banded in England.

V.—By god that is aboven ous he dude muche synne,
That let passen over see the erl of Warynne¹:
He hath robbed Engelond, the mores, ant the fenne,
The gold, ant the selver, and y-boren henne,
For love of Wyndesore.
Richard, thah thou, &c.

VI.—Syre Simonde de Mountfort hath suore bi ys chyn, Hevede² he nou here the erle of Waryn, Shuld he never more come to is yn³,
Ne with shelde, ne with spere, ne with other gyn⁴, To help of Wyndesore:

Richard, thah thou, &c.

VII.—Sire Simond de Montfort hath swore bi ys fot,
Hevede he nou here Sire Hue of de Bigot,
Al he shulde grante hen twelfemonth scot⁶
Shulde he never more with his sot pot,
To help Wyndefore.
Richard thah thou, &c.

These popular rhymes had probably no small influence in encouraging Leicester's partisans, and diffusing his faction. There is some humour in imagining that Richard supposed the windmill to which he retreated, to be a fortification; and that he believed the sails of it to be military angines. In the manuscript from which this specimen is

I must not pass over the reign of Henry III, who died in the year 1272, without observing, that this monarch entertained in his court a poet with a certain salary, whose name was Henry de Avranches. And although this poet was a Frenchman, and most probably wrote in French, yet this first instance of an officer who was afterwards, yet with sufficient impropriety, denominated a poet laureate in the English court, deservedly claims particular notice in the course of these annals. He is called Master Henry the Versifier2: which appellation perhaps implies a different character from the royal Minstrel or Foculator. The king's treasurers are ordered to pay this Master Henry one hundred shillings, which I suppose to have been a year's stipend, in the year 12513. And again the same precept occurs under the year 1249. Our Master Henry, it seems, had in some of his verses reflected on the rusticity of the Cornish men. This insult was resented in a Latin satire now remaining, written by Michael Blaunpayne, a native of Cornwall, and recited by the author in the presence of Hugh abbot of Westminster, Hugh de Mortimer official of the archbishop of Canterbury, the bishop elect of Winchester, and the bishop of Rochester. While we are speaking of the Versifier of Henry III, it will not be foreign to add, that in the 36th year of the same king, forty shillings and one pipe of wine were given to Richard the king's harper, and one pipe of wine to Beatrice his wife. But why this gratuity of a pipe of wine should also be made to his wife, as well as to the husband,

Curew's Surv. Cornw. p. 58 edit. 1602.

Henry of Huntingdon says that Walo Versificator wrote a panegyric on Henry the first.

And that the same Walo Versificator wrote a poem on the park which that king made at woodesock. Apud Leland's Collectan, vol. ii. 303. 7. 107. edit 1770. Perhaps he was in the the summent of Henry mentioned in the text. One Gualo, a Latin poet, who flourished about this time, is mentioned by Bale, iii. 5. and Pitts, p. 233. He is commended in the Pour across. A copy of his Latin hexametrical sature on the monks is printed by Mathias Facing, among miscellaneous Latin poems De corrupto Ecclesia statu, p. 489. Basil.

Mentalin Haring Mathias Haring Mathias Pour Mathias Haring Math

Magistro Henrico Versificatori.' Madox. Hist. Excheq. p. 268. 'Compare Tamer in Joanser Communication, who recites his other pieces. Bint. p. 432. Notes, f. g. Bidd. p. 634. In MSS. Dugb. Bibl. Bodl. I find, in John of Hoveden's Salutationes and Adviso. 'Mag. Henricus, vinusification magnetic Mark. Communication of the Mag. Henricum Advisor. 'Version magistri Michaelis Cornulation control Mag. Henricum Abricansem coram dom. Hugone abbate Westmon. et alin.' In the Prime. 'Astratrorra vide quod non sit cura tibi de,' also fol. 83, b. Again,

Pendo poeta prius te diximus Archifornam,
Quam pro postiro nune dicimus esse poetam, Imo poeticulum, &c.

Archiforta means here the hing's chief foot.

In another place our Cernish satirist thus attacks master Henry's person.

Ext tili gamba capri, crus passeris, et latus apri;

Os leporis, catuli nasus, dens et gena mul;

Frema vestolas, tauri caput, et color undique mauri.

From vetale, tauri caput, et color undique mauri.

In a blank page of the Bedleim manuscript, from which these extracts are made, is written, but Boer constatt firsts 'Johanni de Wallis monacho Rameseye.' The name is elegantly ideal with a device. This manuscript contains, among other things, Planctus de Excidio has by Hugo Provide Montacuto, in rhyming hexameters and pentameters, viz. 60. Income sizes clara versus of Michael Blaumpain, whom he calls 'Merry Michael the mash post' Rem. p. 10. See also p. 489. edit. 1674. He wrote many other Latin pieces, at his part of them in 'Et in uno dollo vini empto et dato magistro Ricardo Citharisme and verse.

Rot. P. 20 M. Henr. in 'Et in uno dollo vini empto et dato Beatrici uxori ejusdem cares.'

who from his profession was a genial character, appears problematical according to our present ideas.

The first poet whose name occurs in the reign of Edward I, and indeed in these annals, is Robert of Glocester, a monk of the abbey of Glocester. He has left a poem of considerable length, which is a history of England in verse, from Brutus to the reign of Edward I. It was evidently written after the year 1278, as the poet mentions king Arthur's sumptuous tomb, erected in that year before the high altar of Glastonbury church1; and he declares himself a living witness of the remarkable dismal weather which distinguished the day on which the battle of Evesham above mentioned was fought, in the year 12652. From these and other circumstances this piece appears to have been composed about the year 1280. It is exhibited in the MSS, is cited by many antiquaries, and printed by Hearne, in the Alexandrine measure: but with equal probability might have been written in four-This rhyming chronicle is totally destitute of art or lined stanzas. imagination. The author has cloathed the fables of Geoffrey of Monmouth in rhyme, which have often a more poetical air in Geoffrey's The language is not much more easy or intelligible than that of many of the Norman-Saxon poems quoted in the preceding section: it is full of Saxonisms, which indeed abound, more or less, in every But this obscurity

Of one sywyte¹ worto servy of the botelerye. Byvore the quene yt was also of al suche cortesye, Vor to telle al the noblye that ther was ydo, They my tangue were of stel, me ssolde noght dure thereto. Wymmen ne kepte of no kyngt as in druery³,

Bate he were in armys wel yproved, and atte leste thrye³.

That made, lo, the wymmen the chastore lyf lede,

And the kynghts the stalwordore⁴, and the betere in her dede. Sone after thys noble mete, as ryght was of such ryde, The kynghts atyled hem aboute in eche syde, In feldys and in medys to prove her bacheleryes. Somme with lance, some with suerd, withoute vilence, Wyth pleyinge at tables, other atte chekere7. Wyth castynge, other with ssettinge", other in some ogyrt manere.

And wuch so of eny game adde the maystrye,

The kyng hem of ys gyfteth dyde large cortysye.

Upe the alurs of the castles the laydes thanne stode, And byhulde thys noble game, and wyche kyngts were god. All the thre hexte dawes ylaste thys nobleye In halles and in velices, of mete and eke of pleye. Thys men com the verthe¹⁸ day byvore the kynge there, And he gef hem large gyftys, evere as hii werthe were. Bisshopryches and cherches clerkes he gef somme, And castles and townes kyngtes that were ycome11.

Many of these lines are literally translated from Geoffrey of Monmouth. In king Arthur's battle with the giant, at Barbesfleet, there are no marks of Gothic painting. But there is an effort at poetry in the description of the giant's fall.

The grislych yal the ssrewe the, that grislych was his bere, He vel doung as a gret ok, that bynethe yeorve were, That it thogte that al hul myd the vallynge ssok13.

That is, 'The cruel giant yelled so horribly, and so vehement was his fall, that he fell down like an oak cut through at the bottom, and all the hill shook while he fell.' But this stroke is copied from Geoffry of Monmouth; who tells the same miraculous story, and in all the pomp with which it was perhaps dressed up by his favourite fablers.

Brought also, on his part, a fair company, cloathed uniformly.'

More brave.

'Exclamavit vero invisus ille; et velut quercus ventorum viribus 'eradicata, cum maximo fonitu corruit.' It is difficult to determine which is most blameable, the poetical historian, or the prosaic poet.

It was a tradition invented by the old fablers, that giants brought the stones of Stonehenge from the most sequestered deserts of Africa, and placed them in Ireland; that every stone was washed with the juices of herbs, and contained a medical power; and that Merlin the magician, at the request of king Arthur, transported them from Ireland, and erected them in circles on the plain of Amesbury, as a sepulchral monument for the Britons treacherously slain by Hengist. This fable is thus delivered, without decoration, by Robert of Glocester.

'Sire kyng, quoth Merlin tho, suche thynges y wis

'Ne bethe for to schewe nogt, but wen gret nede ys,
'For gef iche seid in bismare, other bute it ned were,

'Sone from me he wold wende the gost, that doth me lere'.

The kyng, the non other has been hym som queyntise Bithinke about thilk cors that so noble were and wyse. Sire kyng queth Merlin the gef thou welt here caste

'Sire kyng, quoth Merlin tho, gef thou wolt here caste 'In the honour of men, a worke that ever schal ylaste,3

'To the hul of Kylar' send in to Yrlond,

Aftur the noble stones that ther habbet lenge ystonde;
That was the treche of giandes, for a quoynte work ther ys

The kyng and ys conseil radde [rode] the stones forto fette, And with gret power of batail gef any more hem lette Uter the kynges brother, that Ambrose hett also, In another name yehose was therto, And fifteene thousant men this dede for to do And Merlyn for his quointise thider went also².

If any thing engages our attention in this passage, it is the wildness of the fiction; in which however the poet had no share.

I will here add Arthur's intrigue with Ygerne.

At the fest of Estre tho kyng sende ys sonde That hee comen alle to London the hey men of this londe, And the levedys al so god, to ys noble fest wyde, For he schulde crowne here, for the hye tyde. Alle the noble men of this lond to the noble fest come, And heore wyves and heore dogtren with hem mony nome, This fest was noble ynow, and nobliche y do; For mony was the faire ledy, that y come was therto. Ygerne, Gorloys wyf, was fairest of echon, That was contasse of Cornewail, for so fair nas ther non. The kyng by huld hire faste y now, and ys herte on hire caste, And thogte, thay heo were wyf, to do folye atte laste. He made hire semblant fair y now, to non other so gret. The erl nas not ther with y payed, tho he yt under get. Aftur mete he nom ys wyfe myd stordy med y now, And, with oute leve of the kyng, to ys control drow. The kyng sende to hym tho, to by leve al nygt, For he moste of gret consel habbe som insygt. That was for nogt. Wolde he nogt the kyng sende get ys sonde. That he by levede at ys parlemente, for nede of the londe. The kyng was, tho he nolde nogt, anguyssous and wroth. For despyte he wolde a wreke be he swor ys oth, Bute he come to amendement. Ys power atte laste He garkede, and wende forth to Cornewail faste. Garloys ys casteles a store al a boute. In a strong castel he dude ys wyf, for of hire was al ys doute.

Prog. 145, 146, 147. That Stonehenge is a British monument, erected in memory of Hencial management, runs, I believe, on the sole evidence of Geofity of Monmouth, who had it from the British bands. But why should not the testimony of the British bands be allowed on this massimal. For they did not invent faces, so much as fables. In the present case, Hengisa's many is an allowed event. Remove all the apparent faction, and the bands only say, that an immense pile of stones was raised on the plain of Ambresbury in memory of that event. They have too near the sime to forge this origin of Stonehenge. The whole story was recent, and from the immensity of the work itself, must have been still more notorious. Therefore their fargery would have been too glaring. It may be objected, that they were fond of reference of the property of the favorite hero Arthur. This I grant; but not when known at a minimal of the favorite hero Arthur. This I grant; but not when known at the most story of the favorite hero Arthur. This I grant; but not when known at the most story of the favorite hero Arthur. This I grant; but not when known at the most story of the favorite hero Arthur. This I grant; but not when known at the most story of the favorite hero Arthur. This I grant; but not when known at the most story of the favorite hero Arthur. This I grant; but not when known at the most story of the most of the favorite hero Arthur. This I grant; but not when known at the story of the most of the favorite hero Arthur. This I grant; but not when known at the story of the word of the favorite hero Arthur. I are the same and the story of the word of the favorite and the story of the most decreased the favorite and the proposal the systems and conjectures ever yet framed about this amazing moments. It appears to me, to be the work of a rade people who had some ideas of art; such as many appears to me, to be the work of a rade people who had some ideas of art; such as many appears to me, to be the work of a rade people who had some ideas of ar

INTRIGUE OF ARTHUR WITH THE COUNTESS YGERNE.

12

In another hym self he was, for he nolde nogt, Gef cas come, that heo were bothe to dethe v brogt. The castel, that the erl inne was, the kyng by segede faste, For he mygte ys gynnes for schame to the oter caste. Tho he was ther sene nygt, and he spedde nogt, Igerne the contesse so muche was in ys thogt, That he nuste nen other wyt, ne he ne mygte for schame Telle yt bute a pryve knygt, Ulfyn was ys name, That he truste mest to. And tho the knygt herde this, 'Syre, he seide, y ne can wyte, wat red here of ys, 'For the castel ys so strong, that the lady ys inne, 'For ich wene al the lond ne schulde yt myd strengthe wynne. 'For the se geth al aboute, but entre on ther nys, 'And that ys up on harde rockes, and so narw wei it ys, 'That ther may go bote on and on, that thre men with inne 'Mygte sle al the londe, er heo com ther inne.
'And nogt for than, gef Merlyn at thi conseil were, 'Gef any mygte, he couthe the best red the lere.' Merlyn was sone of send, pleid yt was hym sone, That he schulde the beste red segge, wat were to done. Merlyn was sory ynow for the kynge's folye,

And natheles, 'Sire kyng, he seide, there mot to maistrie, 'The erl hath twey men hym nert, Brygthoel and Jordan. 'Ich wol make thi self gef thou wolt, thoru art that y can,

The kyng, for to glade here, bi clupte hire and cust.

Dame, he seide, no fixt thou wel, that les yt ys al this:
Ne wost thou wel ich am olyue. Ich wole the segge how it ys.

Out of the castel stilleliche yeh wende al in privete, 'That none of myne men yt nuste, for to speke with the. And the hee miste me to day, and nuste wer ich was,

' Heo ferden rigt as gydie men, myd wam no red nas,

And fogte with the folk with oute, and habbeth in this manere 'Y lore the castel and hem selue, ac well thou wost y am here.

Ac for my castel, that is ylore, sory ich am y now, And for myn men, that the kyng and ys power slog. Ac my power is now to lute, ther for y drede sore,

* Leste the kyng us nyme here, and sorwe that we were more. Ther fore ich wole, how so yt be, wende agen the kynge, And make my pays with hym, ar he us to schame brynge.' Furth be wende, and het ys men that gef the kyng come,

That hei schulde hym the castel gelde, ar he with strengthe it nome.

So he come towards ys men, ys own forme he nom, And levede the erle's fourme, and the kyng Uter by com. Sore hym of thogte the erle's deth, ac in other half he fonde Joye in hys herte, for the contasse of spoushed was unbounde.

Tho he hadde that he wolde, and paysed with ys son, To the contasse he wende agen, me let hym in a non. Wat halt it to talle longe: bute heo were seth at on, In gret loue long y now, wan yt nolde other gon;

And hadde to gedere this noble sone, that in the world ys pere nas,

The kyng Arture, and a dogter, Anne hire name was1.

In the latter end of the reign of Edward the first, many officers of the French king having extorted large sums of money from the citizens of Bruges in Flanders, were murthered: and an engagement succeeding, the French army, commanded by the count du Saint Pol, was defeated a upon which the king of France, who was Philip the Fair, sent a strong body of troops, under the conduct of the count de Artois, against the Flemings: he was killed, and the French were almost all cut to pieces. On this occasion the following ballad was made in the year 1501%

> Lusteneth, lordinges, bothe zonge and olde, Of the Freynshe men that were so proude ante bolde How the Flemmyshe men bohten hem ante solde, Upon a Wednesday,

Betere hem were at home in huere londe, Than force seche Flemishe bi the sea stronde Whare rouch moni Frensh wyf wryngeth hire honde, And syngeth welaway.

The kynge of Ffrance made statutes newe, In the londe of Flaundres among false ant trewe, That the communs of Bruges ful sore can arewe,

And seiden among hem, I The last battle was fought that year, Jul. 7-

44 BALLADS MADE THE VEHICLE OF POLITICAL SATIRE.

Gedere we us to gedere hardilyche at ene,
Take we the bailifs bi twenty and bi tene,
Clappe we of the hevedes an oven o the grene,
Ant cast we in the fen.

The webbes ant the fullaris assembled hem alle,
And makeden huere counsail in huere commune halle,
Token Peter conyng huere kynge to call
Ant be huere chevetevne. &c 1.

These verses shew the familiarity with which the affairs of France were known in England, and display the disposition of the English towards the French, at this period. It appears from this and previous instances, that political ballads, I mean such as were the vehicles of political satire, prevailed much among our early ancestors. About the present era, we meet with a ballad complaining of the exhorbitant fees extorted, and the numerous taxes levied, by the king's officers. There is a libel remaining, written indeed in French Alexandrines, on the commission of trayl-baston, or the justices so denominated by Edward I., during his absence in the French and Scotch wars, about the year 1306. The author names some of the justices or commissioners, now not easily discoverable: and says, that he served the king both in peace and war in Flanders, Gascony, and Scotland. There is like-

occurs named Robert Mannyng, but more commonly called Robert de Brunne. He was a Gilbertine canon in the monastery of Brunne, or Bourne, near Depyng in Lincolnshire; but he had been before professed in the priory of Sixhille, a house of the same order, and in the same county. He was merely a translator. He translated into English metre, or rather paraphrased, a French book, written by Grosthead bishop of Lincoln, entitled MANUEL PECHE, or MANUEL de PECHE. that is, the MANUAL OF SINS. This translation was never printed1. It is a long work, and treats of the decalogue, and the seven deadly sins, which are illustrated with many legendary stories. This is the title of the translator. 'Here bygynneth the boke that men clepyn in Frenshe Robert Groosteste byshop of Lyncoln.' From the Prologue, among other circumstances, it appears that Robert de Brunne designed this performance to be sung to the harp at public entertainments, and that it was written or begun in the year 13032.

For lewed men I undyrtoke, In Englyshe tonge to make this boke For many beyn of suche manere

That talys and rymys wyle blethly 4 here,

In gamys and festys at the ale Love men to lestene trotonale : To all crystyn men undir sunne, And to gode men of Brunne ; The felaushipe of Symprynghame⁷, And specialli al bi name Roberd of Brunne greteth yow. In alle godenesse that may to prow .

Of Brymwake yn Kestevene⁹ Syxe myle besyde Sympryngham evene,

Y dwelled in the priorye Fyftene yere in cumpanye, In the tyme of gode Dane Jone Of Camelton that now is gone;

In hys tyme was I ther ten yeres And knewe and herde of hys maneres;

Sythyn with Dan Jon of Clyntone Fyve wyntyr wyth hym gan I wone, Dan Felyp was maystyr in that tyme

That I began thys Englyssh ryme The yeres of grace fyd 10 than to be A thousand and thre hundred and thre.

In Englysh tonge out of Frankys. In that tyme turned y thys

From the work itself I am chiefly induced to give the following specimen; as it contains an anecdote relating to bishop Grosthead his author, who will again be mentioned, and on that account.

MSS. Bild. Bodl. N. 415, membr fol. Cont. So. pag. Pr. 'Fadyr and sone and holy goste,' ** And MSS. Harl. 2701.

** Fed. 1. 2.

** Laymen, illiterate.

** Gladly.

** So in the Vision of P. Flowman, fol. 2xvi. b. edit. 1550.

** So in the Vision of P. Flowman, fol. 2xvi. b. edit. 1550.

** With idle tales at the Air &c...

—Foughten at the Ale

In glotony, godwote, &c.

Concernments an Alestate, Prof. v. 669. Perhaps, a May-pole. And in the Ploaman's

Tab. p. 465. Urr. edit. v. 2170.

And the chief chantours at the walk.

* Truth and all. 7 The name of his order, 8 Profit. 8 A part of Lincolnshire, Chro Br. p. 311-At Lincoln the parlament was in Lyndesay and Kestevene.

Lyndesay is Lincolnshire, thid. p. 248. Story of three monks of Lyndesay, ibid. 10 Fell,

Y shall you tell as I have herd Of the bysshop seynt Roberd, Hys toname is1 Grosteste Of Lyncolne, so seyth the geste, He lovede moche to herethe harpe, For mans witte yt makyth sharpe. Next hys chamber, besyde hys study,

Hys harper's chamber was fast the by,

Many tymes, by nightes and dayes,
One askede hem the resun why
He hadde delyte in mynstrelsy?
He answerde hym on thys manere
Why he helde the harpe so dere.

'The virtu of the harp, thurgh skyle and ryght,

'Wyll destrye the fendys² myght;

'And to the cros by gode skeyl 'Ys the harpe lykened weyl.—

'Thirefore, gode men, ye shall lere, 'When ye any gleman here,

'To worshepe God at your power, 'And Davyd in the sauter.4

'Yn harpe and tabour and symphan gle5

Worship God in trumpes ant sautre : 'Yn cordes, yn organes, and bells ringying, 'Yn all these worship the hevene kyng, &c. o

But Robert de Brunne's largest work is a metrical chronicle of England. The former part, from Eneas to the death of Cadwallader. is translated from an old French poet called MAISTER WACE or GASSE, who manifestly copied Geoffry of Monmouth8, in a poem commonly entitled ROMAN DE ROIS D'ANGLETERRE. It is esteemed one of the oldest of the French romances, and was begun to be written by Eustace. sometimes called Eustache, Wistace, or Huistace, who finished his part under the title of BRUT D'ANGLETERRE, in the year 1155. Hence Robert de Brunne, somewhat inaccurately, calls it simply the BRUT.

¹ Surname. See Rob. Br. Chron. p. 168. 'Thei cald hi this toname, &c.' Fr. 'Est sur-

¹ Surname. See Rob. Br. Chron. p. 168. 'Thei cald hi this toname, &c.' Fr. 'Est surnomes, &c.'

2 Fiend's The Devil's.

3 Harper. Minstrel.

4 Pealter.

6 Chaucer R. Sir Thop. v. 332r. Urr. edit. p. 135.

Here wonnish the queene of Fairie,

6 Fol. 30. b. There is an old Latin song in Burton's Melancholy, which I find in this MSS. poem. Burton's Mel. Part iii. § 2. Memb. iii. pag. 423.

7 The second part was printed by Hearne at Oxford, which he calls Peter Langtopt's Chronicle. 1723. Of the First part Hearne has given us the Prologue, Pref. p. 96. An Extract, bid. p. 188. And a few other passages in his Glossary to Robert of Gioneester. But the First Part was never printed entire. Hearne says this Chronicle was not finished till the year 1328. Rob. Gloucest. Pref. p. 59. It appears that our author was educated and graduated at Cambridge, from Chron. p. 337.

8 In the British Museum there is a fragment of a poem in very old French verse, a romantic history of England, drawn from Geoffrey of Monmouth, perhaps before the year 120. MSS. Harl. 1605 1. 1. 2. Cod. membran. 4to. In the MSS. library of doctor N. Johnston of Pontefract, now perhaps dispersed, there was a MSS. on vellum, containing a history in Odd English verse from Brute to the 18th year of Edward II. And in that of Basil lord Denbigh, a metrical history in English from the same period, to Henry III. Wanly supposed it to have been of the hand-writing of the time of Edward II. And in that of Basil lord Denbigh, a metrical history in English from the same period, to Henry III. Wanly supposed it to have been of the hand-writing of the time of Edward II. Wanly supposed it to have been of the hand-writing of the time of Edward II. I think it is printed by Caxton under the title of Fructus Temporane. The French have a famous antient prose romane called Baur, which includes the history of the Sangreal. I know not whether it is exactly the same. In an old metrical romance, The story of Rollo, there is this passage

MSS. Vernon, Bibl. Bodd. f. 239.

Lordus gif y

Of Croteye the nobile citee Of BRUIT the chronicle, &c. As wrytten i fynde in his story

In the British Museum we have, Le fetit Bruit, compiled by Meistre Raufe de Boun, and ending with the death of Edward I. MSS Harl. 902. f. t. Cod. chart. fol. It is an abridge-

This remance was soon afterwards continued to William Rufus, by Robert Wace or Vace, Gasse or Gace, a native of Jersey, educated at Caen, canen of Bayeux, and chaplain to Henry II, under the title of LE ROMAN LE ROU ET LES DES DUCS DE NORMANDIE, yet sometimes preserving its original one, in the year 11601. Thus both parts were blended, and became one work. Among the royal manuscripts in the British Museum it is thus entitled: 'LE BRUT, ke maistre Wace 'translata de Latin en Franceis de tutt les Reis de Brittaigne2'.' That is, from the Latin prose history of Geoffry of Monmouth. And that master Wace aimed only at the merit of a translator, appears from his exerdial verses.

Maistre Gasse l' a translate Que en conte le verite.

Otherwise we might have suspected that the authors drew their materials from the old fabulous Armoric manuscript, which is said to have been Geoffry's original.

Although this romance, in its ancient and early manuscripts, has constantly passed under the name of its finisher, Wace; yet the accurate Fauchett cites it by the name of its first author Eustace3. And at the same time it is extraordinary, that Robert de Brunne, in his Prelegue, should not once mention the name of Eustace, as having any concern in it: so soon was the name of the beginner superseded by that of the continuator. An ingenious French antiquary very justly supposes, that Wace took many of his descriptions from that invaluable and singular monument the Tapestry of the Norman conquest, preserved in the treasury of the cathedral of Bayeux⁴, and lately engraved and explained in the learned doctor Du Carell's Anglo-Norman ANTIQUITIES. Lord Lyttelton has quoted this romance, and

ment of the grand Britt. In the same library I find Liber de Brutto et de gestis Anglorum matrifecture.

That is, turned into rude Latin hexameters. It is continued to the death of Reckard II. Many prose annotations are intermixed. MSS, ibid. 18-8. 24, 1 gr. Cod. members. 4t. It another only of this piece, one Peckward is said to be the versifier. MSS, it is 18t. 2 f. 33. In another MSS, the grand Brut is said to be translated from the French by ') La Mannérale parson of Brunham Thorpe.' MSS, ibid. 2279. 3.

Lengler, B. Brit, des Romans, ii. p. 226. 227. Lacombe, Diction, de vieux Lang. Fr. 18 f. 18 of his prefaces, cap. i. b. r. says, that he received his original from the hands of Water Mapes archdescon of Oxford; both Wanly and Nicholson suppose that the Water mentioned by, Lasanon, is Watter Mapes. Whereas Lazamon undoutsedly means Wace, perhaps written or called Wate, author of Le Roman te Row above-mentioned. Nor is the Saxon t[r] per. Seedy distinguishable from c. Wanley's Catal, Hickes's Thesaur, ii. p. 228. Nicholson Hist. Libr. i. 3. And compare Leland's Coll. vol. i. P. ii. p. 509. edit. 1775.

* Rec. p. 82. edit. 1881.

**Mon. Lancelor, Mem. Lit. viii. 602. 4to. And see Hist. Acad. Inscript. xiii. 41. 4to.

shown that important facts and curious illustrations of history may be drawn from such obsolete but authentic resources.1

The measure used by Robert de Brunne, in his translation of the former part of our French chronicle or romance, is exactly like that of his original. Thus the Prologue.

Lordynges that be now here, All the story of Inglande. And on Inglysch has it schewed. For the that on this lond wonn For to half solace and gamen

If ye wille listene and lere, Als Robert Mannyng wryten it fand, Not for the lered but for the lewed; That the Latin ne Frankys conn, In felauschip when tha istt samen And it is wisdom forto wytten

And of what kynde it first began.

The state of the land, and hef it wryten, What manere of folk first it wan, And gude it is for many thynges,

For to here the dedis of kynges. Whilk were foles, and whilk were wyse, And whilk of tham couth most quantyse; And whylk did wrong, and whilk ryght. And whilk mayntened pes and fyght.

Of thare dedes sall be mi sawe, I sholl yow from gre to gre, From Noe unto Encas, And fro Encas till Brutus tyme. For Brutus to Cadweladres,

In what tyme, and of what law, Sen the tyme of Sir Noe: And what betwixt tham was, That kynde he tells in this ryme. The last Briton that this lande lees, Alle that kynd and alle the frute

Frankis spech is cald romance,1 So sais clerkes and men of France. Schaven in the house of Bridlyngton. Pers of Langtoft, a chanon On Frankis style this storie he wrote Of Inglis kinges, &c.2

As Langtoft had written his French poem in Alexandrines3, the translator, Robert de Brunne, has followed him, the Prologue excepted. in using the double distich for one line, after the manner of Robert of Gloucester. As in the first part he copied the metre of his author Wace. But I will exhibit a specimen from both parts. In the first, he gives us this dialogue between Merlin's mother and king Vortigern, from Master Wace.

Dame, said the kyng, welcom be thow:

Who than gate 5 thi sone Merlyn And on what maner was he thin?

His moder stode a throwe and thought

Are scho 7 to the kyng ansuerd ouht:

When scho had standen a litelle wights, Scho said, by Jhesu in Marilight, That I ne saugh hym never ne knewe

That this knave on me sewel.

Ne I wist, ne I herd,
But this thing am I woleograunt That I was of elde avenaunt:

One com to my bed I wist,
With force he me halsed and kist: Alst a man I him felte, Als a man he spake to me. Als a man he me welte 16; Bot what he was, myght I not self.

The following, extracted from the same part, is the speech of the Romans to the Britons, after the former had built a wall against the Picts, and were leaving Britain.

We haf closed ther most nede was; And yf ye defend wele that pas With archers18 and with magnels19, And kepe wele the kyrnels :

The Latin suggest ceased to be spoken in France about the ninth century; and was succeeded by what was called the ROMANCE tongue A mixture of Frankish and bad Latin Herman the first poems in that language are called ROMANS or ROMANTS. Essay on Popp, p. str. In the following passages of this Chronicle, where Robert de Brunne mentions Romans. In the sometimes means Langtoft's French book, from which he translated, viz.

This that I have said it is Pers sawe Als he in Romance laid thereafter gan I drawe.

Als he in Romance laid thereafter gan I drawe.

Chec. Row. R. v. 2170. Balander, p. 554. v. 508. Urr. Crescembin. Istor. della Volg Poes.

2 Hearne's edit. Pref. p. 206.

3 Some are printed by Hollingsh. Hist. iii. 462. Others by Hearne, Chron. Langt. Pref.

2 Hearne's edit. Pref. p. 206.

4 Pref. p. 206.

4 And in the margin of the pages of the Chronicle.

5 In must by all means know of you.

6 Regott.

6 Awhile.

7 E'er she.

2 Pref. p. 106.

8 Pref. p. 108.

6 Awhile.

7 E'er she.

8 Pref. p. 108.

8 Pref. p. 108.

10 And Hearne's Gl. Rob. Glouc. p. 771.

10 Not Rossman, but apertures in the wall for shooting arrows. Viz. In the repairs of Taunton caste, 2260. Comp. J. Gernays, Episc Wint. 'TANTONIA. Expense domorrom. In mercede Commaria pro more engendo juxta turnim ex parte orientali com Kernellis et Archeris formed art. v. i. d.' In Archiv. Wolvef. apud Wint. Kenells mentioned here, and in the same strate, 2260. The property of the great hall at Welvescry place, I find, 'In kyrnilis emptis ad idem, xii. d.' Ibid. There is a patent prace of an the more of Abungdon, in Berkshire, in the reign of Edward III., 'Pro kernella
10 Outgreeve has interpreted thus word, an eld-fackwood sling. V. Mangoneau. Viz. Ret.

50 ROUWEN, DAUGHTER OF HENGIST, THE SAXON ROSAMOND.

Ther may ye bothe schote and cast Waxes bold and fend you fast. Thinkes your faders wan franchise, Be ye no more in other servise:
But frely lyf to your lyves end:
We fro you for ever wende!

Vortigern king of the Britons, if thus described meeting the beautiful princess Rouwen, daughter of Hengist, the Rosamond of the Saxon ages, at a feast of wassaile. It is a curious picture of the gallantry of the times.

> Hengest that day did his might, That alle were glad, king and knight, And as thei were best in glading, And2 wele cop schotin knight and king, Of chambir Rouewen so gent, Be fore the king in halle scho went. A coupe with wyne sche had in hand, And hir3 hatire was wele4 farand. Be fore the king on kne sett, And on hir langage scho him grett, 'Lauerid's king, Wassaille,' seid sche. The king asked, what suld be.

Píp. An. 4. Hen. iii. [A.D. 1219.] 'NORDHANT. Et in expensis regis in obsidione eastri de 'Rockingham, 1001. per Br. Reg. Et custodibus ingemiorum [engines] regis ad ea carianda 'usque flisham, ad castrum illud obsidendum, 13s. rod. per 1d. Br. Reg. Et pro duobus 'corns, emptis apud Northampton ad fundas petrariarum et mangonellorum regis faciciendas, '2s. 6d. per id. Br. Reg. —Rot. Pip. ix. Hen. iii. [A.D. 1225.] 'Sura. Camp. de Cuarreburc.' Et pro vii. cablis emptis ad petrarias et mangonellos in codem castro, 7s. 11d.' Rot. Pip. 5. Hen. iii. [A.D. 1220.] 'DEVONS. Et in custo posito in 1. petraria et 11. mangonellis caratis. 'a Nottingham usque Rottingham, 7d. 4s.' 'MANGONEL. also signified what was thrown from the machine so called. Thus Froissart.' Et avoient les 'Brabancons de tres grans engins devant la ville, qui gettoient pierres de fair 'et mangoneaux jusques en la ville.' Liv. iii. c. 118. And in the old French Ovide cited by Borel, Trieson. in V.

Ne oit on Mangoniaux descendre Foudre pour abatre un clocher. Onques pour une tor abatre, Plus briement ne du ciel destendre Chaucer mentions both Mangonels and Kyrnils, in a castle in the Romannt of the Rose, v. 4195. 6279. Also archers, i.e. archeria, v. 4191. So in the French Roman de la Rose,

Vous puissiez bien les Mangonneaulx, Veoir la par-dessus les Cremente. Sont arbalestres tout entour. Et aux archieres de la Tour

Et aux archieres de la Tour
Archieres occur often in this poem. Chancer, in translating the above passage, has introduced guns, which were not known when the original was written, v. 4191. The use of artillery, however, is proved by a curious passage in Petrarch, to be older than the period to which it has been commonly referred. The passage is in Petrarch's book de Remedius. R. Mi-rum, nisi et glandes æneas, quæ flammis injectis horrisono sonitu jaciuntur.—Erat hæc pestis "nufer rans, utcum ingenti miraculo cemeretur: rume, ut rerum pessimarum doelles sunt animi, 'ta communis est, ut quadibée genus armorum.' Lib. i. Dial. 99. Muratori, Antrogurat. Med. Æv. tom. ii. col. 514. Cannons are supposed to have been first used by the English at the battle of Cressy, in the year 1346. It is extraordinary that Froissart, who minutely describes that hattle, and is fond of decorating his narrative with wonders, should have wholly omitted this circumstance. Musquets are recited as a weapon of the infantry so early as the year 1475.
Quilibet peditum habeat balistam vel bombardam.' Lat. Casmiri iii. an. 1475. Lea. Potom lom, i. p. 228. These are generally assigned to the year 1520.

I am of opinion, that some of the great military battering engines, so frequently mentioned in the histories and other writers of the dark ages, were fetched from the crusades. See a species of the catapult, used by the Syrian army in the siege of Mecca, about the year 626. Mod. Univ. Hist. B. i. c. 2. tom. ii. p. 117. These expeditions into the east undoubtedly nuch improved the European art of war. Traso's warlike machines, which seem to be the poet's invention, are formed on descriptions of such wonderful machines which he had read in the crusade historians, particularly Wilhelmus Tyrensis.

Sending about the cups apace. Carousing briskly.

Stord.

Stord.

On that langage the king' ne couthe. A knight ther langage3 lerid in youthe. Bregt hiht that knight born Bretoun, That lerid the langage of Sessoun. This Breg was the latimer. What scho said told Vortager. Sir, Breg seid, Rowen yow gretis, And king callis and lord yow letis. This es ther custom and ther gest, * Whan thei are atte the ale or fest. 'Ilk man that louis quare him think. Salle say Wosseille, and to him drink, 'He that bidis salle say, Wassaille. The tother salle say again, Drinkhaille.
That sais Wosseille drinkis of the cop, 'Kissand' his felaw he gives it up. Drinkheille, he sais, and drinke ther of, Kissand him in bourd and skof.' The king said, as the knight gan10 ken, Drinkheille, smiland on Rouewen. Rouewen drank as hire list, And gave the king," sine him kist. There was the first wassaille in dede, And that first of fame12 gede. Of that wassaille men told grete tale, And wassaille whan thei were at ale And drinkheille to tham that drank, Thus was wassaille13 tane to thank. Fele14 sithes that maidin16 ying, Wassailed and kist the king. Of bodi sche was right16 avenant,

Was not skilled.

The *Learned. Was called. Saxons
For Latinor, or Leticoles, on Interpreter. Thus, in the romance of KING RICHARD,
measure cited at large, Saladin's Latinor at the siege of Eabylon proclaims a truce to the
principle structure of the walls of the city. Signat. M. i.

The LATERIUM the tourned his eye To that of And crying trues with gret sounce To that other syde of the toune,

In which sense the Prench word occurs in the Roman de Gann, MSS, Bibl. Reg. Paris. TATIONER für sit sot purier Roman, Englois, Gallois, et Breton, et Norman.

Un Larmon vieil frant et henu Molt sot de plet, et molt entresnie su I in the MSS. Roman de Rou, which will again be mentioned.

Unribevenius Franches a Juneges ala, A Rou, et a sa gent par LATINIER parla.

We find it in Franches, tem. iv. c. 85. And in other ancient French writers. In the old
owns neem on the subject of the king Dormod's expulsion from his kingdom of Ireland, in

London library, it seems more properly to signify, in a limited sense, the king's domestic

Par une demoine LATINIER Que moi conta de luy l'histoire, &c. Leed Lynchion's Hist Hen, it vol. iv. App. p. 270. We might here render it literally his shield, as officer setaband by the king to draw up the public instruments in Latin, as in 2000000; "Godwants modpiltrarius, Hugo Latinanus, Mile portarius." MS. Expers as. But in both the last instances the word may bear its more general and experiences. Camden explains Latinary by intropreter. Rem. p. 158. See also p.

West Taken, 1 Many times, 15 Young, 16 Handsome, gracefully shaped, &c.

LONGTOFT-RICHARD'S ATTACK ON PAYRIM'S CASTLE.

52

Of fair colour, with swete semblaunt. Hir2 hatire fulle wele it semed, Mervelik3 the king sche4 quemid. Oute of messure was he glad, For of that maidin he wer alle mad. Drunkenes the feend wroght, Of that bpaen was al his thoght. A meschaunche that time him led, He asked that paen for to wed. Hengist⁶ wild not draw a lite, Bot graunted him alle so tite. And Hors his brother consentid sone. Her frendis said, it were to done. Thei asked the king to gife hir Kent, In douary to take of rent. O pon that maidin his hert so cast, That thei askid the king made fast. I wene the king toke her that day, And wedded hire on paiens lay. Of prest was ther no 8benison No mes songen, no orison. In seisine he had her that night. Of Kent he gave Hengist the right. The erelle that time, that Kent alle held, at had the scheld

Thorgh tham all wild presse on fote faught he fulle wele. And whan he was withinne, and fauht as a wilde leon, He fondred the Sarazins otuynne, and fauht as a dragon, Without the cristen gan crie, allas! Richard is taken, The Normans were sorie, of contenance gan blaken, To slo downe and to stroye never wild thei stint Thei left for dede no noye, ne for no wound no dynt, That in went alle their pres, maugre the Sarazins alle, An fond Richard on des fightand, and wonne the halle.

From these passages it appears, that Robert of Brunne has scarcely more poetry than Robert of Glocester. He has however taken care to acquaint his readers, that he avoided high description, and that sort of phraseology which was then used by the minstrels and harpers; that he rather aimed to give information than pleasure, and that he was more studious of truth than ornament. As he intended his chronicle to be sung, at least by parts, at public festivals, he found it expedient to apologise for these deficiencies in the prologue; as he had partly done before in his prologue to the MANUAL OF SINS.

I mad noght for no disours⁴
Bot for the luf of symple men,
For many it ere⁶ that strange Inglis cannot ken⁶:

In rhyme water never what it is.

I made it not for to be praysed, Bot at the lewed men were aysed.

He next mentions several sorts of verse, or prosody; which were then fashionable among the minstrels, and have been long since unknown.

If it were made in rhyme couwee, Or in strangere or enterlace, &c.

The rhymes here called, by Robert de Brunne, Course, and Enterlace, were undoubtedly derived from the Latin rhymers of that age, who used versus caudati et interlaqueati. Brunne here professes to avoid these elegancies of composition, yet he has intermixed many passages in Rime Course. CHRONICLE, 266. 273. &c. And almost all the latter part of his work from the Conquest is written in rhyme enterlaces, each couplet rhyming in the middle, as well as the end. As thus, MSS. HARL, 1002.

Plausus Græcorum | lux cæcis et via claudis | Incola cælorum | virgo dignissima laudis.

1 He formed the Saraceas into two 'parties.'

2 Annoy.

3 Chron. p. 182, 183,

5 Talesteins, Marradore, Lat. Conscours, Fr. Seggers in the next line perhaps means the
thing i. a Sayers. The writers either of metrical et of prose romances. Antholog.

2 p. 27, 196, 196, Or. Or. Discours may signify Discourse, i. e. adventures in prose. We
be the 'Devil' discours,' in P. Plowman, fol. axxi. b. edit. 1550. Discour precisely significant the fourth in Govern, Conf. Annat. Lib. vii. fol. 175, a edit. Berthel. 2554.

He is a solidar of the concention festival of a Roman Emperor.

When he was gladest as his mete,
And every minstrell had plaide
Which most was pleasannt to his ere.
Do Coope mays, that Deiswar were judges of the tourney. Diss. John. p. 179.

1 Law.
There are.

Knew.

54 OLD TALES OF CHIVALRY DISGUISED BY FOREIGN TERMS.

The rhyme Baston had its appellation from Robert Baston, a celebrated Latin rhymer about the year 1315. The rhyme strangere means uncommon. Canterbury Tales, vol. 4. p. 72. seq. ut infr. The reader, curious on this subject, may receive further information from a manuscript in the Bodleian library, in which are specimens of Metra Leonina, cristata cornuta, reciproca, &c. MSS. Laud K. 3. 4to. In the same library, there is a very ancient manuscript copy of Aldhelm's Latin poem De Virginitate et Laude Sanctorum, written about the year 700, and given by Thomas Allen, with Saxon glosses, and the text almost in semi-saxon characters. These are the two first verses.

Metrica tyrones nunc promant carmina casti, Et laudem capiat quadrato carmine Virgo.

Langbaine, in reciting this manuscript, thus explains the quadratum carmen. 'Scil. prima cujusque versus litera, per Acrostichidem, 'conficit versum illum Metrica tyrones. Ultima cujusque versus 'litera, ab ultimo carmine ordine retrogardo numerando, hunc versum 'facit.

'Metrica tyrones nunc promant carmina casti.'
[Langb. MSS. v. p. 126.] MSS. DIGB. 146. There is a very ancient tract, by one Mico, I believe called also LEVITA, on Prosody, De Quantitate Syllabarum, with examples from the Latin poets, perhaps the

If men yt sayd as made Thomas .- Thai sayd in so quaynte Inglis

That manyone¹ wate not what it is,—
And forsouth I couth nought So strange Ingl So strange Inglis as thai wroght. On this account, he says, he was persuaded by his friends to write his chronicle, in a more popular and easy style, that would be better understood.

And men besought me manya time, To turn it bot in light ryme, Thai said if I in strange in turne To here it manyon would skurne, That said if I in strange in turne
To here it manyon would
That ere not used now in mouth.— For it are names full selcouthe³ That ere not used no In the hous of Sixille I was a throwe⁴

Danz Robert of Meltones, that ye knowe,

Did it wryte for felawes sake. When thai wild solace make6.

Erceldoune and Kendale are mentioned, in some of these lines of Brunne, as old romances or popular tales. Of the latter I can discover no traces in our ancient literature. As to the former, Thomas Erceldoun, or Ashelington, is said to have written Prophecies, like those of Merlin. Leland, from the Scale Chronicumi, says that William Banastre8, and Thomas Erceldoune, spoke words yn figure as were the prophecies of Merlino.' In the library of Lincoln cathedral, there is a metrical romance entitled, THOMAS OF ERSELDOWN, which begins with the usual address,

Lordynges both great and small.

chrisms to observe from whence the present term Yeste arose. See Fauchet, Rec. p. 73. In P. Phuwman, nu have Yes's Yester, fol. xlv. b.

Job the gentyl in his Yestes, greatly wytnesseth.

That is, "Job in the account of his Life." In the same page we have,

And japers and judgelers, and janglers of jestes. This is Ministrels, Recizen of tales. Other illustrations of this word will occur in the course of the work. Common degrees were common in France in the thisteenth century among the translations. See Mem. concernant les principaux monumens de l'histoire de France, Mem. Lit. was p. the by the very learned and ingenious M. de la Curne de Sainte Palaye. I add the west first lines of a manuscript entitled, Art de Kalender par Rauf, who lived 1256. Bibl. Bedl. J. h. z. Th. [Langh. MSS. 5. 430.]

De gente ne voil pas chanter,

No veilles estoires el canter.

Dis geste no voil pas chanter, No veilles estoires el canter.

There is even Gesta Passionis et Reservectionis Christi, in many manuscript libraries.

1 Many a me. Scorn. Strange. A little while.

2 "Sir Robert of Malton." It appears from hence that he was born at Malton in Lincoln-there.

4 Perf Rob. Gloue, p. 57, 53.

7 An ascient French history or chronicle of England never printed, which Leland says was translated out of French rhyme into French prose. Col. vol. i. P. ii. pag. 50, edit. 1770. It was probably written or reduced by Thomas Grey into prose. Londinens. Antiquitat. Cant. Id. i. p. 2. Others aftern it to have been the work of John Gray, an eminent churchmen, about the year trit. It begins, in the usual form, with the creation of the world, passes on in Brutin, and closes with Edward III.

One Gillert Bracestre was a poet and musician. The Prophesies of Banister of England are not measured among manuscripts. In the Scotch Prophesies, printed in Edinburgh, are not measured among manuscripts. In the Scotch Prophesies, printed in Edinburgh, and the standards in mentioned as the author of some of them. 'As Berlington's books and Research tells use'p. Z. Again, 'Beid hath brieved in his book and Banester also,' p. 18.

He seems to be confounded with William Banister, a writer of the reign of Edward the third. Berlington is probably John Bridlington, an augustine canon of Bridlington, who wrote three houses of Carmina Vasticination, in which he pretends to foretell many accidents that should be a probably for the Bridlington, which seem to have been fashicinable at these bounded. There are many other Prophetics, which seem to have been fashicinable at these, bound op with Bridlington in MSS. Digb. 186.

9 Ut supt. p. 5 to.

In the Bodleian library, among the theological works of John Lawern, monk of Worcester, and student in theology at Oxford, about the year 1448, written with his own hand, a fragment of an English poem occurs, which begins thus:

Joly chepert [shepherd] of Askeldowne1.

In the British Museum a manuscript English poem occurs, with this French title prefixed, 'La Countesse de Dunbar, demanda a Thomas Essedounde quant la guere d'Escoce prendret fyn?.' This was probably our prophesier Thomas of Erceldown. One of his predictions is mentioned in an ancient Scots poem entitled, A NEW YEAR'S GIFT, written in the year 1562, by Alexander Scott3. One Thomas Leirmouth, or Rymer, was also a prophetic bard, and lived at Erslingtoun, sometimes perhaps pronounced Erseldoun. This is therefore probably the same person. One who personates him, says,

In ERSLINGTOUN I dwell at hame. THOMAS RYMER men call me.

He has left vaticinal rhymes, in which he predicted the union of Scotland with England, about the year 12794. Fordun mentions several of

his prophecies concerning the future state of Scotland5.

Our author, Robert de Brunne, also translated into English rhymes the treatise of cardinal Bonaventura, his contemporarys, De cana et passione Domini et panis S. Maria Virginis, with the following title. Medytaciuns of the Soper of our Lorde Jhesu, and also of hys Passyun. and eke of the Peynes of hys swete Modyr mayden Marye, the whychemade yn Latyn Bonaventure Cardynall7. But I forbear to give further extracts from this writer, who appears to have professed much more industry than genius, and cannot at present be read with much pleasure. Yet it should be remembered, that even such a writer as Robert de Brunne, uncouth and unpleasing as he naturally seems, and chiefly employed in turning the theology of his age into rhyme, contributed to form a style, to teach expression, and to polish his native tongue. In the infancy of language and composition, nothing is wanted but writers: at that period even the most artless have their use.

1 MSS. Bodl. 692. fol. 2 MSS. Harl. 2253. f. 127. It begins thus,

When man as mad a kingge of a capped man When mon is lever other monnes thynge then ys owen.

Ancient Scots poems. Edinb. 1770. 12mo. p. 194. See the ingenious editor's

7 MSS. Harl. 1701. L 84. The first line is,

Almighty god in trinite.

Robert Grosthead, bishop of Lincoln1, who died in 1253, is said in some verses of Robert de Brunne, quoted above, to have been fond of the metre and music of the minstrels. He was most attached to the French minstrels, in whose language he has left a poem, never printed. of some length. This was probably translated into English thyme about the reign of Edward I. Nor is it quite improbable, if the translation was made at this period, that the translator was Robert de Brunne; especially as he translated another of Grosthead's pieces. It is called by Leland Chateau d'Amour2. But in one of the Bodleian MSS, of this book we have the following title, Romance par Mestre Robert Grosseteste. In another it is called, Ce est la vie de D. Thu de sa humanite set a ordine de Saint Robert Grosseteste ke fut eveque de Nichole. And in this copy, a very curious apology to the clergy is prefixed to the poem, for the language in which it is written. quamvis lingua romana [romance] coram CLERICIS SAPOREM SUAVI-TATIS non habeat, tamen pro laicis qui minus intelligunt opusculum 'illud aptum est6.' This piece professes to treat of the creation, the redemption, the day of judgment, the joys of heaven, and the torments of hell; but the whole is a religious allegory, and under the ideas of chivalry the fundamental articles of christian belief are represented. It has the air of a system of divinity, written by a troubadour. The poet, in describing the advent of Christ, supposes that he entered into a magnificent castle, which is the body of the immaculate virgin. structure of this castle is conceived with some imagination, and drawn with the pencil of romance. The poem begins with these lines.

Ki pense ben, ben peut dire : Sanz penser ne poet suffise : De nul bon oure commencer De ki par ki, en ki, sont

Deu nos dont de li penser Tos les biens ki font en el mond.

But I hasten to the translation, which is more immediately connected with our present subject, and has this title. 'Her bygenet a tretys that ys yelept CASTEL OF LOVE that biscop Grosteyzt made ywis for lewde mennes by hove?. Then follows the prologue or intro-

> That good thinketh good may do And God wol help him thar to:

The author and translator are often thus confounded in manuscripts. To an old English to a poem on the Holy Virgin, we find the following title. Incipit quidam cantus guent feature Thomas de Hales de ordine fratrem minorum, &c. MSS. Col. Jes. Oxon, app. cita. But thus is the title of our first original, A Latin hyun de B. MAR VIRGINS, poetly adopted in the translation. Thomas de Hales was a Franciscan frier, a doctor of Science, and flourished about the year 1340. We shall see other proofs of this.

Scrat. Birst. p. 385.

MSS. Bodl. NE. D. 69.

F. is Land foll membran. The word Nicole is perfectly French for Lincoln. See like-

MSS Bodl. E. 4. 14.

MSS C. C. C. Oxon. 23.

In MSS Harl. 1121. 5. 'De Robert Grosselle en septe de Nichols en tretts en Franceis, del commencement du monde, &c.' f. 155.

MSS Bodl. E. 15.

MSS Bodl. E. 15.

MSS Bodl. E. 15.

MSS Bodl. 1121. 1221. 1

Bild. Bodl. MS. Vernon, f. ups. This trumlation was never printed; and is, I believe, a

Ffor nas never good work wrougt With oute biginninge of good thougt. Ne never was wrougt non vuel1 thyng That vuel thougt nas the biginnyng. God ffuder, and sone and holigoste That alle thing on eorthe fixt2 and wost, That one Godart and thrillihod3, And three persones in one hod4, Withouten end and bi ginninge, To whom we ougten over alle thinge, Worschepe him with trewe love, That kineworthe king art us above, In whom, of whom, thorw whom beoth, Alle the good schipes that we hire i seoth, He leve us thenche and worchen so, That he us schylde from vre so, All we habbeth to help neode

That we ne beth all of one theode,

Ne i boren in one londe, Ne one speche undirstonde Ne mowe we al Latin wite⁵ Ne Ebreu ne Gru that beth I write,

Ne Ffrench, ne this other spechen, That me minte in worlde sechen. To herie god our derworthi drihte⁷, As vch mon ougte with all his mihte;

Lost song syngen to god zerne8, With such speche as he con lerne :

That is the castell of alle floure, Of solas and of socour.

In the mere he stont bi twene two,

Ne hath he forlak for no fo : For the tour1 is so wel with outen. That non kunnes asayling, So depe i diched al abouten, Ne may him derven fer no thing; He stont on heiz rocke and found,

And is y planed to the ground That ther may won non vuel2 thing,

Ne derve ne gynnes castyng; And thaug be he so lovliche, To all thulke that ben his fon He is so dredful and hatcliche,

That heo flen him everichon; Ffor smal toures that beth abouten, To witen the heige toure withouten, Sethe3 beoth thre bayles withalle,4 So feir i diht with strunge walle, As heo beth here after I write, Ne may no man the5 feirschipe I wite, Ne may no tongue ne may hit telle, Ne thougt thincke, ne mouthe spelle : On trusti rocke heo stondeth fast, And with depe diches bethe bi cast, And the carnels6 so stondeth upright, Wel I planed, and feir i dight: Seven barbicanes ther beth i wrouht

With gret ginne al bi thouht, And evrichon hath gat and toure, Ther never fayleth ne socoure, Never schal so him stonde with

That thider wold flen to sechen grith8. This castel is siker fair abouten, And is al depeynted withouten,

With three heaves that wel both sene⁹; dement al grene, That to the rock fast lith. So is the foundement al grene, Ffor the greneschip lasteth evere, Wel is that ther murthe i sith,

And his heah ne leoseth nevere, Sethen abouten that other beug So is ynde so ys blu10. That them idel heug we clepe thariht And schyneth so faire and so briht.

The thridde heug an ovemast Over wrigeth al and so ys i cast, That withinnen and withouten, The castle lihteth al abouten, And is raddore than env rose schal That shunneth as hit barnd 11 were 12.

Withinne the castle is whit schinynge Sou the snows that is snewynge, And casteth that liht so wyde

After long the tour and be syde, That never cometh ther wo ne woug, As swetnesse ther is ever i noug.

Amydde¹⁴ the heige toure is springynge A well that ever is corninge¹⁵
With four stremes that striketh wel,
And fulleth the duches about the wal,
Much blisse ther is over al,

La tur est fi hien en dat. Fr. Orig.

Von. Tres lames en tour. Fr Orig.

Von. Tres lames en tour. Fr. Orig.

Eemsla - Kernesas bisu poil. Fr. Orig.

De hors de peint a en virun

De hors de peint a en virun

Fr. Orig.

De treis culars diversement. Fr. Orig.

III As.

Pas est vermail le nest tone E piert ardant chose. Fr. Orig.

Plus est vermail le nest rone E piert ardant chose. Fr. Orig.

Est surdant une suntayne
Dunt insent quatur ruinsell Ki heninet par le gravel, &c. Fr. Orig. 16 Running.

60 ROMANCE OR FRENCH PREFERRED TO THE ENGLISH LANGUAGE.

Ne dar he seeke non other leche In thulke¹ derworthi faire toure Of whit yvori and feirore of liht

That mai riht of this water eleche.
Ther stont a trone with much honour,
Than the some res day when heis briht,

With cumpas i throwen and with gin al i do Seven steppes ther beoth therto, &c.

The floure smale toures abouten, That with the heige toure withouten

Flour had thewes that about hire i seoth,

Ffoure vertus cardinals beoth, &c. And2 which beoth three bayles get That with the carnels ben so wel i set, And i cast with cumpas and walled abouten,

That wilcth the heihe tour with outen: Bote the inmost bayle I wote

Bitokeneth hire holi maydenhode, &c.

The middle bayle that wite ge, Bitokeneth hire holi chastite And sethen the overmast bayle Bitokeneth hire holie sposaile, &c.

The seven kernels abouten,

That with greet gin been y wrougt withouten, as castel so well, With arwe and with quarrel, And witeth this castel so well, That beoth the seven vertues with wunne To overcum the seven deadly sinne, &c4.

It was undoubtedly a great impediment to the cultivation and progressive improvement of the English language at these early periods. that the best authors chose to write in French. Many of Robert

have before occurred. Lord Lyttelton quotes from the Lambeth hbrary a manuscript poem in French and Norman verse on the subject of king Dermod's expulsion from Ireland, and the recovery of his kingdom1. I could mention many others. Anonymous French pieces, both in prose and verse, and written about this time, are innumerable in our manuscript repositories2. Yet this fashion proceeded rather from necessity and a principle of convenience, than from affectation. The vernacular English, as I have before remarked, was rough and unpolished: and although these writers possessed but few ideas of taste and elegance, they embraced a foreign tongue, almost equally familiar, and in which they could convey their sentiments with greater ease, grace, and propriety. It should also be considered, that our most eminent scholars received a part of their education at the university of Paris. Another, and a very material circumstance, concurred to countenance this fashionable practice of composing in French. It procured them readers of rank and distinction. The English court, for more than two hundred years after the conquest, was totally French : and our kings, either from birth, kindred, or marriage, and from a perpetual intercourse, seem to have been more closely connected with France than with England. It was however fortunate that these French pieces were written, as some of them met with their translators: who perhaps unable to aspire to the praise of original writers, at least by this means contributed to adorn their native tongue : and who very probably would not have written at all, had not original writers, I mean their contemporaries who wrote in French, furnished them with models and materials.

Hearne, to whose diligence even the poetical antiquarian is much obliged, but whose conjectures are generally wrong, imagines, that the old English metrical romance, called RYCHARDE CUER DE LYON, was written by Robert de Brunne. It was at least probable, that the leisure of monastic life produced many rhymers. From proofs here

The MSS, was written in the 14th century. Our author, John Hoveden, was also skilled in more manic, and a great writer of Latin hymns. He died, and was buried, at Hoveden, 17th a 16th Bale, v. 79.

There is an old French metrical life of Tobiah, which the author, most probably an Englishman, 1878 between the request of William, Prior of Kenilworth in Warwickshire.

MSS, Jew Coll Oxon. 85 supr. citat.

Le prier Gwilleyme me prie De Kemelworth an Ardenne, De charier, ke nul eglyse Ke jeo lis en romauns le vie

De l'eglyse seynte Marie Ki porte le plus haute peyne Del reaume a devyse De kelui ki ont nun Tobie, &c.

I His. Hen. ii. vol. iv. p. 270. Notes. It was translated into prose by Sir G. Carew in Q. Embeddy these; this translation was printed by Harris in his Hubernia. It was probably writing about 1920. Ware, p. 56. And compare Walpole's Aneed, Paint, i. 28. Notes. The Lambeth MSS seems to be but a fragment, viz. MSS. Bibl. Lamb. Hib. A. Among the learned Englishmen who now wrote in French. The Editor of the Cantarantus Tales mentions Hells de Guincestre, or Winchesture, a translator of Cato into French. And His. de Reclami, author of the Romance, in French verse, called Ipomedon, MSS. Cott. Viz. A vii. The latter is also supposed to have written a French Dialogue in metre, MSS. Les You. La phinte par entre mis Sire Henry de Lacy Counte de Nachele [Lincoln] et

given we may fairly conclude, that the monks often wrote for the minstrels: and although our Gilbertine brother of Brunne chose to relate true stories in plain language, yet it is reasonable to suppose, that many of our ancient tales in verse containing fictitious adventures, were written, although not invented, in the religious houses. The romantic history of Guy earl of Warwick, is expressly said, on good authority, to have been written by Walter of Exeter, a Franciscan Friar of Carocus in Cornwall, about the year 12921. The libraries of the monasteries were full of romances. Bevis of Southampton, in French, was in the library of the abbey of Leicester2. In that of the abbey of Glastonbury, we find Liber de Excidio Troja, Gesta Ricardi Regis, and Gesta Alexandri Regis, in the year 12473. These were some of the most favorite subjects of romance, as I shall shew here-

Sire Wauter de Byblesworth pur la croiserie en la terre seinte. And a French romantic poem on a knight called Capanese, perhaps Statius's Capaneus. MSS. Cott. Vesp. A. iii. ut supr. It begins,

Qui bons countes viel entendre.

See "The Canternury Tales of Chaucer. To which are added An Essay upon his 'Language and Versification, an Introductory Discourse, and Notes. Lond. 1775. '4 vol. 8vo.' This masterly performance, in which the author has displayed great taste, judgment, sagacity, and the most familiar knowledge of those books which peculiarly belong to the province of a commentator on Chaucer, did not appear till more than half of my Second Volume was printed. I have before hinted that it was sometimes customary to intermix Latin with French. As thus, MSS. Harl 2 253. f. 137. b.

Dieu roy de Mageste, Ob personas trinas, Ne perire finas, &c. Nostre roy e sa meyne

Again, ibid. f. 76. Where a lover, an Englishman, addresses his mistress who was of Paris. Dum ludis floribus volut lacinia Le dieu d'amour moi tient en tiel Angueria, &c.

Sometimes their poetry was half French and half English. As in a song to the holy virgin on our Saviour's passion. Ibid. f. 83.

Mayden moder milde, oyez cel oreysoun, From shome thou me shilde, e de ly mal feloun : For love of thine childe me menez de trefoun, Ich wes wod and wilde, ore su en prisoun, &c For love of thine childe me menez de trefoun, Ich wes wod and wilde, ore su en prisoun, &c. In the same MSS. I find a French poem probably written by an Englishman, and in the year 7300, containing the adventures of Gilote and Johanne, two ladies of gallsmry, in various parts of England and Ireland; particularly at Winchester and Pontefract. £ 65. b. The curious reader is also referred to a French poem, in which the poet supposes that a minstrel, fuglious, travelling from London, cloathed in a rich tabard, met the king and his retime. The king asks him many questions; particularly his lord's name, and the price of his horse. The minstrel evades all the king's questions by impertinent answers; and at last presumes to give his majesty advice. Ibid. f. 107. b.

1 Carew's Surv. Cornw. p. 59, edit. at supr. I suppose Carew means the metrical Romance of Gov. But Bale says that Walter wrote Vitam Guidonis, which seems to imply a prose history. x. 73. Giraldus Cambrensis also wrote Guy's history. Hearne has printed an Historia Guidonis de Warwik, Append. ad Annal. Dunstaple, num. xi. It was extracted from Gerald. Cambrens, hist. Reg. West-Sax. capit. xi. by Girardus Cornubiensis. Lydgate's higher of Guy, never printed, is translated from this Girardus; as Lydgate himself informs us at the end, MSS. Bibl. Bodl. Land. D. 31. f. 64. Tit. Here grunath the life of Gny of Warwyk. Out of the Latyn made by the Chronycler Called of old Girard Cornubivence.

Which wrote the dedis, with grete diligence, Of them that were in Westsex crowned kynges, &c.

Wharton, Angl. Sacr. i. p. 89. Some have thought, that Girardus Cornubiensis and Giraldus Cambrensis were the same persons. This passage of Lydgate may perhaps show the contrary. We have also in the same Bodleian manuscript, a poem on Guy and Colbrand, viz. MSS. Laud. D. 31. f. 87. More will be said on this subject.

² Registerum Librorum omnium et Jocalium in monasterio S. Maria de Pratis prope Legensiam. fol. 132. b. In MSS. Bibl. Bodl. Laud. I. 75. This catalogue was written by Will. Charite one of the monks, A.D. 1517. fol. 139.

³ Hearne's Joann. Glaston. Catal. Bibl. Glaston. p. 435. One of the books on Troyle called homes et magnus. There is also 'Liber de Captione Antiochiz, Gallice. 'Legislies' bid.

a catalogue of the library of the abbey of Peterborough are Amys and Amelion, Sir Tristram, Guy de Burgoyne, and suclis, all in French: together with Merlin's Prophecies, Charlemagne, and the Destruction of Troy. Among the ven to Winchester college by the founder William of Wykerelate of high rank, about the year 1387, we have Chronicon In the library of Windsor college, in the reign of Henry VIII., covered in the midst of missals, psalters, and homilies, Duo llici de Romances, de quibus unus liber de ROSE, et alius diffieria. This is the language of the king's commissioners, who the archives of the college: the first of these two French s is perhaps John de Meun's Roman de la Rose. A friar, in lowman's Visions, is said to be much better acquainted with the Robin Hood, and Randal of Chester, than with his Paternoster. aks, who very naturally sought all opportunities of amusetheir retired and confined situations, were fond of admitting trels to their festivals; and were hence familiarised to romantic Seventy shillings were expended on minstrels, who accomheir songs with the harp, at the feast of the installation of bot of St. Augustin's at Canterbury, in the year 1309. At this ent solemnity, six thousand guests were present in and about of the abbey?. It was not deemed an occurrence unworthy to ded, that when Adam de Orleton, bishop of Winchester, is cathedral priory of St. Swithin in that city, a minstrel Herbert was introduced, who sung the Song of Colbrond a fant, and the tale of Queen Emma delivered from the ploughthe hall of the prior Alexander de Herriard, in the year 1338. e this very curious article, as it appears in an ancient register riory. 'Et cantabar Joculator quidam nomine Herebertus UM Colbrondi, necnon Gestum Emme regine a judicio ignis, in aula prioris. In an annual accompt-roll of the

ne Remance is in MSS. Harl. Brit. Mus. 2386. †. 42. See Du Cang. Gloss. Lat. i. 17. p. 193. There is an old MSS. French Morality on this subject, Comment and dear cafain four guerie Amis on compagnon, &c. Beauchamps, Rech. r. p. 199. There is a French metrical romance Histoire of Amys et Amilien, MSS. Reg. uz. C. xil. 9. 'And at Bennet college, Num. 1. 1. It begins,

Ki veut oir channcoun damur."

a Romance called Otuez, MSS. Bibl. Adv. Edingb. W. 4, 7, xxviii. I think he in Charlemagae's story, He is converted to christianity, and marries Charle-

Peturb. p. 10d. 10q. — I will give some of the titles as they stand in the cataloguerios de Envidio Trope, bis. p. 180. Prophetio Merlini versifice. p. 182. Gesta
from Turpinson p. 187. Gesta stince fost destructionem Troje. p. 195. Bell.
Remarkatione, p. 202. There are also the two following articles, viz., Certamen
Johannem et Barones, versifice. 'Per H. de Davennech.' p. 188. This I
en, nor knew acything of the author. 'Versus de lado scaceroum.' p. 195in Cell. Wint.

* Dudg. Mon. in Eccles. Collegiat. p. 202.
h. edit. 1372.
Thes. Script. p. 2021.
Thesis S. Swithini Winton. MSS. pergamen. in Archiv. de Wolvesey Wint.
local stories. Guy Swight and conquered Colbrond a Danish champion, just
authorn walls of the city of Winchester, in a meadow to this day called Dana-

64 THE MINSTRELS AND THEIR PLACE IN THE MIDDLE AGES.

Augustine priory of Bicester in Oxfordshire, for the year 1431, the following entries relating to this subject occur, which I chuse to exhibit in the words of the original. 'DONA PRIORIS. Et in datis cuidam 'citharizatori in die sancti Jeronimi, viii. d.—Et in datis alteri cithari-'zatori in ffesto Apostolorum Simonis et Jude cognomine Hendy, 'xii, d.-Et in datis cuidam minstrallo domini le Talbot infra natale 'domini, xii. d.—Et in datis ministrallis domini le Straunge in die 'Epiphanie, xx. d.—Et in datis duobus ministrallis domini Lovell in 'crastino S. Marci evangeliste, xvi. d.—Et in datis ministrallis ducis 'Glocestrie in ffesto nativitatis beate Marte, iii s. iv d.' I must add, as it likewise paints the manners of the monks, 'Et in datis cuidam, 'Urfario, iiii d1. In the prior's accounts of the Augustine canons of Maxtoke in Warwickshire, of various years in the reign of Henry VI., one of the styles, or general heads, is DE JOCULATORIBUS ET MIMIS. I will, without apology, produce some of the particular articles; not distinguishing between Mimi, Joculatores, Jocatores, Lusores, and Citharista: who all seem alternately, and at different times, to have exercised the same arts of popular entertainment. 'Joculatori in 'septimana S. Michaelis, iv d.—Cithariste tempore natalis domini et 'aliis jocatoribus, iv d.—Mimis de Solihull, vi d.—Mimis de Coventry, 'xx d.—Mimo domini Ferrers, vi d.—Lusoribus de Eton, viii d.— Lusoribus de Coventry, viji d. - Lusoribus de Doventry vij d. - Mimis

reat distance from the priory.1 Nor must I omit that two minstrels from Coventry made part of the festivity at the consecration of John. prior of this convent, in the year 1432, viz, 'Dat. duobus mimis de Coventry in die consecrations prioris, xii d2. Nor is it improbable, that some of our greater monasteries kept minstrels of their own in regular pay. So early as the year 1180, in the reign of Henry II., Teffrey the harper received a corrody, or annuity, from the Benedictine abbey of Hide near Winchester"; undoubtedly on condition that he should serve the monks in the profession of a harper on public occasions. The abbies of Conway and Stratflur in Wales respectively maintained a bard4; and the Welsh monasteries in general were the grand repositories of the poetry of the British bards.

In the statutes of New-college at Oxford, given about the year 1380, the founder bishop William of Wykeham orders his scholars, for their recreation on festival days in the hall after dinner and supper, to enter-

In the audient annual rolls of accompt of Winchester college, there are many articles of this sort. The few following, extracted from a great number, may serve as a specimen. They are thirdly in the reign of Edward in viz. In this year 14%. 'Et in fol. ministrallis dom. Episcopi Wynnea venimenthus ad collegium xvv die Aprilis, cum rad. solut ministrallis dom. Episcopi Wynnea venimenthus ad collegium primo die Juni mis inid.—Et in dat. ministrallis dom. Episcopi Wynnea venimenthus ad collegium primo die Juni mis inid.—Et in dat. ministrallis dom. Arundel venimentalis dom. Regis ven, ad Coll. init. mini.—In the year 1472. 'Et in dat. ministrallis dom. Episcopi wind the venimentalis dom. Regis ven, ad Coll. init. mini.—In the year 1472. 'Et in dat. Initiatis dates quantitat dom. Regis venimentalis dom. Regis venimentalis date. Thome Nevyle taborario.—Et in datis date has ministrallis dome. Gloucestrie, cum mind dat, uni ministrallo ducis de Northumberhad, vinie.—Et in data doubus citharatoribus ad vices venient. ad collegium vinid.—In the year 1479. 'Et in datis catrapis Wynton venientibus ad coll. festo Epiphane, cum and the ministrallis dom. Episcopi venient. ad coll. infra octavas Epiphane, cum and dat. ministrallis dom. Principis venient. ad coll. festo Epiphane, cum and dat. ministrallis dom. Regis, ve.—In the year 1464. 'Et in dat. ministrallis content dem distribution data ministrallis dom. Castodis, in —In the year 1465. 'Et in dat. ministrallis content data ministrallis dom. Castodis, in —In the year 1465. 'Et in dat. ministrallis content in the part 1484. 'Et in dat. ministrallis content in the part 1484. 'Et in dat. ministrallis content in the part 1484. 'Et in dat. ministrallis content in the year 1484. 'Et in dat. ministrallis content in the year 1484. 'Et in dat. ministrallis content in the part 1484. 'Et in dat. ministrallis content in the part 1484. 'Et in dat. ministrallis content in the part 1485. 'Et in dat. Gloucestre, occur very frequently. In domo in the first ministrallis dome. Gloucestre, o

The Coventry-men exhibited 'their old storialished at Keniworth castle, in the year The Coventry-men were in high repute for their performances of this The coventry-men exhibited 'their old storialished't Ateniworth castle, in the year The Coventry-men exhibited 'their old storialisheaw.' Laneham's marrative, &c. p. 3s. Martin were hired from Coventry to perform at Holy Crosse feast at Abrogdon, Berks, 1422. Horne Lab May Senze ii p. 308. See an account of their play on Corpus Christi day, in Martin May in 1500 May Senze ii p. 308. See an account of their play on Corpus Christi day, in 1500 May Senze ii p. 381. Where he is styled, 'Galaridus citharedus.' Pewera Cannaia. To the Reader, pag. 1. edit. 1581.

Evanta Diva de Bardia. Specimens of Welsh poetry, p. 32. Wood relates a story of two leaves priess coming, towards night, to a cell of Benedictines near Oxford, where, on a second of their being mimes or ministrels, they gained admittance. But the cellarer, and others of the herebren, hoping to have been entertained with their petticultureries. The control of the proposition of their mirth, and dealers of the herebren, hoping to have been entertained with their petticultureries.

tain themselves with songs, and other diversions consistent with decency: and to recite poems, chronicles of kingdoms, the wonders of the world, together with the like compositions, not misbecoming the clerical character. I will transcribe his words, 'Quando ob dei re-'verentiam aut sue matris, vel alterius sancti cujuscunque, tempore 'yemali, ignis in aula sociis ministratur; tunc scolaribus et sociis post tempus prandii aut cene, liceat gracia recreationis, in aula, in Cantilenis et aliis solaciis honestis, moram facere condecentem : et Poemata, regnorum Chronicas, et mundi hujus Mirabilia, ac cetera que statum clericalem condecorant, seriosius pertractarel.' The latter part of this injunction seems to be an explication of the former; and on the whole it appears, that the Cantilenæ which the scholars should sing on these occasions, were a sort of Poemata, or poetical Chronicles. containing general histories of kingdoms2. It is natural to conclude. that they preferred pieces of English history: and among Hearne's MSS. I have discovered some fragments on vellum3, containing metrical chronicles of our kings; which, from the nature of the composition. seem to have been used for this purpose, and answer our idea of these general Chronica ragnorum. Hearne supposed them to have been written about the time of Richard I.: but I rather assign then; to the reign of Edward I., who died in the year 1307. But the reader shall judge. The following fragment begins abruptly with some rich presents which king Athelstan received from Charles III., king of France: a nail which pierced our Saviour's feet on the cross, a spear with which Charlemagne fought against the Saracens, and which some supposed to be the spear which pierced our Saviour's side, a part of the holy cross enclosed in crystal, three of the thorns from the crown on our Saviour's head, and a crown formed entirely of precious stones, which was endued with a mystical power of reconciling enemies.

Ther in was closyd a nayle grete Gyt4 he presentyd hym the spere Agens the Sarasyns in batayle; That with that spere smerte⁶ And a party 7 of the holi crosse And three of the thornes kene And a ryche crowne of golde

That went thorw oure lordis fete. That Charles was wont to bere Many swore and sayde saunfayle5, Our lorde was stungen to the herte. In crystal done in a cloos. That was in Cristes hede sene, Non rycher kyng wer y scholde,

I Rubric. aviii. The same thing is enjoined in the statutes of Winchester college, Rubr. av I do not remember any such passage in the statutes of preceding colleges in either university. But this injunction is afterwards adopted in the statutes of Magdalene college; and from thence, if I recollect right, was copied into those of Corpus Christi, Oxford.

The Hearne thus understood the passage. 'The wife founder of New college permitted them '[merrical chromolles] to be sung by the fellows and scholars upon extraordinary days,' Heming. Cartul. ii. Aprinon Numb. is. § vi. p. 662.

Given to him by Mr. Murray. See Heming, Chartul ii. p. 654. And Rob. Glonc. il. pl. 73t. Nume. MSS. Bibl. Bodl. Oxon. Rawtins. Cod. 4to [E. Pr. 87.]

Yet. Moreover.

Without doubt. Fr.
Sharp, strong. So in the Lives of the Saints, MSS. supr. citat. In th. Life of S. Edmund.

For mint Edmund had a smorte zerde, &c. i. e. 'He had a strong rod in his hand, &c.'
7 Part. Ficce

Y made within and without With pretius stonys alle a bowte, Of eche manir vertu thry1 The stonys hadde the maystry Tomake frendesthatevere were fone, Such a crowne was never none, To none erthelyche mon y wrogth Syth God made the world of nogth.

Kyng Athelstune was glad and blythe

Of gyfts nobul and ryche In his tyme, I understonde, And ffor Englond dede batayle His name was hote Colbrond Seven yere kyng Athelston

And thankud the kynge of Ffraunce swythe, and ryche In crystiante was no hym leche, understonde, Was Guy of Warwyk yn Inglonde, With amygti gyande, without fayle; Gwy hym slough with his hond Held this his kyngdome

In Inglond that ys so mury, He dyedde and lythe at Malmesbury3.

After hym regned his brother Edmond. And was kyng of Ingelond, And he no regned here, But unneth nine yere, Sith byt be falle at a feste At Caunterbury a cas unwrest . As the kyng at the mete fat He behelde and under that

Of a theef that was desgyse Amonge hys knyghtes god and wise; The kyng was hesty and sterte uppe And hent the thefe by the toppe

And cast hym doune on a ston: The theefe brayde out a knyfe a non

And the kyng to the hert threste, Or any of his knightes weste 6: The baronys sterte up anone, And slough the theefe swythe sone,

But arst he wounded many one, Thrugh the fflesh and thrugh the bone: To Glastenbury they bare the kynge, And ther made his buryinge⁸.

After that Edmund was ded, Edred reyned here After hym reyned seynt Edgare, A wyse kynge and a warre: Thilke nyghte that he was bore, Ffor herde that swete stevene In the songe thei songe bi ryme,

Reyned his brother Edred; But unnethe thre yere, &c. Seynt Dunstan was glad ther fore; Of the angels of hevene: 'Y blessed be that ylke tyme 'Ffor in hys tyme schal be pas,

'That Edgare y bore y was, 'Ffor in hys Ever more in hys kyngdome'.' The while he liveth and seynt Dunston, Ther was so meche grete foyson 10. Of all good in every tonne;

There.
To which monastery he gave the fragment of the holy cross given him by the king of the Roll. Glouc, p. 276.

King Athelston lovede much Malmesbury y wis. He zef of the holy cross some, that there zut ys.

He get of the holy cross some, that there gut ys.

It is extraordinary, thus Peter Langtoft should not know where Athelstan was buried; and as come that he translator Rob. de Brunne should supply this defect by mentioning a report that he body was lately found at Hexham in Northumberland. Chron. p. 35.

Rob. of Gloucester says, that this happened at Pucklechurch near Bristol. p. 577.

But Brt. of Brunne at Camerbury, whither the king went to hold the feast of S. Austin. p. 35.

A which machines. blief of Preceived. Theref. First.

At Gloucester, says Rob. de Brunne, p. 31. But Rob. of Gloucester says his body was been part of the possions of Glastonbury: and that hence the town of Puckleshab hosens part of the possions of Glastonbury above, p. 271.

The song as in Rob. Glouc. Chron. p. 281.

Al wyle that last his lyve,

Ne lored he never fyght ne stryve.

The knyghtes of Wales, all and some
Han to swery and othes holde. And trewe to be as y told,
To bring trynge hym trewage 1 yeare,
CCC wolves eche zere;

And so they dyde trewliche Three yere pleyneverlyche, The ferthe yere myght they fynde non. So clene thay wer all a gon.

And the kyng hyt hem forgat Edgare was an holi man For he nolde hem greve, That oure lorde, &c.

Although we have taken our leave of Robert de Brunne, yet as the subject is remarkable, and affords a striking portraiture of ancient manners, I am tempted to transcribe that chronicler's description of the presents received by king Athelstane from the king of France, especially as it contains some new circumstances, and supplies the defects of our fragment. It is from his version of Peter Langtoft's chronicle abovementioned.

At the feste of oure lady the Assumpcion, Went the king fro London to Abindon, Thider out of France, fro Charles kyng of fame, Com the of Boloyn, Adulphus was his name, And the duke of Burgoyn Edmonde sonne Reynere. The brought kynge Athelston present withouten pere Another of these fragments, evidently of the same composition, seems to have been an introduction to the whole. It begins with the martyrdom of saint Alban, and passes on to the introduction of Wassail, and to the names and division of England.

And now he ys alle so hole y fonde, As whan he was y leyde on grounde. And gyf ge wille not 1 trow me, Goth to Westmynstere, and ye mow se. In that tyme Seynt Albon, For Goddys love 2 tholed martirdome, And xl. yere with schame and 3 schonde Was 4 drowen oute of Englond. In that tyme 5 weteth welle, Cam ferst Wassayle and Drynkehayl In to this lond, with owte6 wene, Thurghe a mayde brygh and schene. Sche was cleput made Ynge. For hur many dothe rede and synge. Lordyngys¹⁰ gent and free. This lond hath y hadde namys thre. Ferest hit was cleput Albyon, And sythii for Brut Bretayne a non, And now Ynglond cleput hit ys, Astir mayde Ynge y wysse. Thilke Ynge fro Saxone was come, And with here many a moder sonne. For gret hungure y understonde Ynge went oute of hure londe. And thorow leve of oure kyng In this land sche hadde restyng. As meche lande of the kyng sche12 bade, As with a hole hyde13 me mygth sprede. The kyng14 graunt he bonne. A strong castel sche nade sone, And whan the castel was al made, The kyng to the mate schelb bade, The kyng graunted here a none. He wyst not what thay wold done.

And sayde to 10 ham in this manere 'The kyng to morow schal etc here.

* He and alle hys men,

* Ever¹⁷ one of us and one of them, * To geder schal sitte at the mete. * And when thay have al most ye ete,

¹ wole say wassayle to the kyng,

¹ Delaye.

\$ Suffered.

2 Confusion.

5 Englet.

5 Englet.

5 Englet.

6 Fair.

Called.

10 Gentle.

11 From because of.

12 Requested, desired.

12 Men might.

14 Generated her required in the confusion.

15 Them.

70 MIRABILIA MUNDI-TRAVELLERS TALES OF THE MIDDLE AGES.

'And she hym with oute any' leyng. And loke that ye in this manere Eche of gow she his "fere." And so sche dede thenne, Slowe the kyng alle hys men.

And thus, thorough here3 queyntyse, This londe was wonne in this wyse.

Was Englond⁶ deled on fyve. Syth* a non sone an5 swythe

To fiyve kynggys trewelyche That were nobyl and swythe ryche. That one hadde alle the londe of Kente, That ys free and swythe gente.

And in hys lond bysshopus tweye. Worthy men7 where theye.

The archebysshop of Caunturbery, And of Rochestore that ys mery.

The kyng of Essex of ⁸renon He hadde to his portion Westschire, Barkschire, Soussex, Southamptshire. And ther to Dorsetshyre, All Cornewalle and Devenshire. All thys were of hys0 anpyre. The king hadde on his hond Five bysshopes starke and strong, Of Salusbury was that on.

As to the Mirabilia Mundi, mentioned in the statutes of New College at Oxford, in conjunction with these Poemata and Regnorum Chronica, the immigrations of the Arabians into Europe and the crusades produced numberless accounts, partly true and partly fabulous, of the wonders seen in the eastern countries; which falling into the hands of the monks, grew into various treatises, under the title of Mirabilia Mundi. There were also some professed travellers into the East in the dark ages, who surprised the western world with their marvellous narratives, which could they have been contradicted would have been believed10. At the court of the grand Khan, persons of all nations and religions, if they discovered any distinguished degree of abilities, were kindly entertained and often preferred.

In the Bodleian library we have a superb vellum MSS., decorated with ancient descriptive paintings and illuminations, entitled, Histoire de Graunt Kaan et des MERVEILLES DU MONDE11. The same work is among the royal MSS.12 A Latin epistle, said to be translated from

1 Lye. 2 Companion. 8 Stratagem. 4 After. 5 Very. 6 Divided. 7 Were. 8 Renown. 9 Empire. 10 The first European traveller who went far Eastward, is Benjamin a Jew of Tudela in Navarre. He penetrated from Constantinople through Alexandria in Ægypt and Persia to the frontiers of Tain, now China. His travels end in 1173. He mentions the immense wealth of Constantinople; and says that its port swarmed with ships from all countries. He exaggerates in speaking of the prodigious number of Jews in that city. He is full of marvellous and romanute stories. William de Rubrinquis, a monk, was sent into Persia Tartary, and by the command of S. Louis king of France, about the year 1245. As was also Carpini, by Pope Innocent IV. Their books abound with improbabilities. Marco Polo a Venetian nobleman travelled eastward into Syria and Persia to the country constantly called in the dark ages Cathay, which proves to be the northern part of China. This was about the year 1260. His book is entitled De Regionibus Orientis. He mentions the immense and opunent city of Cambalu, undoubtedly Pekin. Hakluyt cites a friar, named Oderick, who travelled to Cambalu in Cathay, and whose description of that city corresponded exactly with Pekin. Friar Bacon about 1280, from these travels formed his geography of this part of the globe, as may be collected from what he relates of the Tartars. Purchas Pilgr. iii. 52. And Bac. Op. Maj. 228. 235.

11 MSS. Bodl. F. ro. fol. prægrand, ad cale. Cod. The hand-writing is about the reign of Edward III. I am not sure whether it is not Mandeville's book. 3 Stratagem. Companion.
7 Were. 1 Lye. 0 Divided.

the Greek by Corneliue Nepos, is an extremely common MSS., entitled, De situ et Mirabilibus India. It is from Alexander the Great to his preceptor Aristotle: and the Greek original was most probably drawn from some of the fabulous authors of Alexander's story,

There is a manuscript, containing La Chartre que Prestre Fehan maunda a Fredewik l'Empereur DE MERVAILLES DE SA TERRE? This was Frederick Barbarossa, emperor of Germany, or his successor: both of whom were celebrated for their many successful enterprises in the holy land, before the year 1230. Prester John, a christian, was emperor of India. I find another tract, DE MIRABILIBUS Terra Sancta. A book of Sir John Mandeville, a famous traveller into the East about the year 1340, is under the title of Mirabilia Mundi, His Itinerary might indeed have the same title4. An English title in the Cotton library is, 'The Voiage and Travailes of Sir John Maundevile knight, which treateth of the way to Hierusaleme and of the MAR-*VEYLES of Inde with other ilands and countryes.' In the Cotton library there is a piece with the title, Sanctorum Loca, MIRABILIA MUNDI, &c.4. Afterwards the wonders of other countries were added: and when this sort of reading began to grow fashionable, Gyraldus Cambrensis composed his book De MIRABILIBUS Hibernia. There is also another De MIRABILIBUS Anglia", [Bibl. Bodl. MSS. C. 6.] At length the superstitious curiosity of the times was gratified with compilations under the comprehensive title of MIRABILIA Hibernia, Anglia, et Orientalis. But enough has been said of these infatuations. Yet the history of human credulity is a necessary speculation

I It was first printed a Jacobs Catalanensi without date or place. Afterwards at Venice 1493. The Epotle is inscribed; Alexander Magnus Ariztotell proceptors and valutem dicit.

^{**}Bibl. MSS. Reg. so. A. sii. 3. And in Bibl. Bodl. MSS. Bodl. E. 4. 3. 'Literæ Joannis Freebleeri ad Fredericum Imperatorem, &c.'

**HSS. Reg. 14 C. xiii. 3. **

**HSS. Reg. 14 C. xiii. 3. **

**MSS. C. C. C. Cant. A. iv. 69. We find De Mirabillbus Mundi Liber, HSS. Reg. ut 13 E. iv. 3. And again, De Mirabilibus Mundi et Viris illustribus Tractatus, 14.

His book is supposed to have been interpolated by the monks. Leland observes, that have an ad Africa were parts of the world at this time. 'Anglis de fola fere nominis umbra a manual of the p. 366. He wrote his Itinenary in French, English, and Latin. It the period to Carbay, or China, before mentioned. Leland says, that he gave to Beckett's shrine a Carbay cathedral a glass globe enclosing an apple, which he probably brought from the latin the carbay cathedral a glass globe enclosing an apple, which he probably brought from the latin the latin saw this curiosity, in which the apple remained fresh and undecayed. Uhis the latin saw to Patera brought from Ægypt, now in the hands of an ingenious antiquary in Leaden. He was a native of the town of S. Alban's and a physician. He says that he left the latin saw that the latin saw that the latin saw that the latin saw of the latin saw that the latin saw that the latin saw of the latin saw that the latin saw that the latin saw of the latin saw that the latin saw of the latin saw of the latin saw that the latin saw of the latin saw of the latin saw the latin saw of the l Merrayles unwritten; and refers the curious reader to his Mappa Munni, chapmit cis. A history of the Turture became popular in Europe about the year 1;10, written or
attack by Aiton a king of Armenia, who having traversed the most remarkable countries of
the case, turned monk at Cyprus, and published his travels; which, on account of the rank of
the author, and his amazing adventures, gained great eateem.

This period among the Scriptores Hist Angl. Francof. 1602, fol. 692. Written about the
trapped it was no favorite a title that we have even De Minabilinus Veteris et Nova

Total at MSS. Coll. Æn. Naf. Oxon. Cod. 12. f. 190. a.

As in MSS. Reg. (3 D. 1 17. I must not forget that the Polybistor of Julius Solinus apmaris manny MSS. under the title of Sofiaus de Mirabilibus Mandi. This was so favourite
sook, as to be translated into hexameters by some monk in the twelfth century, according to
the Hist. Later at p. 722.

to those who trace the gradations of human knowledge. Let me add that a spirit of rational enquiry into the topographical state of foreign countries, the parent of commerce and of a thousand improvements, took its rise from these visions.

I close this section with an elegy on the death of king Edward I., who died in the year 1307.

I.—Alle that beoth of huert trewe¹
A stounde herkneth to my songe²,
Of duel that Dethe has dihte us newe,
That maketh me seke and sorewe amonge:
Of a knyht that wes so stronge
Of whom god hath done ys wille;
Methuncheth³ that Deth has don us wronge
That he⁴ so sone shall ligge stille.

II.—Al England ahte forte knowe:

Of whom that song ys that yfynge,
Of Edward kynge that ys so bolde,

Gent⁶ al this world is nome con springe: Trewest mon of al thinge, Ant in werre ware and wise; For hym we ahte our honden⁷ wrynge, Of cristendome he bare the pris.

III.--Byfore that oure kynge was ded He sneke as mon that was in care VI.—The messager to the pope com And seyede that our kynge was dede!. Ys2 owne honde the lettre he nom3, Ywis his herte wes ful gret: The pope himself the lettre redde, And spec a word of gret honour. * Alas! he seid, is Edward ded?

Of cristendome he ber the flour!

VII.—The pope is to chaumbre wende For dole ne milite he speke na more : Ant aftur cardinales he sende That much couthen of Cristes lore. Both the lasse4 ant eke the more Bed hem both red ant synge: Gret deol me6 myhte se thore6, Many mon is honde wrynge.

VIII.—The pope of Peyters stod at is masse With ful gret solempnete, Ther me cont the soule blisse: *Kyng Edward, honoured thou be: God love thi sone come after the, Bringe to ende that thou hast bygonne, The holy crois ymade of tre So fain thou woldest hit have ywonne.

IX.- 'Jerusalem, thou hast ilore * The floure of al chivalrie, Now kyng Edward liveth na more, 'Alas, that he yet shulde deye! He wolde ha rered up ful heyge 'Our baners that bueth broht to grounde: Wel longe we may clepe8 and crie, Er we such a kyng have yfounde!

X .- Now is Edward of Carnarvan", Kyng of Engelond al aplyhtio; God lete hem ner be worse man Then his fader ne lasse of myht, To holden is pore man to ryht And understende good counsail, All Englond for to wysse and dyht Of gode knightes darhii hym nout fail.

He died in Scotland, Jul. 7, 1307. The chroniclers pretend, that the Pope knew of his with the next day by a vision or some miraculous information. So Robert of Brunne, who remembed this tragged event to those who "Singe and say in romance and ryme." Chronical Chron

The pope the tother day wist is in the court of Rome
The Pope on the morn boto the clergy cam
And told sham biforn, the floure of cristendam
Was ded and lay on bere, Edward of Ingeland,
He said with hery chire, in spirit he it fond.

Is adde, that the Pope granted five years of pardon to those who would pray for his soul.

In his Prock 4 Leer. There, here, here, if Egan, a Call
Edward II, born in Carnarvos cause.

10 Completely.

XI.—Thah mi tonge were mad of stel
Ant min herte yzote of bras
The godness myht y never telle
That with kyng Edward was.
Kyng as thou art cleped conquerour
In vch battaile thou heedest prys,
Gode bringe thi soule to the honeur
That ever was and ever ys¹.

That the pope should here pronounce the funeral panegyric of Edward I., is by no means surprising, if we consider the predominant ideas of the age. And in the true spirit of these ideas, the poet makes this illustrious monarch's achievements in the holy land, his principal and leading topic. But there is a particular circumstance alluded to in these stanzas, relating to the crusading character of Edward, together with its consequences, which needs explanation. Edward, in the decline of life, had vowed a second expedition to Jerusalem: but finding his end approach, in his last moments he devoted the prodigious sum of thirty thousand pounds to provide one hundred and forty knights [The poet says 80], who should carry his heart into Palestine. But this appointment of the dying king was never executed. Our elegist, and the chroniclers, impute the crime of witholding so pious a legacy to the advice of the king of France, whose daughter Isabel was married to the succeeding king. But it is more probable to suppose, that Edward II., and his profligate minion Piers Gaveston, dissipated the money in their luxurious and expensive pleasures.

SECTION III.

WE have seen, in the preceeding section, that the character of our poetical composition began to be changed about the reign of the first Edward: that either fictitious adventures were substituted by the minstrels in the place of historical or traditionary facts, or reality disguised by the misrepresentations of invention; and that a taste for ornamental and even exotic expression gradually prevailed over the rude simplicity of the native English phraseology. This change, which with our language affected our poetry, had been growing for some time; and among other causes was occasioned by the introduction and the increase of the tales of chivalry.

¹ MSS. Harl. 2233 f. 72. In a Miscellany called the Muses Library, compiled, as I have been informed, by an ingenious lady of the name of Cooper, there is an elegy on the death of Henry I., "wrote immediately after his death, the "author unknown." p. 4. Lond Pr. for T. Davies, 278. octavo. But this piece, which has great ment, could not have been written till some centuries afterwards. From the classical allusions and general colour of the phraseology, to say nothing more, it with greater probability belongs to Henry VIII. It escaped me till just before this work went to press, that Dr. Percy had printed this elegy, Ball, ii. 9.

The ideas of chivalry, in an imperfect degree, had been of old established among the Gothic tribes. The fashion of challenging to single combat, the pride of seeking dangerous adventures, and the spirit of avenging and protecting the fair sex, seem to have been peculiar to the northern nations in the most uncultivated state of Europe. All these customs were afterwards encouraged and confirmed by corresponding circumstances in the feudal constitution. At length the crusades excited a new spirit of enterprise, and introduced into the courts and ceremonies of European princes a higher degree of splendor and parade. caught from the riches and magnificence of eastern cities. These oriental expeditions established a taste for hyperbolical description, and propagated an infinity of marvellous tales, which men returning from distant countries easily imposed on credulous and ignorant minds. The unparalleled emulation with which the nations of christendom universally embraced this holy cause, the pride with which emperors, kings, barons, earls, bishops, and knights strove to excel each other on this interesting occasion, not only in prowess and heroism, but in sumptuous equipages, gorgeous banners, armorial cognisances, splendid pavilions, and other expensive articles of a similar nature, diffused a love of war, and a fondness for military pomp. Hence their very diversions became warlike, and the martial enthusiasm of the times appeared in tilts and tournaments. These practices and opinions co-operated with the kindred superstitions of dragons 2, dwarfs, fairies, giants, and enchanters, which the traditions of the Gothic scalders had siready planted; and produced that extraordinary species of composition which has been called ROMANCE.

Before these expeditions into the east became fashionable, the principal and leading subjects of the old fablers were the achievements of king Arthur with his knights of the round table, and of Charlemagne with his twelve peers. But in the romances written after the holy war, a new set of champions, of conquests, and of countries, were introduced. Trebizonde took place of Rouncevalles, and Godfrey of Bulloigne, Solyman, Nouraddin, the caliphs, the souldans, and the cities of Ægypt and Syria became the favourite topics. The troubadours of Provence, an idle and unsettled race of men, took up arms, and followed their barons in prodigious multitudes to the conquest of Jerusalem. They made a considerable part of the household of the

¹¹ cannot help transcribing here a curious passage from old Fauchett. He is speaking of Leus the young, king of France, about the year 1150. The quel fut le premier roy de sa maison, qui montra debors ses riche-ses allant en Jernadem. Aussi la France commenca de con temps a s'embenir de bastimons plus magnitiques: prendre plai ir a perrieres, et autres deficatesses genetus en Levant par luy, on les seigneurs qui avoient ja fait ce voyage. Be Erne qu'en peut dire qu'il a este le premier tenant Cour de grand Roy: estant si magnisique, que sa semme dedamment la simplicité de ses predecesseurs, luy sit elever une sepulsique, que sa semme dedamment la simplicité de ses predecesseurs, luy sit elever une sepulsique qu'en peut direct de l'entre d'argent, au lieu de perrie. Recesan de la Lang, es Poes, Fr. ch. viii. p. 76, edit. 1521. He adds, thas a great number of French romances were composed about this period.

See Rircher's Mund. Subterren. viii. § 4. He mentions a knight of Rhodes made grand matter of the order for killing a dragon, 1345.

nobility of France. Louis the seventh, king of France, not only entertained them at his court very liberally, but commanded a considerable quantity of them into his retinue, when he took ship for Palestine, that they might solace him with their songs, during the dangers and inconveniencies of so long a voyage. [Velley, Hist. Fr. sub. an. 1178.] The ancient chroniclers of France mention Legions de poetes as embarking in this wonderful enterprise.1 Here a new and more copious scene of fabling was opened; in these expeditions they picked up numberless extravagant stories, and at their return enriched romance with an infinite variety of oriental scenes and fictions. Thus these later wonders, in some measure, supplanted the former: they had the recommendations of novelty, and gained still more attention, as they came from a greater distance.2

In the mean time we should recollect, that the Saracens or Arabians, the same people which were the object of the crusades, had acquired an establishment in Spain about the ninth century : and that by means of this earlier intercourse, many of their fictions and fables, together with their literature, must have been known in Europe before the christian armies invaded Asia. It is for this reason the elder Spanish romances have professedly more Arabian allusions than any other. Cervantes makes the imagined writer of Don Quixote's history an Arabian. Yet exclusive of their domestic and more immediate connection with this eastern people, the Spaniards from temper and constitution were extravagantly fond of chivalrous exercises. Some critics have supposed, that Spain having learned the art or fashion of romancewriting, from their naturalised guests the Arabians, communicated it, at an early period, to the rest of Europe".

It has been imagined that the first romances were composed in

popularis Cantiones, which recited Antiquorum Practara Gesta. 17. Hieroson. Cap. 1.

3. Huet in some measure adopts this opinion. But that learned man was a very incompetent judge of these matters. Under the common term Romonic, he confounds romances of chivalry, romances of gallantry, and all the fables of the Provencial poets. What can we think of a writer, who having touched upon the gothic romances, at whose fictions and barbarisms he is much shocked, talks of the consummate degree of art and elegance to which the French art art present arrived in romances? He adds, that the superior reforement and politicuse of the French gallantry has happily given them an advantage of shining in this appears of composition. Hist. Rom. p. 138. But the sophistry and ignorance of Huet's Treasse has been already detected and exposed by a critic of another cast, in the Suprignment to Jakvis's Prepare, prefixed to the Translation of Don Quixote.

¹ Massieu, Hist. Poes. Fr. p. to5. Many of the troubadours, whose works now exist, and whose names are recorded, accompanied their lords to the holy war. Some of the French nobility of the first rank were troubadours about the eleventh century: and the French critics with much triumph observe, that it is the GLORY of the French poetry to number counts and dubes, that is sovereigns, among its professors, from its commencement. What a glory! The worshipful company of Merchant-taylors in London, if I recollect right, beast the names of many dukes, early, and princes, enrolled in their community. This is unded an honour to that otherwise respectable society. But poets can derive no lustre from counts, and dukes, or even princes, who have been enrolled in their lists; only in proportion as they have adorned the art by the excellence of their compositions.

² The old French historian Mezeray goes so far as to derive the origin of the French poetry and romances from the crusades. Hist, p. 416, 417. 'Geoffrey of Vinessuf says, that when king Richard the first arrived at the Christian camp before Ptolemais, he was received with popularize Cantiones, which recited Antiquorum Practure Gesta. It. Historial. Cap. ii. p. 332-uidd.

metre, and sung to the harp by the poets of Provence at festival solemnities : but an ingenious Frenchman, who has made deep researches into this sort of literature, attempts to prove, that this mode of reciting penantic adventures was in high reputation among the natives of Normandy, above a century before the troubadours of Provence, who are generally supposed to have led the way to the poets of Italy, Spain, and France, and that it commenced about the year 11621. If the critic means to insinuate, that the French troubadours acquired their art of versifying from these Norman bards, this reasoning will tayour the system of those, who contend that metrical romances lineally took their rise from the historical odes of the Scandinavian scalds: for the Normans were a branch of the Scandinavian stock. But Fauchett, at the same time that he allows the Normans to have been fond of chanting the praises of their hernes in verse, expressly2 pronounces that they borrowed this practice from the Franks or French.

It is not my business, nor is it of much consequence, to discuss this obscure point, which properly belongs to the French antiquaries. I therefore proceed to observe, that our Richard I., who began his reign in the year 1189, a distinguished hero of the crusades, a most magnificent patron of chivalry, and a Provencal poet3, invited to his court many minstrels or troubadours from France, whom he loaded with honours and rewards4. These poets imported into England a

¹ Mems. L'Eveque de la Ravalerie, in his Revelutions de Langue Francoise, a la suite des Possessa de Roy de Navanse.

1 Ce que les Normans avoyent pris des François. Rec. liv. i. p. 70. edit. 1581.

2 Sec Observations en Spencer, i. 4. i. p. 28. 24. Walpole's Royal and Noble authors, i. 5. Ryuns a Marches View of Trançoly, ch. vin. p. 73. edit. 1693. Savarie de Mauleon, an English positions who bred in the service of Saint Louis king of France, and one of the Provencal poem, said of Richard.

Coldas a texta faire adroitement Pou vos oillex enten dompna gentiliz.

'He could stake stancas on the eyes of gentle ladies.' Rymer, ibid. p. 74. There is a consume any recorded by the French chroniclers, concurring Richard's skill in the minstred are, which I will here relate.—Richard, in his return from the crusade, was taken prisener alous the year 1293. A whole year elapsed before the English knew where their monarch was trappt-scored. Bloodell de Neste, Richard's favourite minstrel, resolved to find out his and, and after travelling many days without success, at last came to a castle where Richard was detained in custody. Here he found that the castle belonged to the duke of Austria, and has a king was their imprisoned. Suspecting that the prisoner was his master, he found mains to peace homealf directly before a window of the chamber where the king was kept; and in this simulton began to sing a French chanson, which Richard and Bloodell had formerly written agreement. When the king heard the song he knew it was Bloodell who song it; and when Richard's passed after the first half of the song, the king began the other half and compared in. On this, Bloodell returned home to England, and acquainted Richard's barrons with the place of his amprisonment, from which he was soon afterwards released. Fauchett, Rec. p. 15. Richard lived long in Provence, where he acquired a taste for their poetry. The only returned home and the supprisonment, from which he was soon afterwards released. Fauchett, Rec. p. 15. Richard lived long in Provence, where he acquired a taste for their poetry. The only returned home and some of the summan and barrons of England, Normandy, returned to the supprisonment in old French, accurately cited by Walpole, and written are all of the songs the three decimans account of Richard is full of false facts and anachronism. Poet Provence artic, Royands and some of the summan account of Richard is full of false facts and anachronism. The office of the summan and present to sing his prises in the s Caldas a teira faire adroitement Pou vos oillex enten dompna gentiltz.

78 THE EARLIEST PROFESSED BOOK OF CHIVALRY IN ENGLAND.

great multitude of their tales and songs; which before or about the reign of Edward II. became familiar and popular among our ancestors, who were sufficiently acquainted with the French language. The most early notice of a professed book of chivalry in England, as it should seem, appears under the reign of Henry the third; and is a curious and evident proof of the reputation and esteem in which this sort of composition was held at that period. In the revenue-roll of the twenty-first year of that king, there is an entry of the expense of silver clasps and studs for the king's great book of romances. This was in the year 1237. But I will give the article in its origin a dress. 'Et in

clasps and studs for the king's great book of romances. This was in the year 1237. But I will give the article in its origin a dress. 'Et in into England. This passage is in a letter of Hugh bishop of Coventry, which see also in Hearne's benedictus Abbas, vol. ii. p. 704, sub ann 107. It appears from this letter, that he was totally ignorant of the English language, ibid p. 708. By his contemporary Gyraldus Cambrensis, he is represented as a monster of injustice, impirty, intemperance, and lust. Gambrensis, he is represented as a monster of injustice, impirty, intemperance, and lust. Gambrensis, he is represented as a monster of injustice, impirty, intemperance, and lust. Gambrensis, he is represented as a monster of injustice, impirty, intemperance, and lust. Gambrensis, he is represented as a monster of injustice, impirty, intemperance, and lust. Gambrensis, he is represented as a monster of injustice, impirty, intemperantice, industrial than constitution and continued in the continued of the continued of the continued in the continued of the

firmaculis hapsis et clavis argenteis ad magnum librum ROMANCIS regis.' [Rot. Pip. an. 21. Henr. III.] That this superb volume was in French, may be partly collected from the title which they gave it: and it is highly probable, that it contained the Romance of Richard L. on which I shall enlarge below. At least the victorious achievements of that monarch were so famous in the reign of Henry III. as to be made the subject of a picture in the royal palace of Clarendon near Salisbury. A circumstance which likewise appears from the same ancient record under the year 1246. 'Et in camera regis subtus capellam regis apud Clarendon lambruscanda, et muro ex transverso Illius camerae amovendo et hystoria Antiochiæ in eadem depingenda 'cum DUELLO REGIS RICARDI'.' To these anecdotes we may add, that in the royal library at Paris there is, "Lancelot du Lac mis en Francois par Robert de Borron, du commandement d' Henri roi de * Angleterre avec figures2! And the same manuscript occurs twice again in that library in three volumes, and in four volumes of the largest folio. [See Montf. ibid.] Which of our Henrys it was who thus commanded the romance of LANCELOT DU LAC to be translated into French, is indeed uncertain: but most probably it was Henry the third just mentioned, as the translator Robert Borron is placed soon after the year 12003.

'[In Bennet college library at Cambridge, there is an English poem on the SANGREAL, and its appendages, containing 40,000 verses. MSS. LXXX chart. The MSS, is imperfect both at the beginning and at the end. The title at the head of the first page is ACTA ARTHURI REGIS, written probably by Joceline, chaplain and secretary to archbishop Parker. The narrative, which appears to be on one continued subject. is divided into books, or sections, of unequal length. It is a translation made from Robert Borron's French romance called LANCELOT, abovementioned, which includes the adventure of the SANGREAL, by Henry Lonelich Skynner, a name which I never remember to have seen among those of the English poets. The diction is of the age of king Henry VI. Borel, in his TRESOR de Recherches et Antiquitez Gauloises et Francoises, says, 'Il y'a un Roman ancien intitule LE CONQUESTE

^{**}Ret. Pip. an. 36. Henr. III. Richard I. performed great feats at the siege of Antioch in the cruzable. The Duclaum was another of his exploits among the Saracens. Compare Walliams Annel. Paint. i. 10. Who mentions a certain great book borrowed for the queen, when is Freech, containing Gesta Antiocht. et regum alierum, &c. This was in the year ray. He aids, that there was a chamber in the old palace of Westminster, painted with the history, is the reign of Henry the third, and therefore called the Antioch Chamber: Catal MSS. p. 785. a.

**Anney the sufficient Section of Most Section of MSS. French romances on this subject in the same noble receiving the issued Montfauer recites, 'Le Roman de Triftan et Iscalt traduit de Latin 's French par Lucas chevalier sieur du chastel du Gast pres de Salicheri, Anglois, avec in the chevalier Lucas, of whom I can give no account, is called thue or Hue. Cod. 6976.

Not in I know of any castle, or place, of this name near Salisbury. Cod. 7174.

'DE SANGREALL, &c.' Edit. 1655. 4to. V. GRAAL. It is difficult to determine with any precision which is Robert Borron's French Romance now under consideration, as so many have been written on the subject. The diligence and accuracy of Mr. Nasmith have furnished me with the following transcript from Lonelich Skynner's translation in Bennet college library.

Thanne passeth forth this storye with al That is cleped of som men SEYNT GRAAL Also the SANK RYAL inclepid it is Of mochel peple with owten mys

* * * * * *

Now of al this storie have I mad an ende
That is schwede of Celidoygne and now forthere to wend
And of anothir brawnche most we be gynne
Of the storye that we clepen prophet Merlynne
Wiche that Maister ROBERT of BORROWN
Owt of Latyn it transletted hol and soun
Onlich into the langage of Frawnce
This storie he drowgh be adventure and chaunce
And doth Merlynne insten with SANK RYAL
For the ton storie the tothir medlyth withal
After the satting of the forseid ROBERT
That somtym it transletted in Middilerd

I schall be sowht quod Merlyne tho Owt from the west with messengeris mo And they that scholen comen to seken me They have maad sewrawnce I telle the Me forto slen for any thing This sewrawnce hav they mad to her kyng But whanne they me sen and with me speke No power they schol hav on me to ben a wreke For with hem hens moste I gon And thou into other partyes schalt wel son To hem that hav the holy vessel Which that is icleped the SEYNT GRAAL And wete thow wel and ek forsothe That thow and ck this storye bothe Ful wel beherd now schall it be And also beloved in many contre And has that will knowen in sertaygne What kynges that weren in grete Bretaygne Sithan that Cristendom thedyn was browht They scholen hem synde has so that it sawht In the storve of BRWTTES book There scholen ze it fynde and ze weten look Which that MARTYN DE BEWRE translated here From Latyn into Romaunce in his manere But leve me now of BRWTTES book And aftyr this storye now lete us look.

After this latter extract, which is to be found nearly in the middle of the manuscript, the scene and personages of the poem are changed; and king Enalach, king Mordrens, sir Nesciens, Joseph of Arimathea, and the other heroes of the former part, give place to king Arthur, king Brangors, king Loth, and the monarchs and champions of the British line. In a paragraph, very similar to the second of these extracts, the following note is written in the hand of the text, Henry Lonelich Skynner, that translated this boke out of Frenshe into Englyshe,

at the instanuce of Harry Barton.

The QUEST OF THE SANGREAL, as it is called, in which devotion and necromancy are equally concerned, makes a considerable part of king Arther's romantic history, and was one grand object of the knights of the Round Table. He who achieved this hazardous adventure was to be placed there in the siege perillous, or seat of danger. 'When Merlyn had ordayned the rounde table, he said, by them that be fellowes of the rounde table the truthe of the SANGREAL shall be well knowne, &c.—They which heard Merlyn say soe, said thus to Merlyn, eithence there shall be such a knight, thou shouldest ordayne by thy craft a siege that no man should sitte therein, but he onlie which shall passe all other knights.—Then Merlyn made the siege perillous, &c.' Caxton's MORT D'ARTHUR, B. xiv. cap. ii. Sir

Lancelot, who is come but of the eighth degree from our Lord Jesus Christ, is represented as the chief adventurer in this honourable expedition. Ibid. B. iii. c. 35. At a celebration of the feast of Pentecost at Camelot by king Arthur, the Sangreal suddenly enters the hall. but there was no man might see it nor who bare it,' and the knights, as by some invisible power, are instantly supplied with a feast of the choicest dishes. Ibid. c. 35. Originally LE BRUT, LANCELOT, TRISTAN, and the SAINT GREAL were separate histories; but they were so connected and confounded before the year 1200, that the same title became applicable to all. The book of the SANGREAL, a separate work, is referred to in MORTE ARTHUR. 'Now after that the quest of the SANCGREALL was fulfylled, and that all the knyghtes that were 'lefte alive were come agayne to the Rounde Table, as the BOOKE OF 'THE SANCGREALL makethe mencion, than was there grete joye in the courte. And especiallie king Arthur and quene Guenever made grete 'jove of the remnaunt that were come home. And passynge glad was the kinge and quene of syr Launcelot and syr Bors, for they had been 'passynge longe awaye in the quest of the SANCGREALL. Then, as 'the Frenshe booke sayeth, syr Lancelot, &c.' B. xviii. cap. I. And again, in the same romance. 'Whan syr Bors had tolde him [Arthur] of the adventures of the SANCGREALL, such as had befallen hym and 'his felawes,-all this was made in grete bookes, and put in almeryes at 'Salisbury.' B. xvii. cap. xxiii.1 The former part of this passage is almost literally translated from one in the French romance of TRISTAN, Bibl. Reg. MSS, 20 D. ii. fol. antep. 'Quant Boort ot conte laventure del Saint Graal teles com eles esloient avenues, eles furent 'mises en escrit, gardees en lamere de Salibieres, dont Mestre GALTIER * MAP Pestrest a faist son livre du Saint Graal por lamor du roy Herri son sengor, qui fist lestoire tralater del Latin en romanzi? Whether Salisbury, or Salibieres is, in the two passages, the right reading, I cannot ascertain. But in the royal library at Paris there is 'Le Roman 'de TRISTAN ET ISEULT, traduit de Latin en Francois, par Lucas 'chevalier du Gast pres de Sarisberi, Anglois, avec figures.' Montfauc, CATAL, MSS, Cod. Reg. Paris. Cod. 6776. fol. max. And again Cod. 6556. fol. max. Liveres de TRISTAN mis en Francois par Lucas 'chevalier sieur de chateau du Gat2.' Almeryes in the English, and [Amere, properly aumoire in the French, mean, I believe, Presses, Chests, or Archives. Ambry, in this sense, is not an uncommon old English word. From the second part of the first French quotation which I have distinguished by Italics, it appears, that Walter Mapes, a learned archdeacon in England, under the reign of king Henry III., wrote a French SANGREAL, which he translated from Latin, by the

¹ The romance says, that king Arthur 'made grete clerkes com before him that they should

^{&#}x27;cronicle the adventures of these goode knygtes.'

2 There is printed, 'Le Roman du noble et vaillant Chevalier Tristan fils du noble roy Meliadus de Leonnoys, par Luce, chevalier, seigneur du chasteau de Gast. Rouen, 1489, fol.'

command of that monarch. Under the idea, that Walter Mapes was a writer on this subject, and in the fabulous way, some critics may be induced to think, that the WALTER, archdeacon of Oxford, from whom Geoffrey of Monmouth professes to have received the materials of his history, was this Walter Mapes, and not Walter Calenius, who was also an eminent scholar, and an archdeacon of Oxford. Geoffrey says in his Dedication to Robert earl of Gloucester, 'Finding nothing said in Bede or Gildas of king Arthur and his successours, although their actions highly deserved to be recorded in writing, and are orally celebrated by the British bards, I was much surprised at so strange an omission. At length Walter, archdeacon of Oxford, a man of great eloquence, and learned in foreign histories, offered me an ancient book in the British or Armorican tongue; which, in one unbroken story, and an elegant diction, related the deeds of the British kings from Brutus to Cadwallader. At his request, although unused to thetorical flourishes, and contented with the simplicity of my own blain language, I undertook the translation of that book into Latin.' B. L. ch. i. See also B. xii. ch. xx. Some writers suppose, that Geoffrey pretended to have received his materials from archdeacon Walter, by way of authenticating his romantic history. These notices seem to disprove that suspicion. In the year 1488, a French romance was published, in two magnificent folio volumes, entitled HISTORIE de ROY ARTUS et des CHEVALIERS de la TABLE RONDE. The first volume was printed at Rouen, the second at Paris. It contains in four detached parts, the Birth and Achievements of king Arthur, the Life of Sir Lancelot, the Adventure of the Sangreal, and the Death of Arthur, and his Knights, "In the body of the work, this romance more than once is said to be written by Walter Map or Mapes, and by the command of his master king Henry. For instance, tom. ii. at the end of PARTIE DU SAINT GRAAL, Signat, d d i. 'Cy fine Maistre GUALTIER MAP son traittie du Saint Graal.' Again, tom. ii. LA DERNIERE PARTIE, ch. i. Signat. d d ii. 'Apres ce que Maistre GUALTIER MAP eut tractie des avantures du Saint Graal, assez sounsamment, sicomme il luy sembloit, il fut ad adviz au ROY HENRY SON SEIGNEUR, que ce quil avoit fait ne debuit soufrire sil ne racontoys In fin de ceulx dont il fait mention.-Et commence Maistre Gualtier en telle manier ceste derniere partie.' This derniere partie treats of the death of king Arthur and his knights. At the end of the second tome there is this colophon, 'Cy fine le dernier volume de La Table Ronde, faisant mencion des fais et proesses de monseigneur Launcelot du Lac et dautres plusieurs nobles et vaillans hommes ses compagnons. Compile et extraict precisement et au juste des vrayes histores faisantes de comencion par tresnotable et tresexpert historien Maistre GUALTIER MAP, et imprime a Paris par Jehan du Pre. Et lan du grace, mil. cccc. iiiixx. et viii. le xvi jour du Septembre. The passage quoted above from the royal MSS, in the British Museum, where king Arthur orders the adventures of the Sangreal to be chronicled, is thus represented in this romance. 'Et quant Boort eut compte depuis le commencement jusques a la fin les avantures du Saint Graal telles comme ils les avoit veues, &c. Si fist le roy Artus rediger et mettre par escript aus dictz clers tout ci que Boort avoit compte, &c.' Ibid. tom. ii. La Partie du SAINT GRAAL, ch. ult1. At the end of the royal MSS. at Paris, [Cod. 6783.] entitled LANCELOT DU LAC mis en Francois par Robert de Borron par le commandement de Henri roi d'Angleterre. it is said, that Messire Robert de Borron translated into French, not only LANCELOT, but also the story of the SAINT GRAAL li tout du Latin du GAUTIER MAPPE. But the French antiquaries in this sort of literature are of opinion, that the word Latin, here signifies Italian; and that by this LATIN of Gualtier Mapes, we are to understand English versions of those romances made from the Italian language. The French History of the SANGREAL, printed at Paris in folio by Gallyot du Pre in 1516, is said, in the title, to be translated from Latin into French rhymes, and from thence into French prose by Robert Borron. This romance was reprinted in 1523.

Caxton's MORTE ARTHUR, finished in the year 1469, professes to treat of various separate histories. But the matter of the whole is so much of the same sort, and the heroes and adventures of one story are so mutually and perpetually blended with those of another, that no real unity or distinction is preserved. It consists of twenty-one books. The first seven books treat of king Arthur. The eighth, ninth, and tenth, of sir Trystram. The eleventh and twelfth of sir Lancelot2. The thirteenth of the SAINGRAL, which is also called sir Lancelot's Book. The fourteenth of sir Percival. The fifteenth, again, of sir Lancelot. The sixteenth of sir Gawaine. The seventeenth of sir Galahad. (But all the four last mentioned books are also called the historye of the holy Sancgreall.) The eighteenth and nineteenth of miscellaneous adventures. The two last of king Arthur and all the knights. Lwhyd mentions a Welsh SANGREAL, which, he says, contains various fables of king Arthur and his knights, &c. ARCHEOLOG. BRIT. Tit. vii. p. 265, col. 2. MORTE ARTHUR is often literally translated from various and very ancient detached histories of the heroes of the round table, which I have examined; and on the whole, it nearly resembles Walter Map's romance above-mentioned, printed at Rouen and Paris, both in matter and disposition.

I take this opportunity of observing, that a very valuable vellem fragment of LE BRUT, of which the writing is uncommonly beautiful and of high antiquity, containing part of the story of Merlin and king

¹ Just before it is said, 'Le roy Artus fist venir les clercs qui les aventures nux chevalliers 'mettoient en escript.' As in Mort of Artuur.

2 But at the end, this twelfth book is called the second bythe of Syrt Trystram. And it is added, 'But here is no reherall of the thyrd booke [of Sir Tristram.']

Vortigers, covers a MSS. of Chaucer's ASTROLABE, lately presented, together with several oriental MSS., to the Bodleian library, by Thomas Hedges, esq., of Alderton in Wiltshire: a gentleman possessed of many curious MSS., and Greek and Roman coins, and most liberal in his communications.

And not only the pieces of the French minstrels, written in French. were circulated in England about this time; but translations of these pieces were made into English, which containing much of the French idioth, together with a sort of poetical phraseology before unknown, produced various innovations in our style. These translations, it is probable, were enlarged with additions, or improved with alterations of the story. Hence it was that Robert de Brunne, as we have already seen, complained of strange and quaint English, of the changes made in the story of SIR TRISTRAM, and of the liberties assumed by his contemporary minstrels in altering facts and coining new phrases. Yet these circumstances enriched our tongue, and extended the circle of our poetry. And for what reason these fables were so much admired and encouraged, in preference to the languid poetical chronicles of Robert of Gloucester and Robert of Brunne, it is obvious to conjecture. The gallantries of chivalry were exhibited with new splendour, and the times were growing more refined. The Norman fashions were adopted even in Wales. In the year 1176, a splendid carousal, after the manner of the Normans, was given by a Welsh prince. This was Rhees ap Gryffyth king of South Wales, who at Christmas made a great feast in the castle of Cardigan, then called Aberteivi, which he ordered to be proclaimed throughout all Britain; and to 'which came many strangers, who were honourably received and worthily entertained, so *that no man departed discontented. And among deeds of arms and other shews, Rhees caused all the poets of Wales to come thither ;

other shews, Rhees caused all the poets of Wales' to come thither;

I is inversion of the argument pursued in the text we may observe, that about this time the English ministres fournished with new honours and rewards. At the magnificent marriage of the resulting of Holland, daughter of Edward I, every king ministre received at, shillings, assis Ord, Gart, in p. 201. And Dugd Mon. i. 355. In the same reign a multitude of ministre states of the creamony of hisching prince Edward on the feast of Penticoost. They make the state of the remony of hisching prince Edward on the feast of Penticoost. They make the lattle, while the long was sitting at dinner, surrounded with the new knights. Nic. Trivet. Assis p. 342. edit Ozon. The whole number knighted was only Dugd. Har, i. 86. b. Robert & Branne surs, this was the greatest royal feast ance king Archur's at Culeon; comming which he adds, 'theref yit men rime, p. 332. In the wardrobe roll of the same prince, and the year 1206, we have the entry. 'Will. For et Cradoco socio suo CANTATORRUS' managed by surray with the results of the same prince, and the wardrobe roll of the same prince, and the wardrobe roll of the same prince, and the same roll, four shillings are given, 'Ministrallo comitisses Mareschal, Cacient and the same roll, four shillings are given, 'Ministrallo comitisses Mareschal, Cacient assistant and Committee and the princip. Wall, and 35 Edw. in continus san existent, apad Penterh.' Comp. The complete of the catablishment of the household of our nobility before the part 127. Thomas carl of Lancauser allows at Christinas, cloth, or vestis liberator, to his because of Ministrally and an analysis of the same prince, and the same roll, the same prince of the grainty. Ministrals at a great expense, in the year 114. Stowe's Surv. Lond, p. 134, edit. The Survey of the same prince, the control of the four school of our nobility before the part 127. Thomas carl of Lancauser allows at Christinas, cloth, or vestis liberator, to his becaused ministrels at a great ex

and provided chairs for them to be set in his hall, where they should dispute together to try their cunning and gift in their several faculties, where great rewards and rich giftes were appointed for the overcomers!.' Tilts and tournaments, after a long disuse, were revived with superior lustre in the reign of Edward I. Roger earl of Mortimer, a magnificent baron of that reign, erected in his stately castle of Kenilworth a Round Table, at which he restored the rites of king Arthur. He entertained in this castle the constant retinue of 100 knights, and as many ladies; and invited thither adventurers in chivalry from every part of christendom2. These fables were therefore an image of the manners, customs, mode of life, and favourite amusements, which now prevailed, not only in France but in England, accompanied with all the decorations which fancy could invent, and recommended by the graces of romantic fiction. They complimented the ruling passion of the times, and cherished in a high degree the fashionable sentiments of ideal honour, and fantastic fortitude.

Among Richard's French minstrels, the names only of three are recorded. I have already mentioned Blondell de Nesle, Fouquet of Marseilles, and Anselme Fayditt, many of whose compositions still remain, were also among the poets patronised and entertained in England by Richard. They are both celebrated and sometimes imitated by Dante and Petrarch. Fayditt, a native of Avignon, united the professions of music and verse; and the Provencals used to call his poetry de bon mots e de bon son. Petrarch is supposed to have copied, in his TRIUMFO DI AMORE, many strokes of high imagination, from a poem written by Fayditt on a similar subject; particularly in his description of the Palace of Love. But Petrarch has not left Fayditt without his due panegyric: he says that Fayditt's tongue was shield, helmet, sword, and spear. [Triumf. Am. c. iv.] He is likewise in Dante's Paradise. Fayditt was extremely profuse and voluptuous. On the death of king Richard, he travelled on foot for near twenty years, seeking his fortune; and during this long pilgrimage he married a nun of Aix in Provence, who was young and lively, and could accompany her husband's tales and sonnets with her voice. Fouquet de Marseilles had a beautiful person, a ready wit, and a talent for singing: these popular accomplishments recommended him to the courts of king Richard, Raymond count of Tholouse, and Beral de Baulx; where, as the French would say il fit les delices de cour. He fell in

¹ Powell's Wales, 237. edit. 1584. Who adds, that the bards of 'Northwales won the prize, 'and amonge the musicians Rees's owne household men were counted best.' Rhees was one of the Welsh princes, who, the preceding year, attended the parliament at Oxford, and were magnificently entertained in the castle of that city by Henry the second. Lyttelton's Hist, Hen. II. edit. iii. p. 302. It may not be foreign to our present purpose to mention here, that Henry II. in the year 1179, was entertained by Welsh bards at Pembroke castle in Wales, in his passage into Ireland. Powell, ut supr. p. 238. The subject of their songs was the history of king Arthur. See Selden on Polyola. f. iii. p. 53.
¹ Drayton's Heroic. Epist. MORT. ISABEL. v. 53. And Notes ibid. from Walsingham.

love with Adelasia the wife of Beral, whom he celebrated in his songs. One of his poems is entitled, Las complanchas de Beral. On the death of all his lords, he received absolution for his sin of poetry. turned monk, and at length was made archbishop of Thoulose1. But among the many French minstrels invited into England by Richard, it is natural to suppose, that some of them made their magnificent and heroic patron, a principal subject of their compositions2. And this subject, by means of the constant communication between both nations, probably became no less fashionable in France: especially if we take into the account the general popularity of Richard's character, his love of chivalry, his gallantry in the crusades, and the favours which he so liberally conferred on the minstrels of that country. We have a romance now remaining in English rhyme, which celebrates the achievements of this illustrious monarch. It is entitled RICHARD CUER DU LYON, and was probably translated from the French about the period above-mentioned. That it was, at least, translated from the French, appears from the Prologue,

> In Fraunce these rymes were wroht, Every Englyshe ne knew it not.

From which also we may gather the popularity of his story in these lines.

King Richard is the beste3 That is found in any geste4. That this romance, either in French or English, existed before the year 1300, is evident from its being cited by Robert of Gloucester, in his relation of Richard's reign.

In Romance of him imade me it may finde iwrite. [Chron. p. 487.]

^{**}Benchames, Recherch. Theatr. Fr. Paris, 1735. p. 7. 9. It was Jeffrey, Richard's brother, who patheened Jeffrey Rudell, a famous troubadour of Provence, who is also coloured by Persuch. This poet had heard, from the adventurers in the crusades, the beauty of a massa of Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination: embarked for Tripoly highly extolled. He became enamoured from imagination is embarked for this gallant stanger, had made to the shore and took him by the hand. He opened his eyes; and at once the sent untilified, The countess made him a most splendid funeral, and erected to his manural at one in the proposed and illuminated with letters of gold; was seized with a profound malandary, and turned num. I will endeavour to translate one of the sonnets which he made his very set. Frat et dalent men parteny, &c. It has some pathos and sentiment, 'I should depart penace, but for this love of mine to far away, Thou who hast made all things, and who formed this love of mine to far away. Surely my love must be founded on true ment, and love of the love of the away. A raway. Surely my love must be founded on true ment, and love of a away. It I am easy for a moment, yet I feel a thousand pains for her who far away. No other love ever touched my heart than this for her to far away. A fine than the new former touched any heart, either near, or far away. Every fourth line ends with an exact. No stradarms, ec.

**Finglin in said to have written a Charat functive on his death. Beauchamps, ib, p. to. This agrees with what Hoveden says, ubi supp. 'Dicebatur ubique quod non erat talis and the sets. The second of the part in Love

Timer, for W. C. 410. It contains Sign. A. r.—Q. iii. There is another edit, impr. W. de Wertin, 410. 1112. There is a MSS, copy of it in Cains College at Cambridge, A. Q. Among College at Cambridge, A. Q. Amon

This tale is also mentioned as a romance of some antiquity among other famous romances, in the prologue of a voluminous metrical translation of Guido de Colonna, attributed to Lidgate¹. It is likewise frequently quoted by Robert de Brunne, who wrote much about the same time with Robert of Gloucester.

Whan Philip tille Acres cam litelle was his dede
The ROMANCE sais gret sham who so that pas² will rede.
The ROMANCE it sais Richard did make a pele³.—
The ROMANCE of Richard fais he wan the toun⁴.—
He tellis in the ROMANCE sen Acres wonnen was
How God gaf him fair chance at the bataile of Caifas⁵.—
Sithen at Japhet was slayn fanuelle his stede
The ROMANS tellis gret pas of his douhty dede⁵.—
Soudan so curteys never drank no wyne,
The same the ROMANS sais that is of Richardyn¹
In prisoun was he bounden, as the ROMANCE sais,
In cheynes and lede wonden that hevy was of peis⁵.—

I am not indeed quite certain, whether or no in some of these instances, Robert de Brunne may not mean his French original Peter Langtoft. But in the following lines he manifestly refers to our romance of RICHARD, between which and Langtoft's chronicle he expressly makes a distinction. And in the conclusion of the reign,

This that I have said it is Pers sawe1 Als he in romance2 lad ther after gan I drawe3.

It is not improbable that both these rhyming chroniclers cite from the English translation: if so, we may fairly suppose that this romance was translated in the reign of Edward I, or his predecessor Henry III. Perhaps earlier. This circumstance throws the French

original to a still higher period.

In the royal library at Paris, there is 'Histoire de Richard Roi d'Angleterre et de maquemore d'Irlande en rime. Richard is the last of our monarchs whose achievements were adorned with fiction and fable. If not a superstitious belief of the times, it was an hyperbolical invention started by the minstrels, which soon grewinto a tradition, and is gravely recorded by the chroniclers, that Richard carried with him to the crusades king Arthur's celebrated sword CALIBURN, and that he presented it as a gift, or relic, of inestimable value to Tancred king of Sicily, in the year 11916. Rob. of Brunne calls this sword a jewel.

And Richard at that time gaf him a faire juelle,

The gude swerd CALIBURNE which Arthur luffed so well, [Chron.

p. 153.]

Indeed the Arabian writer of the life of the Sultan Saladin, mentions some exploits of Richard almost incredible. But, as Lord Lyttelton justly observes, this historian is highly valuable on account of the knowledge he had of the facts which he relates. It is from this writer we learn, in the most authentic manner, the actions and negotiations of Richard in the course of the enterprise for the recovery of the holy land, and all the particulars of that memorable war. [History of Hen. IL vol. iv. p. 361. App.]

But before I produce a specimen of Richard's English romance, I stand still to give some more extracts from its Prologues, which contain matter much to our present purpose: as they have very fortunately preserved the subjects of many romances, perhaps metrical, then fashionable both in France and England. And on these therefore, and their origin, I shall take this opportunity of offering

some remarks.

Many romayns men make newe Of good knightes and of trewe: Of ther dedes men make romauns, Both in England and in Fraunce;

Of Rowland and of Olyvere, And of everie Doseperes Of Alysaundre and Charlemayne Of kyng Arthur and of Gawayne;

The work of my original Peter Langloft.

P. ms. Du Cange recites an old French MSS, prose romance, entitled Histoire de la Mart de Richard Roy d'Angletore. Gloss. Lan. IND. Aver. I. p. exci. There was one, many the same, among the MSS of the late Mr. Martin of Palgrave in Suifolk.

In centre he several vessels of gold and silver, horses, bales of silk, four great ships, and modifies, green by Tancred. Benedict. Abb. p. 642, edit. Hearne.

Lead In the general and true sense of the word. Robert de Brunne, in another place, as the partiess a greater of the sense of the word. Robert de Brunne, in another place, as the partiess a greater of the sense of the word. Robert de Brunne, in another place, as the parties a greater of the sense of the word.

How they wer knyghtes good and curtoys,

Of Turpin and of Oger the Danois. Of Troye men rede in ryme

Of Hector and of Achilles What folk they flewe in pres, &c.1.

And again in a second Prologue, after a pause has been made by the minstrel in the course of singing the poem.

Herkene now how my tale gothe Though I swere to you no othe I wyll you rede romaynes none Ne of ² *Pertonape, ne of Vpomedon, Ne of Alisaunder, ne of Charlemayne Ne of Arthur, ne of Gawayne, Ne of Lancelot du Lake Ne of Bevis, ne of Guy of Sydrake³,

Ne of Ury, ne of Octavian, Ne of Hector the strong man, Ne of Jason, neither of Achilles, Ne of Eneas, neither Hercules.

Here, among others, some of the most capital and favourite stories of romance are mentioned, Arthur, Charlemagne, the Siege of Troy with its appendages, and Alexander the Great: and there are four authors of high esteem in the dark ages. Geoffry of Monmouth, Turpin, Guido of Colonna, and Callisthenes, whose books were the grand repositories of these subjects, and contained most of the traditionary fictions, whether of Arabian or classical origin, which constantly supplied materials to the writers of romance. I shall speak of these authors, with their subjects, distinctly.

¹ Fol. 1. a. ² Perhaps Parthenope, or Parshenopeus. ³ Read, 'ne of Guy ne of Sydrake.' ⁴ Signat. P. iii. To some of these romances the author of the MSS. Lives of The Salvin, written about the year 1200, and cited above at large, alludes in a sort of prologue. Sect. 1. p. 14.

Wel auht we long cristendom that is so dere y bougt, With our lorde's herte blode that she spere hath ye fougt. Men winethe more yhere of batayle of kyngis, And of knygtis hardy, that mochel is le syngis. Of Roulond and of Olyvere, and Gny of Warneyk, Of Warneyen and Tristram that ne foundde here y like, Who so loveth to here tales of suche thinge, Here he may y here thyng that nys no lesynge, Of postoles and marteres that hardi knygttes were And stedfast were in bataile and fledde nogt for no fere, &c.

The anonymous author of an antient MSS, poem, called 'The boke of Stories called Curson 'Mundi,' translated from the French, seems to have been of the same opinion. His work consists of religious legends; but in the prologue he takes occasion to mention many tales of another kind, which were more agreeable to the generality of readers. MSS, Laud, K. 53. f. 117. Bibl. Bodl.

Men lykyn Jestis for to here
Of Alexandre the conquerour,
Of Greece and Troy the strong stryf,
Of Brat that baron bold of hand
Of kyng Artour that was so ryche,
Of wonders that among his knyghts felle,
How kyng Charles and Rowland fawght
Of Toystam and Vsoude the swete,
Of kyng John and of Isanboaz
Of kyng John and of Isanboaz
Stories of divers thynges
This ylke boke is translate

Into English tong to rede For the love of English lede
Ffor comyn folk of England, &c.

Syldyn yt ys for any chaunce English tong preched is in Fraunce, &c.

And romans rede in divers manere
Of Fulins Ceaux the emperour,
Ther many a man lost his lyf:
The first conquerour of England,
Was non in bys tyme so llyche:
And auntyrs dedyn as men her telle,
Which that kept the round tabyli,
With Sarazins, nold thei be cawght:
How thei with love first gan mete.
Of Ydeyns and Assadas.
Of princes, prolates, and kynges,
As English, French, and Latyne, &c.
translate

Montf. Par. MSS. 7540.

But I do not mean to repeat here what has been already observed, concerning the writings of Geoffry of Monmouth and Turpin. It will be sufficient to say at present, that these two fabulous historians recorded the achievements of Charlemagne and of Arthur: and that Turpin's history was artfully forged under the name of that archbishop about the year 1110, with a design of giving countenance to the crusades from the example of so high an authority as Charlemagne, whose pretended visit to the holy sepulchre is described in the

twentieth chapter.

As to the Siege of Troy, it appears that both Homer's poems were unknown, at least not understood in Europe, from the abolition of literature by the Goths in the fourth century, to the fourteenth. Geoffry of Monmouth indeed, who wrote about the year 1160, a man of learning for that age, produces Homer in attestation of a fact asserted in his history: but in such a manner, as shews that he knew little more than Homer's name, and was but imperfectly acquainted with Homer's subject. Geoffry says, that Brutus having ravaged the province of Aquitaine with fire and sword, came to a place where the city of Tours now stands, as Homer testifies. [L. i. ch. 14.] But the Trojan story was still kept alive in two Latin pieces, which passed under the names of Dares Phrygius and Dictys Cretensis. Dares's history of the destruction of Troy, as it was called, pretended to have been translated from the Greek of Dares Phrygius into Latin prose by Cornelius Nepos, is a wretched performance, and forged under those specious names in the decline of Latin literature¹. Dictys Cretensis is a prose Latin history of the Trojan war, in six books, paraphrased about the reign of Dioclesian or Constantine, by one Septimius, from some Grecian history on the same subject, said to be discovered under a sepulchre by means of an earthquake in the city of Cnossus, about the time of Nero, and to have been composed by Dictys, a Cretan, and a soldier in the Trojan war. The fraud of discovering copies of books in this extraordinary manner, in order to infer from thence their high and indubitable antiquity, so frequently practised, betrays itself. But that the present Latin Dictys had a Greek original, now lost, appears from the numerous grecisms with which it abounds : and from the literal correspondence of many passages with the Greek fragments of one Dictys cited by ancient authors. The Greek original was very probably forged under the name of Dictys, a traditionary writer on the subject, in the reign of Nero, who is said to have been

In the Egistle prefixed, the pretended translator Nepos says, that he found this work at in the hand writing of Dares. He add, speaking of the controverted authenticity of Hours. Do not re-Atherets protection fails, come pro infano Homerus haboretur quad does come that the hand protection of the hours believe and does to be a bus believe and does not refer to any public does come to the house protection of the house protection in the Raptublic. Dares, with Dictys Cretemia and the local protection of the protect

92 GUIDO DE COLONNA, AN AUTHOR OF REPUTE IN HIS TIME.

fond of the Trojan story!. On the whole, the work appears to have been an arbitrary metaphrase of Homer, with many fabulous interpolations. At length Guido de Colonna, a native of Messina in Sicily, a learned civilian and no contemptible Italian poet, about the year 1260, engrafting on Dares and Dictys many new romantic inventions, which the taste of his age dictated, and which the connection between Grecian and Gothic fiction easily admitted; at the same time comprehending in his plan the Theban and Argonautic stories from Ovid, Statius, and Valerius Flaccus2, compiled a grand prose romance in Latin, containing fifteen books, and entitled in most MSS. Historia de bella Trojano3. It was written at the request of Mattheo de Porta, archbishop of Salerno. Dares Phrygius and Dictys Cretensis seem to have been in some measure superseded by this improved and comprehensive history of the Grecian heroes : and from this period Achilles, Jason, and Hercules, were adopted into romance, and celebrated in common with Lancelot, Rowland, Gawain, Oliver, and other Christian champions, whom they so nearly resembled in the extravagance of their adventures. This work abounds with oriental imagery, of which the subject was extremely susceptible. It has also some traits of Arabian literature. The Trojan horse is a horse of brass; and Hercules is taught astronomy, and the seven liberal sciences. But I forbear to enter at present into a more particular examination of this history, as it must often occasionally be cited hereafter. I shall here only further observe in general, that this work is the chief source from which Chaucer derived his ideas about the Trojan story; that it was

¹ Periton. Differsat de Dict. Cretens: sect. xxix. Constantinus, Lascaris, a learned monk of Constantinople, one of the restorers of Grecian literature in Europe near four hundred years ago, anys that Dictys Cretensis in Greek was lost. The writer is not once mentsoned by Eustathius, who lived about the year 1470, in his elaborate and extensive commentary on Homer. ¹ The Argonautics of Valerius Flaccus are cited in Chaucer's Hypubile and Medea. ¹ Let him reade the book Argonauticon.¹ v. 90. But Guido is afterwards cited as a writer on that subject, ihido 97. Valerius Flaccus is a common manuscript. ³ It was first printed Argentorat, 1486 and ibid 1489 fol. The work was finished, as appears by a note at the end, in 1887. It was translated into Italian by Philip or Christopher Cessio, a Florentine, and this translation was first printed at Ventice in 1481, 4to. It has also been translated into German. Lambec ii. 948. The purity of our author's Italian style has been much commended. For his Italian poetry, see Mongitor, ubi supr. p. 169. Compare also Diar. Eruditor. Ital. xiii. 258. Montfaucon mentions, in the royal hiprary at Paris, Let de Tieles qui sut rucine de Trope le grand. Catal. MSS. ii. p. 023–108. ⁴ Bale says, that Edward III, having met with our author in Sicily, in returning from Aca, invited him into England, xiii. ½6. This prince was interested in the Trojan story, as we shall see below. Our historians relate, that he wintered in Sicily in the year 1272. Chron. Rob Brus, p. 227. ¹ Preface to Hearne's Rob. of Gloucester, p. lz. And Strype's Aswatzs, ii. p. 313. clit. 1725. Where Stowe is mentioned as an industrious collector of ancient chronicle. In the year 1558, among the proofs of Stowe's attachment to popery, it was reported to the privy council by archbishop Grindal, that 'he had a great sort of foolish fatulous books of old-privit, as of sir Dugory, sir Tervanour, &c. A great parcell also of old-writen English chronicles, both in parchment and paper.' See Strype's Gerstoatt. B. i. ch. xiii. pag

professedly paraphrased by Lydgate, in the year 1420, into a prolix English poem, called the Boke of Troye1, at the command of Henry V : that it became the ground-work of a new compilation in French, on the same subject, written by Raoul le Feure chaplain to the duke of Burgundy, in the year 1464, and partly translated into English prose in the year 1471, by Caxton, under the title of the Recuyel of the histories of Troy, at the request of Margaret duchess of Burgundy: and that from Caxton's book afterwards modernised, Shakespeare borrowed his drama of Troilus and Cressida2.

Proofs have been given in the two prologues just cited, of the general popularity of Alexander's story, another branch of Grecian history famous in the dark ages. To these we may add the evidence of Chaucer.

Who mentions it in a French as well as Latin 'romance.' In Lincolns-inn library there is a poem entitled BELLUM TROJANUM, Num. 150. Pr. Sichen god hade this worlde wroght.

Edit 1452 Signat B. L pag. 2.

As in the latyn and the frenshe yt is.

It occurs in French, MSS. Bibl. Reg. Brit. Mus. 16. F. ix. This MSS. was probably written

As in the latyn and the frenshe yt is.

It comers in French, MSS libit Reg. Brit. Mus. 16. F. ix. This MSS, was probably written and lang after the year 1300.

The western nations, in early times, have been fond of deducing their origin from Troy. This tradicion seems to be couched under Odin's original emigration from that part of Asia which is usual color with Phrygia. Asgard, or Asia's forfress, was the city from which Odin had his colosy; and by some it is called Troy. To this place also they supposed Odin to return after his sleath, where he was to receive those who died in battle, in a hall roofed with place of the place of the place of the place of the state of the place of the place of the state of the place of the place of the place of the place of the state of the place of the place of the place of the place of the battle his active the field of the new of August, which is called the Field of the Asia state the tribute of the place of the Battletone. Barthol, L. ii cap. 14 p. 597. Compare Arngrim. Jon. Crown, I is 4 p. 45, 40. Edda, fab. 5. In the procent to Resemus Edda, it is said, Odin appointed twelve jouges or princes, at Sigture in Scandinavia, as at Troy; and exhibition of the Edda there all the laws of Troy, and the customs of the Troyans. Hickes Thesaur. Downtrat. Epist. p. 39. Mallart's Hist. Dannem iii. p. 34. Bartholius thinks, that the magnitude of the Eddic mythology, who lived a D. 1070, finding that the Britons and Francs they there are second from Troy, was ambitious of assigning the same boasted origin to Odin. But this tradition appears to have been older than the Edda. And it is more probable, that the Britons are Francs borrowed it from the Scandinavian Gothe, and adapted it to themselves in these was suppose that these nations, I mean the former, were branches of the Gothe man, which gave them a sort of inherent right to the claim. This reasoning may perhaps account for the engine of the Britons from Troy from the Weish or Armordine, bards and in the subsection that we allowed th

04 ALEXANDER, THE MOST EMINENT KNIGHT ERRANT OF GREECE.

Alisaundres storie is so commune, That everie wight that hath discrecioune Hath herde somewhat or al of his fortune1.

And in the House of Fame, Alexadner is placed with Hercules2. I have already remarked, that he was celebrated in a Latin poem by Gualtier de Chatillon, in the 12123. Other proofs will occur in their proper places4. The truth is, Alexander was the most eminent knight errant of Grecian antiquity. He could not therfore be long without his Callisthenes, an Olynthian, educated under Aristotle with Alexander, wrote an authentic life of Alexander. This history, which is frequently referred to by ancient writers, has been long since lost. But a Greek life of this hero, under the adopted name of Callisthenes, at present exists, and is no uncommon manuscript in good libraries6. It is entitled, Βιος Αλεξανδρου του Μακεδονος και Πραξεις. That is, The Life and Actions of Alexander the Macedonian. This piece was written in Greek, being a translation from the Persi, by Simeon Seth, styled Magister, and protovestiary or wardrobe keeper of the palace of Antiochus at Constantinoples, about the year 1070, under the emperor Michael Ducas.9 It was most probably very

1 V. 656. p. 165. Urr. ed.

2 V. 323.

3 In the reign of Henry I. the sheriff of Nottinghamshire is ordered to procure the queen's chamber at Nottingham to be painted with the HISTORY OF ALEXANDER MAGOX. Hist. Exch. p. 249—250. 'Depingi facias HISTORIAM ALEXANDER Undiquaque.' In the Romance of Richard, the minstrell says of an army assembled at a siege in the holy land, Sign. Q. iii.

Covered is both mount and playne, He never had halfe the route Kyng ALYSAUNDER and Charlemayne As in the city now aboute.

By the way, this is much like a passage in Milton, Par. Reg. iii. 337.

Such forces met not, nor so wide a camp, When Agrican, &c.

Such forces met not, nor so wide a camp, When Agrican, &c.

4 Recherch, sur la Vie et les ouvrages de Callisthene. Par M. l'Abbe Sevin. Mem, de Lit.
viii. p. 136. 4to. But many very ancient Greek writers had corrupted Alexander's history with
fabulous narratives, such as Orthagoras, Onesicritus, &c.

9 Particularly Bibl. Bodl. Oxon, MSS. Baroce. Cod. xvii. And Bibl. Reg. Paris. Cod. 2064.
Montfauc. Catal. MSS. p. 733. Passages cited from this MSS., in Steph. Byrant. Abr.
Berckel V. Boyantpalum. Cassar Bulenger de Circo, c. xiii. 30, &c. Fabric. Bibl. Gr., xiv.
42. 430. 150. It is adduced by Du Cange, Glossar. Gr. ubi vid. Tom. ii. Catal. Scriptor. p. 24.
6 Undoubtedly many smaller histories, now in our libraries, were formed from this greater work.

7 Προτοβιστιαριος, Protovestiarius. Du Cange, Constantinop. Christ. lib. ii. § 16. n. 5.

Et ad Zonar, p. 46.

⁸ Allat. de Simeonibus, p. 181. And Labb, Bibl. nov. MSS, p. 115. Simeon Seth translated many Persicand Arabic books into Greek, Allat. ubi supr. p. 182, seq. Among them be translated from Arabic into Greek, about the year 1100, for the use or at the request of the emperor Alexius Commenus, the celebrated Indian Fables now commonly called the Fables of Pulpay. This work he entitled Erspanis zas lyinharns, and divided it into fifteen books. It This work he entitled 2019awriff xai 1/274.2016, and divided it into fifteen books. It was printed in Berlin, by Seb. Godfr. Starchius, A.D. 1697. 8vo. Under the title, 2014av. May 1074av. These are the names of two African or Asiatic animals called in Latin Thors, a sort of fox, the principal interlocutors in the fables. Sect. is it. This curious monument of a species of instruction peculiar to the orientals, is upwards of 2000 years old. It has passed under a great variety of names. Khofru a king of Persia, in whose reign Mahomet was born, sent his physician mamed Buravisch into India, on purpose to obtain this book, which was carefully preserved among the treasures of the kings of India: and commanded it to be translated out of the Indian language into the accious Persic. Herbolt, Dict. Orientul. 1456. It was soom afterwards turned into Syriac. the kings of India: and commanded it to be translated out of the Indian language into the ancient Persic. Herbelot. Dict. Oriental. p. 456. It was soon afterwards turned into Syriac, under the title Calaileg and Dammag. Fabric. Bibl. Gr. vi. p. 461. About A.D. 750, one of the caliphs ordered it to be translated from the ancient Persic into Arabic, under the name Kalifa we Damma. Herbel, this supr. In the year 900, the Sultan Ahmed, of the dynaxty of the Samanides, procured a translation into more modern Persic: which was soon afterwards put into verse by a celebrated Persian poet named Roudeki. Herbel, thid. Fabric ibid. p. 462. About the year 1730, the Sultan Bahram, not satisfied with this Persian version, ordered another to be executed by Nasrallah, the most eloquent man of his age, from the Arabic text soon afterwards translated from the Greek into Latin, and at length from thence into French, Italian, and German1. The Latin translation was printed Colon. Argentorat. A.D. 14982. Perhaps before. For among Hearne's books in the Bodleian library, there is an edition in quarto, without date, supposed to have been printed at Oxford by Frederick Corsellis, about the 1468. It is said to have been made by

in quarto, without date, supposed to have been printed at Oxford by Frederick Corsellis, about the 1468. It is said to have been made by a Merama I and this Persian version is what is now extant, under the title Kalla ve Damie. Herriel Biol. Also Herbel p. 128. But as even this last-mentioned version has too many Arabic islours, and obsolete phrases, in the reign of Sultan Hosein Mirra, it was thrown into a new moders and intelligible style, under the name of Amar Scholt. Exacers Hist. Nad. Slaw. Catal MSS-p. 19. 20. Nor must it be forgotten, that about the year 1100, the Emir Scholl, Struck of the posterity of Timeur, caused a new translation to be made by the doctor Hussien Vaer, which exceeded all others, in degance and perspicitury. It was named Anteuir Scholl, Struckpool Canagis, from the Eme who was called after the name of that star. Herbel, p. 118, 245. It would be tedious to mention every new title and improvement which it has passed through among the eastern people. It has been translated into the Turkish language both in prose and verse; particularly his the too of blajacet the second and Solyman the second. Herbel, p. 118. It has been translated into the Turkish language both in prose and verse; particularly his the too of blajacet the second and Solyman the second. Herbel, p. 118. It has been also translated into Hebrew, by Rabbi I feet: and into Latin, under the title Directorium vita Rassauce, by Johannes of Capua, 160, fine ann. I From thence it got into Spanish, or Cautlianian and from the Spanish was made an Italian version, printed at Perrara, A.D. 15% oct. vit. Left Directorium vita Rassauce, by Johannes of Capua, 160, fine ann. I From there was an Italian edition at Venice under the last-mentioned title, with old rude mus, 122a, 245. It Without name of place, 1548. 40. At Franchordur on the Mayne, 1565, occ. A French translation by Gilb. Cautlim from the Persic of Nasrallah above-mentioned appeared by Translation in two translation was printed at Ulin, 1549. 60. At Struckers and the supplie

one Æsopus, or by Julius Valerius1: supposititious names, which seem to have been forged by the artifice, or introduced through the ignorance of scribes and librarians. The Latin translation, however, is of high antiquity in the middle age of learning: for it is quoted by Gereldus Cambrenis, who flourished about the year 1190.2 About the year 1236, the substance of it was thrown into a long Latin poem. written in elegiac verse3, by Aretinus Quilichinus4. This fabulous narrative of Alexander's life and achievements, is full of prodigies and extravagancieso. But we should remember its origin. The Arabian books abound with the most incredible fictions and traditions concerning Alexander the Great, which they probably borrowed and improved from the Persians. They call him Escander. If I recollect right, one of the miracles of this romance is our hero's horn. It is said, that Alexander gave the signal to his whole army by a wonderful horn of immense magnitude, which might be heard at the distance of sixty miles, and that it was blown or sounded by sixty men at once. This is the horn Orlando won from the giant Jatmud, and which, as Turpin and Islandic bards report, was endued with magical powers, and might be heard at the distance of twenty miles. Cervantes says, that it was bigger than a massy beam?. Boyardo Berni, and Ariosto have all such a horn; and the fiction is here traced to its original source. But in speaking of the books which furnished the story of Alexander, I must not forget that Quintus Curtius was an admired historian of the romantic ages. He is quoted in the

¹ Du Cange Glossar. Gr. v. Esthanes. Jurat. ad Symmachus, iv. 33. Barth. Adversar. ii.

^{10.} V. 14.

2 Hearne, T. Caii Vindie, Antiquit. Acad. Oxon. tom. ii. Nort. p. 800. Who thinks it a work of the monks. Nec dubium quin monachus quispiam Latine, ut potuit, scripserit. Eo modo, quo et alios id genus factus parturiebant scriptores aliquot monastici, e fabulis quas vulgo admodum placere scietant. itad.

3 A Greek poem on this subject will be mentioned below, written in politic verses, entitled

ADIEMVOPEUS à MEXIOUV.

A) Leavistus & Maxiow.

4 Labb. Bibl. Nov. MSS. p. 68. Ol. Borrich. Dissertat. de Poet. p. 89.

5 The writer relates, that Alexander, inclosed in a vessel of glass, dived to the bottom of the ocean for the sake of getting a knowledge of fishes and sea-monsters. He is also represented as soaring in the air by the hely of gryphons. At the end, the opinions of different philosophers are recited concerning the sepuichre of Alexander. Nectabanos, a magician and astrologer, king of Ægypt, is a very significant character in this romance. He transforms himself into a dragon, &c. Compare Herbelot, Bibl. Oriental p. 909. b. seq. In some of the MSS. of this piece which I have seen, there is an account of Alexander's visit to the trees of the sun and moon: but I do not recollect this in the printed copies. Undoubtedly the original has had both interpolations and omissions. Pseudo-Gorionides above-mentioned, seems to hint at the ground-work of this history of Alexander in the following passage. Casteras autem res ab Alexandro gestas, et egregia cjus facinora ac quaecunque dennun per-petravit, es in libris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et 'in Bibris Medorum et Persarum, atque apud Nicolaum, Titum, et Strabonem; et in libris material at leavandri, reminque ab ipso gestarum, quos Magi ac Ægyptii eo anno quo Alexander decessit, composuerunt, scripta reperies.' Lib. ii. c. 12.—22. [Lat. Vers.] p. 152. edit. Jo. Frid. Birthaupt.

^{&#}x27;decessif, compositerant, scripta reperies.' Lib. it. C. 12.—22. [Jan. vers.]p. 151. Coll. Ju. Frid. Briethaupt.

6 It is also in a MSS, entitled Secretum Secretorum Aristotelis, Lib. 5. MSS, Bodt. D. 8. 5.
This treatise, ascribed to Aristotle, was anciently in high repute. It is pretended to have been translated out of Greek into Arabic or Chaldee by one Joho a Spaniard; from thence into Latin by Philip a Frenchman; at length into English verse by Lidgate; under whom more will be said of it. I think the Latin is dedicated to Theophina, a queen of Spain.

7 Ola avat. Fairie Queen i. § v. p. 202.

POLICRATION of John of Salisbury, who died in the year 1181. [viii, 18.] Eneas Sylvius relates, that Alphonsus IX, king of Spain, in the thirteenth century, a great astonomer, endeavoured to relieve himself from a tedious malady by reading the bible over fourteen times, with all the glosses; but not meeting with the expected successs. he was cured by the consolation he received from once reading Onintus Curtius. [Op. p. 476.] Peter Blesensis, archdeacon of London, a student at Paris about the year 1150, mentioning the books most common in the schools, declares that he profited much by frequently looking into this author1. Vincentius Bellovacensis, cited above, a writer of the thirteenth century, often quotes Curtius in his Speculium Historales. He was also early translated into French. Among the royal manuscripts in the British Museum, there is a fine copy of a French translation of this classic, adorned with elegant old paintings and illuminations, entitled, Quinte Curse Ruf, des faiz d' Alexandre, ix. liv. translate par Vasque de Lucene Portugalois. Escript par la main de Jehan du Chesne, a Lille3. It was made in 1468. But I believe the Latin translations of Simeon Seth's romance on this subject, were the best known and most esteemed for some centuries.

The French, to resume the main tenour of our argument, had written metrical romances on most of these subjects, before or about the year 1200. Some of these seem to have been formed from prose histories, enlarged and improved with new adventures and embellishments from earlier and more simple tales in verse on the same subject. Chrestien of Troys wrote Le Romans du Graal or the adventures of the Sangrale, which included the deeds of king Arthur, Sir Tristram, Lancelot du Lake, and the rest of the knights of the round table, before 1191. There is a passage in a coeval romance, relating to Chrestien, which proves what I have just advanced, that some of these histories previously existed in prose.

Christians qui entent et paine Par le commandement le Conte, Ce est li contes del Graal

A rimoyer le meillor conte, Qu'il soit contez in cort royal Do li quens li bailla le livre.4

Chrestien also wrote the romance of Sir Percival, which belongs to the same history1. Godfrey de Leigni, a contemporary, finished a romance begun by Chrestien, entitled La Chartete, containing the adventures of Launcelot. Fauchet affirms, that Chrestien abounds with beautiful inventions. [P. 105, ibid.] But no story is so common among the earliest French poets as Charlemagne and his Twelve Peers. In the British Museum we have an old French MSS. containing the history of Charlemagne, translated into prose from Turpin's Latin. The writer declares, that he preferred a sober prose translation of this authentic historian, as histories in rhyme, undoubtedly very numerous on this subject, looked so much like lies2. His title is extremely curious. 'Ci comence l'Estoire que Turpin le Ercevesque de Reins fit del bon roy Charlemayne, coment il conquist Espaigne, e delivera des Paens. Et pur ceo qe Estoire rimee ' semble mensunge, est ceste mis in prose, solun le Latin que Turpin 'mesmes fist, tut ensi cume il le vist et vist3.

Oddegir the Dane makes a part of Charlemagne's history; and, I believe, is mentioned by archbishop Turpin. But his exploits have been recorded in verse by Adenez, an old French poet, not mentioned by Fauchett, author of the two metrical romances of Berlin and Cleomades, under the name of Ogier le Danois, in the 1207. This author was master of the musicians, or, as others say, herald at arms, to the duke of Brabant. Among the royal MSS. in the Museum, we have a poem, Le Livre de Ogeir de Dannemarche. [15 E. vi. 4.] The French have likewise illustrated this champion in Leonine rhyme. And I cannot help mentioning, that they have in verse Visions of Oddegir the Dane in the kingdom of Fairy, 'Vision d' Ogeir le Danois au Royaume de Faerie en vers Francois,' printed at Paris in 1548.

On the Trojan story, the French have an ancient poem, at least not posterior to the thirteenth century, entitled Roman de Troye, written

¹ Fauchett, p. 102. This story was also written in very old thyme by one Menessier, not mentioned in Fauchett, from whence it was reduced into prose 1330. fol. Paris. Percaval. 1.8. Galois. le quel acheva les avanture du Saint Graal, avec avenu fatte du chevalier Gavain, frantalete du rime de l'ancien auteur Messenner, &c. In the royal library at Paris is La Roman no Persesval. le Galiois, par Crestien de Troves. In verse fol. Mons. Galland thinks there is another romance under this title, Mem. de Lit. iii. p. 427. seq. 433. 8vo. The author of which he supposes may be Rauol de Biavais, mentioned by Fauchett, p. 142. Commere Lenglet, Bibl. Rom. p. 250. The author of this last-mentioned Percevall, in the exordium, says that he wrote among others, the romances of Eneas, Roy Marc, and Uselt le Blonde: and that he translated into French, Ovid's Art of Love.

² There is a curious passage to this purpose in an old French prose romance of Charlemagne, written before the year 1200. Baudouin Comte de Hainau trouva a sens on Bourgongne le vie de Charlemagne: et mourant la donna a sa sour Yolond Comtesse de S. Paul qui m'a prie que je la mette en Roman stans ryme. Parce que tel se delitera el Roman qui del Latin n'ent cure : et par le Roman sera male gardee. Maintes gens en ont ouy conter et chanter, mais n'est ce mensongs non ce qu'ils on disent et chantent cil conteour ne cil jugileor. Nuz contes evanex n'en est versats 1 trot Mensonoge ce qu'ils Dirent.' Liv, quatr.

³ MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old metrical romance on this subject, lbid. MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old metrical romance on this subject, lbid. MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old metrical romance on this subject, lbid. MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old metrical romance on this subject, lbid. MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old metrical romance on this subject, lbid. MSS. Harl. 273. 23. Cod. Membr. f. 86. There is a very old m

⁴to. And 1540. 8vo.

by Benoit de Sainct More. As this author appears not to have been known to the accurate Fauchett, nor la Croix du Maine; I will cite the exordium, especially as it records his name; and implies that the piece is translated from the Latin, and that the subject was not then common in French.

Cette estoire n'est pas usee N'en gaires livres n'est trouvee : La retraite ne fut encore

Mais Beneoit de sante More. L'a translate, et fait et dit, Et a sa main les mots ecrit.

He mentions his own name again in the body of the work, and at the end.

Ie n'en fait plus ne plus en dit Beneoit qui c'est Roman fit1.

Du Cange emunerates a metrical MSS, romance on this subject by Jaques Millet, entitled De la Destruction de Troie2. Montfaucon, whose extensive enquires nothing could escape, mentions Dares Phrigius translated into French verse, at Milan, about the twelfth century3. We find also, among the royal MSS. at Paris Dictys Cretensis, translated into French verse. [Montf. Catal MSS. ii. p. 1662.] To this subject, although almost equally belonging to that of Charlemagne, we may also refer a French romance in verse, written by Philipes Mosques, canon and chancellor of the church of Tournay. It is in fact, a chronicle of France: but the author, who does not chuse to begin quite so high as Adam and Eve, nor yet later than the Trojan war, opens his history with the rape of Helen, passes on to an ample description of the siege of Troy; and, through an exact detail of all the great events which succeeded, conducts his reader to the year 1240. This work comprehends all the fictions of Turpin's Charlemagne, with a variety of other extravagant stories dispersed in many professed romances. But it preserves numberles curious particulars, which throw considerable light on historical facts. Du Cange has collected from it all that concerns the French emperors of Constantinople, which he has printed at the end of his entertaining history of that city.

It was indeed the fashion for the historians of these times, to form such a general plan as would admit all the absurdities of popular tradition. Connection of parts, and uniformity of subject, were as little studied as truth. Ages of ignorance and superstition are more affected by the marvellous than by plain facts; and believe what they find written, without discernment or examination. No man before the sixteenth century presumed to doubt that the Francs derived their origin from Francus, a son of Hector; that the Spaniards were descended from Japhet, the Britons from Brutus, and the Scotch from Fergus. Vincent de Beauvais, who lived under Louis the ninth of France, and who, on account of his extraordinary erudition, was appointed preceptor to that king's sons, very gravely classes arch-

¹ See M. Galland ut sup., p. 425 2 Gloss. Lat. IND. Aur. p. excili. 3 Monum. Fr. L 374-

100 HERCULES AND JASON. COLCHOS. THE GOLDEN FLEECE.

bishop Turpin's Charlemagne among the real histories, and places it on a level with Suetonius and Cesar. He was himself an historian, and has left a large history of the world, fraught with a variety of reading, and of high repute in the middle ages; but edifying and entertaining as this work might have been to his contemporaries, at present it serves only to record the prejudices, and to characterise

their credulity. He flourished about 1260.

Hercules and Jason, as I have before hinted, were involved in the Trojan story by Guido de Colonna, and hence became familiar to the romance writers1. The Hercules, the Theseus, and the Amazons of Boccacio, hereafter more particularly mentioned, came from this source. I do not at present recollect any old French metrical romances on these subjects, but presume that there are many. Jason seems to have vied with Arthur and Charlemage; and so popular was his expedition to Colchos, or rather so firmly believed, that in honour of so respectable an adventure, a duke of Burgundy instituted the order of the Golden Fleece, in the year 1468. At the same time his chaplain Raoul le Feure illustrated the story which gave rise to this magnificient institution, in a prolix and elaborate history, afterwards translated by Caxton2. But I must not forget, that among the royal MSS, in the Museum, the French romance of Hercules occurs in two books, enriched with numerous ancient paintings. [17 E. ii.] Pertonape and Ypomedon, in our Prologue, seem to be Parthenopeus and Hippomedon, belonging to the Theban story, and mentioned, I think, in Statius. An English romance in verse, called Childe Ippomedone, will be cited hereafter, was most probably translated from the French,

The conquests of Alexander the great were celebrated by one Simon, in old Pictavian or Limosin, about the twelfth century. This piece thus begins:

> Chanson voil dis per ryme et per Leoin Del fil Filippe lo roy de Macedoin. [Fauch. p. 77.]

An Italian poem on Alexander, called Trionfo Magno, was presented to Leo X., by Dominicho Falugi Anciseno, in the year 1521. Crescimbeni says it was copied from a Provencial romance3. But one of the most valuable pieces of the old French poetry is on the subject of this victorious monarch, entitled, Roman d'Alexandre. It has been called the second poem now remaining in the French

¹ The Trojomanna Saga, a Scandic MSS. at Stockholm, seems to be posterior to Guido's publication. It begins with Jason and Hercules, and their voyage to Colchos: proceeds to the rape of Helen, and ends with the seige and destruction of Troy. It celebrates all the Grecian and Asiatic heroes concerned in that war. Wanl. Antiquit. Septentr. p. 315. col. t.

2 Observat, on Spenser's Fairy Queen, i. §v. P. 176. seq. Montfaucon mentions Medica of Jasonis Historia a Guidone de Columna. Catal. MSS. Bibl. Coisin. ii. p. 1103.—818,

3 Istor. Volg. Poet. i. v. p. 332. In the royal MSS, there is a French poem entitled La Vengrannes da graunt Alexandre 19 D. i. a. Brit. Mus. I am not sure whether or no it is not a portion of the French Alexandre, mentioned below, written by Jehan li Nivelois.

language, and was written about the year 1200. It was confessedly translated from the Latin; but it bears a nearer resemblance to Simeon Seth's romance, than to Quintus Curtius. It was the confederated performance of four writers, who, as Fauchett expresses himself, were associez en leur JONGLERIE. [Fauchett, Rec. p. 83.] Lambert li Cors, a learned civilian, began the poem : and it was continued and completed by Alexander de Paris, John de Nivelois, and Peter de Saint Clost1. The poem is closed with Alexander's will. This is no imagination of any of our three poets, although one of them was a civil lawyer. Alexander's will, in which he nominates successors to his provinces and kingdom, was a tradition commonly received, and is mentioned by Diodorus Siculus, and Ammianus Marcellinus². I know not whether this work was ever printed. It is voluminous; and in the Bodleian library at Oxford is a vast folio MSS. of it on vellum, which is of great antiquity, richly decorated, and in high preservation. [MSS. Bodl. B. 264, fol.] The margins and initials exhibit, not only fantastic ornaments and illuminations exquisitely finished, but also pictures executed with singular elegance, expressing the incidents of the story, and displaying the fashion of buildings, armour, dress, musical instruments, and other particulars appropriated to the times. At the end we read this hexameter, which points out the name of the scribe.

Nomen soriptoris est THOMAS PLENUS AMORIS.

Then follows the date of the year in which the transcript was completed, viz. 1338. Afterwards there is the name and date of the illuminator, in the following colophon, written in golden letters. *Che livre fu perfais de la enluminiere an xviii⁶. jour davryl par Jehan de grise l'an de grace m.ccc.xliiii.' Hence it may be concluded, that the illuminations and paintings of this superb MSS., which were most probably begun as soon as the scribe had finished his part, took up six years : no long time, if we consider the attention of an artist to ornaments so numerous, so various, so minute, and so laboriously touched. It has been supposed, that before the appearance of this poem, the Romans, or those pieces which celebrated GESTS, were constantly composed in short verses of six or eight syllables: and that in this Roman d'Alexandre verses of twelve syllables were first used. It has therefore been imagined, that the verses called ALEXANDRINES, the present French heroic measure, took their rise from this poem; Alexander being the hero, and Alexander the chief of

¹ Fauchett, ibid. Mons. Galland mentions a French romance in verse, unknown to Fauchett, and estated Roman of Athys of the Prophylias, written by one Alexander, whom he supposes to be this Alexander of Paris. Mem. Lit. iii. p. 429, edit. Amst. It is often cited by Carpenter, Suppl. Carp.

1 Falmer Bibl. Gr. e. iii. L viii. p 203.

2 The most frequent of these are organs, happipes, lates, and trumpets.

4 The behop of Gioucoster has a most beautiful French MSS, on vellum of Mort & Arthur, commented in the same manner. It was a present from Vertue the engraver.

the four poets concerned in the work. That the name, some centuries afterwards, might take place in honour of this celebrated and early effort of French poetry, I think is very probable; but that verses of twelve syllables made their first appearance in this poem, is a doctrine, which, to say no more, from examples already produced and examined, is at least ambiguous1. In this poem, Gadifer, hereafter mentioned, of Arabian lineage, is a very conspicuous champion.

Gadifer su moult preus, d'un Arrabi lignage.

A rubric or title of one of the chapters is, 'Comment Alexander fuit 'mys en un vesal de vooire pour veoir le merveiles, &c.' This is a passage already quoted from Simeon Seth's romance, relating Alexander's expedition to the bottom of the ocean, in a vessel of glass, for the purpose of inspecting fishes and sea monsters. In another place, from the same romance, Alexander turns astronomer, and soars to the moon by the help of four gryphons. The caliph is frequently mentioned in this piece; and Alexander, like Charlemagne, has his twelve peers.

These were the four reigning stories of romance. On which perhaps English pieces, translated from the French, existed before or about the year 1300. But there are some other English romances mentioned in the prologue of RICHARD CUEUR DE LYON, which we likewise probably received from the French in that period, and on which I shall

here also enlarge.

BEUVES de Hanton, or Sir Beavis of Southampton, is a French romance of considerable antiquity, although the hero is not older than the Norman conquest. It is alluded to in our English romance on this story, which will again be cited, and at large.

Forth thei yode so saith the boke?.

And again more expressly,

Under the bridge wer sixty belles, Right as the Romans telles3.

The Romans is the French original. It is called the Romance of Beaves de Hanton, by Perre Labbe. [Nov. Bibl. p. 334. edit. 1652.] The very ingenious Monsieur de la Curne de sainte Palaye mentions an ancient French romance in prose, entitled Beufres de Hanton. [Mem. Lit. xv. 582. 4to.] Chaucer mentions BEVIS, with other famous romances, but whether in French or English is uncertain. Beuves of Hantonne was printed at Paris in 1502. [4to, Percy's Ball, iii, 217.] Ascapart was one of his giants, a character's in very old French romances. Bevis was a Saxon chieftain, who seems to have extended his dominion along the southern coasts of England, which he is said to

See Pref. Le Roman de la Rose, par Mons. L' Abbe Lenglet, i. p. xxxvi.
 Sign P. ii.
 Kignat. E. iv.

² See Fret. Le Roman de la Rose, par Mons. Il Abbe Lengiet, h. p. XXXVII.

4 Signat, E. iv.

5 Selden's Drayton, Polyolb. s. iii. p. 37.

6 It is now inclosed in the beautiful gardens of Cencrue, Sir John Mordaunt, and gives name to his seat.

have defended against the Norman invaders. He lived at Downton in Wiltshire. Near Southampton is an artificial hill called Bevis Mount, on which was probably a fortress. It is pretended that he was earl of Southampton. His sword is shewn in Arundel castle. This piece was evidently written after the crusades; as Bevis is knighted by the king of Armenia, and is one of the generals

at the siege of Damascus.

GUY EARL OF WARWICK is recited as a French romance by Labbe2. In the British Museum a metrical history in very old French appears. in which Felicia, or Felice, is called the daughter of an earl of Warwick, and Guido, or Guy of Warwick, is the son of Seguant the earl's steward. The MSS, is at present imperfect. [MSS. Harl. 3775. 2.] Montfaucon mentions among the royal MSS. at Paris, Roman de Guy et Beuves de Hanton. The latter is the romance last mentioned. Again, Le Livre de Guy de Warwick et de Harold d'Ardenne. [Catal. MSS. p. 792.] This Harold d'Arden is a distinguished warriour of Guy's history, and therefore his achievements sometimes form a separate romance; as in the royal MSS. of the British Museum, where we find Le Romant de Herolt Dardenne. Its E. vi. 8 fol. In the English romance of Guy, mentioned at large in its proper place, this champion is called Syr Heraude of Arderne. [Sign. L. il, vers.] At length this favorite subject formed a large prose romance, entitled, Guy de Warwick Chevalier d'Angleterre et de la belle fille Fellx samie, and printed at Paris in 15253. Chaucer mentions Guy's story among the Romaunces of Pris [Rim. Thop.]: and it is alluded to in the Spanish romance of Tirante il Blanco, or Tirante the White, supposed to have been written not long after the year 1430. [Percy's Ball. iii. 100.] This romance was composed, or perhaps enlarged, after the crusades; as we find, that Guy's redoubted encounters with Colbrond the Danish giant, with the monster of Dunsmore heath, and the dragon of Northumberland, are by no means equal to some of his achievements in the holy land, and the trophies which he won from the Soldan under the command of the emperor Frederick.

The romance of SIDRAC, often entitled, Le Livere Sydrac le philosophe le quel hom appele le livere de la funtane de totes Sciences, appears to have been very popular, from the present frequency of its MSS. But it is rather a romance of Arabian philosophy than of chivalry. It is a system of natural knowledge, and particularly treats of the virtues of plants. Sidrac, the philosopher of this system, was

Fol. And again, ib. 1506. 4to.
Among the Bennet MSS, there is ROMANZ DE GUI DE WARWYK. Num L. It begins,
Puls cel tems ke deus fu nez.

This book belowed to Saint Augustin's abboy at Canterbury. With regard to the preceding remove of Davis, the Italians had Europ of Automa, undoubtedly from the French, before 134. And Lahyd recites in Welsh, Veteri Boun o Hamton Archardt, p. 254.

astronomer to an eastern king. He lived 847 years after Noah, of whose book of astronomy he was possessed. He converts Bocchus, an idolatrous king of India, to the christian faith, by whom he is invited to build a mighty tower against the invasions of a rival king of India. But the history, no less than the subject of this piece, displays the state, nature, and migrations of literature in the dark ages. After the death of Bocchus, Sidrac's book fell into the hands of a Chaldean renowned for piety. It then successively becomes the property of king Madian, Namaan the Asyrrian, and Grypho archbishop of Samaria. The latter had a priest named Demetrius, who brought it into Spain, and here it was translated from Greek into Latin. This translation is said to be made at Toledo, by Roger de Palermo, a minorite friar, in the thirteenth century. A king of Spain then commanded it to be translated from Latin into Arabic, and sent it as a most valuable present to Emir Elmomenim, lord of Tunis. It was next given to Frederick II, emperor of Germany, famous in the crusades. This work, which is of considerable length, was translated into English verse, and will be mentioned on that account again. Sidrac is recited as an eminent philosopher, with Seneca and king Solomon, in the Marchaunt's Second tale, ascribed to Chaucer1.

It is natural to conclude, that most of these French romances were current in England, either in the French originals, which were well understood at least by the more polite readers, or else by translation or imitation, as I have before hinted, when the romance of Richard Cueur de Lyon, in whose prologue they are recited, was translated into English. That the latter was the case as to some of them, at least, we shall soon produce actual proofs. A writer, who has considered these matters with much penetration and judgment, observes, that probably from the reign of our Richard I., we are to date that remarkable intercommunication and mutual exchange of compositions which we discover to have taken place at some early period between the French and English minstrels. The same set of phrases, the same species of characters, incidents, and adventures, and often the identical stories, being found in the metrical romances of both nations2. From close connection and constant intercourse, the traditions and the champions of one kingdom were equally known in the other: and although Bevis and Guy were English heroes, yet on these principles this circumstance by no means destroys the supposition, that their achievements, although perhaps already celebrated in rude English songs, might be first wrought into romance by the French3. And it seems probable,

¹ Urr. p. 616. v. 1932. There is an old translation of Sidrac into Dutch. MSS. Marshall, Bibl. Bodl. 31. fol. 2 Percy's Ess. on Anc. Engl. Minstr. p. 12. 2 Dugdale relates, that in the reign of Henry IV. about the year 1410, a lord Beauchamp travelling into the cast, was hospitably received at Jerusalem by the Soldam's lieutemant: "Who hearing that he was descended from the famous Guy of Warwick, authors steey they had 'is books of their som language, invited him to his palace, and royally feasing him, presented him with three precious stones of great value, besides divers cleaths of silk and gold given to

that we continued for some time this practice of borrowing from our neighbours. Even the titles of our oldest romances, such as Sir Blandamore, Sir Triamore, Sir Eglamoure of Artoys', La Mort d'Arthur, with many more, betray their French extraction. It is likewise a presumptive argument in favour of this assertion, that we find no prose romances in our language, before Caxton translated from the French the History of Troy, the Life of Charlemagne, the Histories of Jason, Paris, and Vyenne2, the Death of King Arthur, and other prose pieces of chivalry: by which, as the profession of minstrelsy decayed and gradually gave way to a change of manners and customs, romances in metre were at length imperceptibly superseded, or at least grew less in use as a mode of entertainment at public festivities.

Various causes concurred, in the mean time, to multiply books of chivalry among the French, and to give them a superiority over the English, not only in the number but in the excellence of those compositions. Their barons lived in greater magnificence. Their feurlal system flourished on a more sumptuous, extensive, and lasting establishment. Schools were instituted in their castles for initiating the young nobility in the rules and practice of chivalry. Their tilts and tournaments were celebrated with a higher degree of pomp; and their ideas of honour and gallantry were more exaggerated and more refined.

We may add, what indeed has been before incidentally remarked, that their troubadours were the first writers of metrical romances. But by what has been here advanced, I do not mean to insinuate without any restrictions, that the French entirely led the way in these composi-

this erwant. Baron i. p. 243 col. r. This story is delivered on the credit of John Rouse, the traveller's contemporary. Yet it is not so very improbable that Guy's history should be a bed a more the Saracens, if we consider, that Constantinople was not only a central and contemporary bed acquired an establishment there under Baldwin earl of Flanders; that the French in the thirteenth way bed acquired an establishment there under Baldwin earl of Flanders; that the French is a we been known in Sicily, Jerusalem, Cyprus, and Antioch, in consequence of the coop east of Robert Guiscard, Hugo le Grand, and Godfrey of Bulloigne; and that pilling in the holy land were excessively frequent. It is hence easy to suppose, that the breath and suiting the genius of the orientals, were at length translated into their larges. It is remarkable, that the Greeks at Constantinople, in the twelfth century, and more than the companies by the name of Franks; as the Turks do to this day. See

Solin Polyclb t viii, p. 130.

I la cor English Syn Estamoun or Antovs, there is this reference to the French from which it was translated. Sign. E. i.

His own mother there he wedde,

In ROMAUNCE as we tede

Again, fell, sale,

In ROMAUNCE this cronycle ys.

The methors of these pieces often refer to their original, just as Ariosto mentions Turpin for his

A first I must not omit here that Du Cange recites a metrical French romance in MSS. Let America de Gérard de Vienne, written by Bertrand ie Clerc. Gloss. Lat. I. Ixv. Aucr. p. Company of the Clerc. Madur. has printed the names of several French romances found in the reign of Beaued III among which one on this subject occurs. Formul. Anglic. p. 12. Company Observations of Spermer's Farry Cosens, vol. li. § viii. p. 43. Among the royal MSS in the Beingh Museum, there is no verse Henteire de Gyrari de Vianne et de sus freres, 20 D. al. 2. This MS, was peshage written before the year 1300.

tions. Undoubtedly the Provencial bards contributed much to the progress of Italian literature. Raimond IV. of Aragon, count of Provence, about the year 1220, a lover and a judge of letters, invited to his court the most celebrated of the songsters who professed to polish and adorn the Provencal language by various sorts of poetry. [Giovan, Villani, Istor, I. vi. c. 92.] Charles I., his son-in-law, and the inheritor of his virtues and dignities, conquered Naples, and carried into Italy a taste for the Provencal literature. At Florence especially this taste prevailed, where he reigned many years with great splendour, and where his successors resided. Soon afterwards the Roman court was removed to Provence¹. Hitherto the Latin language had only been in use. The Provencal writers established a common dialect: and their examples convinced other nations, that the modern languages were no less adapted to composition than those of antiquity? They introduced a love of reading, and diffused a general and popular taste for poetry, by writing in a language intelligible to the ladies and the people. Their verses being conveyed in a familiar tongue, became the chief amusement of princes and feudal lords, whose courts had now begun to assume an air of greater brilliancy: a circumstance which necessarily gave great encouragement to their profession, and by rendering these arts of ingenious entertainment universally fashionable, imperceptibly laid the foundation of polite literature. From these beginnings it were easy to trace the progress of poetry to its perfection, through John de Meun in France, Dante in Italy, and Chaucer in England.

This praise must undoubtedly be granted to the Provencal poets. But in the mean time, to recur to our original argument, we should be cautious of asserting in general and indiscriminating terms, that the Provencal poets were the first writers of metrical romance: at least we should ascertain with rather more precision than has been commonly used on this subject, how far they may claim this merit. I am of opinion that there were two sorts of French troubadours, who have not hitherto been sufficiently distinguished. If we diligently examine their history, we shall find that the poetry of the first troubadours consisted in satires, moral fables, allegories, and sentimental sonnets. carly as the year 1180, a tribunal called the Court of Love, was insti-

ted both in Provence and Picardy, at which questions in gallantry were decided. This institution furnished eternal matter for the poets, who threw the claims and arguments of the different parties into verse,

¹ Villani acquaints us, that Prunetto Latini, Dante's master, was the first who attempted to polish the Florenines by improving their taste and style; which he did by writing his grand work the Tesoro in Provencal. He died in 1294. Villan, bid. l. üx. c. 135.

² Dante designed at first that his Infervo, and that piece should appear in Latin. But finding that he could not so effectually in that language impress his satirical strokes and political maxims on the laity, or illiterate, he altered his mind, and published those pieces in Italian. Had Petrarch written his Africa, his Eclogues, and his prose compositions in Italian, the literature of his country would much sooner have arrived at perfection.

in a style that afterwards led the way to the spiritual conversations of Cyrus and Clelia1. Fontenelle does not scruple to acknowledge, that gallantry was the parent of French poetry2. [Theatr Fr. p. 13.] But to sing umantic and chivalrous adventures was a very different task, and required very different talents. The troubadours therefore who composed metrical romances form a different species, and ought always to be considered separately. And this latter class seems to have commenced at a later period, not till after the crusades had effected a great change in the manners and ideas of the western world. In the mean time, I hazard a conjecture. Cinthio Giraldi supposes, that the art of the troubadours, commonly called the Gay Science, was first communicated from France to the Italians, and afterwards to the Spaniards. [Huet, Orig. Rom. p. 108.] This perhaps may be true: but at the same time it is highly probable, as the Spaniards had their JUGLARES or convivial bards very early, as from long connection they were immediately and intimately acquainted with the fictions of the Arabians, and as they were naturally fond of chivalry, that the troubadours of Provence in great measure caught this turn of fabling from Spain. The communication, to mention no other obvious means of intercourse in an affair of this nature, was easy through the ports of Toulon and Marseilles, by which the two nations carried on from early times a constant commerce. Even the French critics themselves universally allow, that the Spaniards, having learned rhyme from the Arabians, through this very channel conveyed it to Provence. Tasso preferred Amadis de Gaul, a romance originally written in Spain, by Vasco Lobeyra, before the year 13002, to the most celebrated pieces of the Provencal poets. Disc. del Poem Eroic. L ii. p. 45, 46.] But this is a subject which will perhaps receive illustration from a writer of great taste, talents, and industry, Monsieur de la Curne de Sainte Palaye, who will soon oblige the world with an ample history of Provencal poetry; and whose researches into a kindred subject, already published, have opened a new and extensive field of information concerning the manners, institutions, and literature of the feudal ages3.

SECTION. IV.

VARIOUS matters suggested by the Prologue of RICHARD CUEUR DE LYON, cited in the last section, have betrayed us into a long digression, and interrupted the regularity of our annals. But I could not neglect

This part of their character will be insisted upon more at large when we come to speak of

See Accounts, Bild. Hispan. Vet. tom. in. I. viii. 6, 7, mm. 291.

so fair an opportunity of preparing the reader for those metrical tales, which having acquired a new cast of fiction from the crusades, and a magnificence of manners from the increase of chivalry, now began to be greatly multiplied, and as it were professedly to form a separate species of poetry. I now therefore resume the series, and proceed to give some specimens of the English metrical romances which appeared before or about the reign of Edward II., and although most of these pieces continued to be sung by the minstrels in the halls of our magnificent ancestors for some centuries afterwards, yet as their first appearance may most probably be dated at this period, they properly coincide in this place with the tenour of our history. In the mean time, it is natural to suppose, that by frequent repetition and successive changes of language during many generations, their original simplicity must have been in some degree corrupted. Yet some of the specimens are extracted from manuscripts written in the reign of Edward III. Others indeed from printed copies, where the editors took great liberties in accommodating the language to the times. However in such as may be supposed to have suffered most from depravations of this sort, the substance of the ancient style still remains, and at least the structure of the story. On the whole, we mean to give the reader an idea of those popular heroic tales in verse, professedly written for the harp, which began to be multiplied among us about the beginning of the fourteenth century. We will begin with the romance of RICHARD CUEUR DE LYON, already mentioned.

The poem opens with the marriage of Richard's father, Henry II., with the daughter of Carbarryne, a king of Antioch. But this is only a lady of romance. Henry married Eleanor the divorced queen of Louis of France. The minstrels could not conceive any thing less than an eastern princess to be the mother of this magnanimous hero.

That they graunted hem a wyfe to wedde,
Hastily he sent his sonde Into many a divers londe,
The fayrest woman that was on lyve
They sholde bringe him to wyve,

The messengers or embassadors, in their voyage, meet a ship adorned like Cleopatra's galley.

Suche ne sawe they never none, Every nayle with gold ygrave Her mast was of yvory, Her ropes al of whyte sylke, The noble shyp was wythout And her loft and her wyndlace In the shyppe there were dyght And a lady therein was

For it was so gay begone
Of pure gold was his sklave²
Of samyte her sayle wytly,
As whyte as ever was any mylke.
With clothes of gold spred about,
Al of gold depaynted was:
Knyghtes and lordes of myght,
Bryght as sonne thorowe the glas.

Her men abrode gon stonde
And prayed them for to dwell
And theyr aventures to tell.—

'To dyverse londes do we wende
'For kynge Harry hath us sende
'For to seche hym a quene,
'The fayrest that myght on erthe bene.'
Up arose a kynge of chayre
With that word, and spake fayre,

The chayre was of carbunkell stone, Suche sawe they never none,

And other dukes hym besyde, Noble men of moche pryde, And welcomed the messengers every chone,

Into the shippe they gan gone.— Clothes of sylke wer sprad on borde,

The kyng then anon badde,
That his doughter wer forthe fet
Trompettes bigan to blowe,

The kyng then anon badde,
As it is in ryme radde¹,
And in a chayre bi hym set,
She was set in a throwe²

With xx knygtes her aboute
And double so many of ladyes stoute.—
Whan thei had done their mete
Of adventures they bygyn to speke.
The kyng them told in his reason,
How it cam hym in a vysyon,

In his lond that he came fro In to Engelond for to go
And hys doughter that was hym dere

For to wende with him in fere³

And in this manner we bi dyght
Then answerede a messengere
Ferther we will seeke nought

Unto your londe to wende ryght.
His name was cleped Barnagere,
To my lord she shall be brought.

They soon arrive in England, and the lady is lodged in the tower of London, one of the royal castles.

The messengers the kyng have tolde Of that lady fayre and bolde

There she lay in the toure The lady that was whyt as floure;
Kyng Harry gan hym dyght

With e.les, barons, and many a knyght

Ayenst that ladge for to wende For he was courteys and hende:

The damosell to londe was ladde Clothes of golde bifore her spradde,

The messengers on eche a syde, And mynystrells of moche pryde.

Kyng Harry liked her seynge

That fayre lady, and her fader the kynge.-

To Westminster they went in fere Lordes, ladies, that ther were,
Trompettes bigan for to blowe
To mete⁴ thei went in a throwe, &c.⁵

The first of our hero's achievements in chivalry is at a splendid

¹ de. The French original.

8 Company.

4 To dinner.

⁵ Sign. A. ii.—A. iiii.

tournament held at Salisbury. Clarendon near Salisbury was one of the king's palaces1.

Kynge Rychard gan hym dysguyse He cam out of a valaye As a knyght avanturous Al together cole blacke Upon his crest a raven stoode

In a full stronge queyntyse": For to see of theyr playe, His atyre was orgulous3 Was his horse without lacke, That yaned4 as he were wode.

He bare a shafte that was grete and stronge

It was fourtene fote longe,

One and twenti inches aboute: And it was gret and stoute,

The fyrst knyght that he ther mette Full egerly he him grette, With a dint amyd the shelde His hors he bare downe in the feld, &c5.

A battle-axe which Richard carried with him from England into the holy land is thus described.

King Rycharde I understonde Or he went out of Engelonde

Let him make an axe5 for the nones To brake therewith the Sarasyns6 bones. The heed was wroght right wele Therein was twenti bounde7 of stele: And when he com into Cyprys londe The axe toke he in his honde All that he hytte he all to frapped The gryffons8 away faste rapped.

With his axe he smote ryght tho And the pryson when he came to Dores, barres, and iron chaynes, &co.

Dores, barres, and iron chaynes, &c.º.

1 In the pipe-rolls of this king's reign, I find the following articles relating to this ancient palace, which has been already mentioned incidentally. Rot. Pip. 1. Ric. i. Wh.T.Rs. Et in carriagio vim Regis a Clarendon usque Woodestoke, 34t. 4d. per Br. Reg. Et pro ducendis '200 m. [marcis] a Saresburia usque Bristow, 7s. 4d. per Br. Reg. Et pro ducendis 200 m. [marcis] a Saresburia usque Bristow, 7s. 4d. per Br. Reg. Et pro ducendis 200 m. [marcis] a Saresburia usque Bristow, 7s. 4d. per Br. Reg. Et pro ducendis 200 m. [marcis] a Saresburia usque Glocestriana, 3cs. 10d. per Br. Reg. Et pro ducendis 200 m. [marcis] a Saresburia usque Bristow, 7s. 4d. per Br. Reg. Et pro tonellis et clavis ad 'ecodem denarios. Et in cariagio de 4000 marcis a Sarum usque Suthanton, et pro tonellis 'et aliis necessariis, 8s. et 1d. per Br. Reg. And again in the reign of Henry III. Rot. Pip. 30. Hen. iii. 'WILTESCIRE. Et in una marcelsia ad opus regis et regime apud Clarendon 'cum duobus interclusoriis, et duabus cameris privatis, hostio veteris aulae annovendo in 'porticu, et de eadem aula camera facienda cum camino et fenestris, et camera privata, et 'quadam magna coquina quadrata, et aliis operationibus, contentis in Brevi, inceptis per 'eundem Nicolaum et non perfectis, 526l. 16s. 6d. ob. per Br. Reg.' Again, Rot. Pip. 10. Hen. iii. 'Sudham. Comp. Noves foresta. Et in triginta miliaribus scindurum [shingles] 'faciend. in eadem foresta et cariand. easdem usque Clarendon ad domum regis ibidem cooperiandam, 6d. et 1 marc. per Br. Reg.' Et in 30 mill. scindularum faciend. in eadem, et cariand. 'usque Clarendon, 11l. ros.' And again, in the same reign the canons of Ivy church receive pensions for celebrating in the royal chapel there. Rot. Pip. 7. Hen. iii. 'WILTES. Et 'canonicis de monasterio ederoso ministrantibus in Capella de Clarendon. 35l. 7d. ob.' Stiskeley is mistaken in saying this place was built by king John.

2 Du Cange, Gl. Lat. Convirse. 'Proud. Sarrasioneis, for any sharp engag

Tholomer le regrette et le plaint en Grijois, Et dist que s'il cussent o culz telz vingt et trois, Il nous eussent fet un JEU SARRAZIONOIS.

8 F. Jounde. ⁹ The Byzantine Greeks are often called Griffones by the historians of the middle ages. Du ange Gloss. Ville-Hard. p. 363. Also Rob. Brun. Chron. p. 151. 159. 150. 165. 171. 173. Wanley supposes that the Griffin in heraldry was intended to signify a Greek, or Suracen, whom they thus represented under the figure of an imaginary eastern monster, which never existed but as an armorial badge. s formidable axe is again mentioned at the siege of Acon, or the ancient Ptolmais.

Rycharde after anone ryght Towards Acrys gan hym dyght, as he sayled towarde Surryel. He was warned of a spye, the folke of the hethen law, A gret chayne thei had i drawe the haven of Acres fers Was fastened to two pyllers

That no shyppe sholde in wynne2 .-

fore seven yers and more All crysten kynges laye thore with hongre suffre payne For lettyng of that same chayne.

When kyng Rycharde herde that tydinge For joye his herte bigan to sprynge, A swyfte strong galey he toke. Trenchemeres, so saith the boke.

raley yede as swifte As ony fowle by the lyftes,

And kynge Rycharde that was so goode, With his axe afore the shippe stoode And whan he cam to the chayne, With his axe he smote it a twayneb,

all the barons verament Sayd it was a noble dent, r joye of that dede The cuppes faste aboute yede",

With good wyne, pyment and clare,

And failed towards Acrys citye Rycharde out of his galye Let caste wild fire into the skye. rompettes yede in his galye Men might here it to the skye, The sea burnt al of fyre grekys. pettes, horne, and shalmys,

e fyre grekys, or Grecian fire, seems to be a composition be-ng to the Arabian chemistry. It is frequently mentioned by the tine historians, and was very much used in the wars of the e ages, both by sea and land. It was a sort of wild-fire, said to extinguishable by water, and chiefly used for burning ships, at which it was thrown in pots or phials by the hand. In land ements it seems to have been discharged by machines coned on purpose. The oriental Greeks pretended that this artificial is invented by Callinicus, an architect of Heliopolis, under Conne; and that Constantine prohibited them from communicating anner of making it to any foreign people. It was however in on use among the nations confederated by Byzantines : and Comnena has given an account of its ingredients⁹, which were en, sulphur, and naptha. It is called feu gregois in the French

abyum of Rosamond's bower, 'that no creature, man or woman, myght wynne to her.'
hey contraction, Win. Chron. vol. i. p. 320. col. i. edit. 1533.

Brun, Chron. p. 170.

The kynge's owne galeie he cald it Treacthemere.

nd on using. Or perhaps, By the lyfit, is, through the air. Lye in Junius, V. Litt.

Thus Rob. de Brunne says, 'he fondred the Sarasyns otuynne.' p. 574. He
Sarasyns into furties.

Sign. G. iii.

Sign. G. iii.

chronicles and romances. Our minstrell, I believe, is singular in saying that Richard scattered this fire on Saladin's ships: many monkish historians of the holy war, in describing the siege of Acon. relate that it was employed on that occasion, and many others, by the Saracens against the Christians1. Procopius, in his history of the Goths, calls it MEDEA'S OIL, as if it had been a preparation used in the sorceries of that enchantress2.

The quantity of huge battering rams and other military engines, now unknown, which Richard was said to have transported into the holy land, was prodigious. The names of some of them are given in another part of this romance3. It is an historical fact, that Richard was killed by the French from the shot of an arcubalist, a machine which he often worked skilfully with his own hands: and Guillaume le Briton, a Frenchman, in his Latin poem called Philippeis, introduces Atropos making a decree, that Richard should die by no other means than by a wound from this destructive instrument; the use of which, after it had been interdicted by the pope in the year 1139, he revived, and is supposed to have shewn the French in the crusades.

Gynnes⁵ he had of wonder wyse, Mangenelles6 of grete quyentyfe.

Arblast bowe made with gynne The holy land therewith to wynne; Over all other utterly He had a myle7 of grete maystry, In the myddes of a shyppe to stonde Suche ne sawe they never in no londe.

1 See more particularly Chron. Rob. Brun. p. 170. And Benedict. Abb. p. 652. And Joinv.

Hist. L. p. 39. 46. 52. 53. 62. 72.

Twenty grete gynnes for the nones Kynge Richard sent for to cast stones, &c.

Twenty grete gynnes for the nones Kynge Richard sent for to cast stones, &c.

Among these were the Mategryffon and the Robynet. Sign. N. iii. The former of these is thus described. Sign. E. iii.

I have a castell I understonde I have a castell I understonde
With syxe stages full of tourelles
Well flouryshed with cornelles, &c.

4 Du Cange Not Joinv. p. 68. MATEGRYFFON is the Terror or clague of the Greeke. Du Cange, in his Gallo-Byzantine history, mentions a castle of this name in Peloponnesus. Benedict says, that Richard erected a strong castle, which he called Mate graffon, on the brow of a steep mountain without the walls of the city of Messina in Sicily. Benedict. Abb. p. 621. ed. Hearn. sub ann. 1190. Rober, de Brunne mentions this engine from our romance. Chron. p. 157.

Pele is a house. Archbishop Turpin mentions Charlemagne's wooden castles at the siege of a

city in France, cap is.

6 Carpentier's Suppl. Du Cange, Lat. Gl. tom. i. p. 434. And Du Cange ad Ann. Alex. p 357.

6 Engines.
7 It is observable, that Manganum, Mangonell, was not kown among the Roman military machines, but existed first in Byzantine Greek Μαγγανον, a circumstance which seems to point out its inventors, at least to shew that it belonged to the oriental art of war. It occurs often in the Byzantine Tactics, although at the same time it was perhaps derived from the Latin Machina: yet the Romans do not appear to have used in their wars so formulable and complicated an engine, as this is described to have been in the writers of the dark ages. It was the capital machine of the wars of those ages. Du Cange in his CONSTANTINOPOLIS CHRISTIANA mentions a vast edifice at Constantinople in which the machines of war were kept, p. 355.

Foure sayles were therto all newe With canvas i layde all aboute And all within ful of fyre

Yelowe and grene rede and blewe, Full costly within and withoute, Of torches made of wexe clere,

Overth wart and endlonge, With spryngelles 1 of fyre they dyde honde, Grounde they neyther corne ne good,

Out of their eyen cam red blode2. But robbed as thei were wood; Before the trough one ther stode That all in blode was begone Such another was never none And hornes he had upon his hede The Sarasyns of hym had grete drede3.

The last circumstance recalls a fiend-like appearance drawn by Shakespeare; in which, exclusive of the application, he has converted ideas of deformity into the true sublime, and rendered an image terrible, which in other hands would have probably been ridiculous.

> Were two full moons, he had a thousand noses, Horn's whelk'd and wav'd like the enridged sea. It was some fiend. [King Lear, iv. vi.]

At the touch of this powerful magician, to speak in Milton's language, *The griesly terror grows tenfold more dreadful and deform.'

The moving castles described by our minstrell, which seem to be so many fabrics of romance, but are founded in real history, afforded suitable materials for poets who deal in the marvellous. Accordingly they could not escape the fabling genius of Tasso, who has made them instruments of enchantment, and accommodated them, with great propriety, to the operations of infernal spirits.

At the siege of Babylon, the soldan Saladin sends king Richard a horse. The messenger says,

Expringalles, Fr. engines. Du Cange, Gl. Lat. Spingaeda, Quadrellus. And Not. 19, 26. Perhaps he means pellets of tow dipped in the Grecian fire, which sometimes the summary from a nort of mortar. Joinville says, that the Grecian fire, which sometimes the summary from the summa

Free is the tiver Rhine, whose shores or bottom supplied the stones shot from their military region. The Normans, a barbarous people, appear to have used machines of immense and vary artificial construction at the seige of Paris in 88c. See the last note. And Vit. Saladin. or Schultern, p. 192 141. 167. &c.

THE DEMON STEEDS PRESENTED TO RICHARD.

'Thou sayst thy God is full of myght: Wilt thou graunte with spere and shelde,

'To detryve the ryght in the felde,

With helme, hauberke, and brondes bryght,

'On stronge stedes gode and lyght, Whether ben of more power, 'Thy God almight or Jupiter?

'And he sent me to say this

'Yf thou wylt have an hors of his, In all the londes that thou hast gone

Suche ne thou sawest never none: 'Favell of Sypres, ne Lyard of Prys',

Ben not at ned as he ys;

'And yf thou wylte, this same daye, 'He shall be brought the to assaye.' Rycharde answered, 'Thou sayest well, 'Suche an horse, by saynt Myghell,

'I wolde have to ryde upon .-

'Bydde hym sende that hors to me,
'And I shall assaye what they be, 'Yf he be trusti, withoute sayle, 'I kepe none other to me in batayle.'

The messengers tho home wente, And told the sowdan in presente,

That Rycharde in the field wolde come hym unto. The ryche sowdan bade to com hym unto A noble clerke that could well conjoure, That was a mayster nygromansoure2: He commaunded, as I you telle, Thorugh the fende's myght of helle,

Two strong fendes of the ayre In lykenes of two stedes fayre Both lyke in hewe and here, No man sawe never none syche That other a colte, a noble stede,

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As men sayd that ther were: That was one was a mare iliche, Where that he wer in ony mede,

Horses belonging to Richard, 'Favel of Cyprus, and Lyard of Paris.' Robert de Brunne mentions one of these horses, which he calls PHANUEL. Chron. p. 175.
 Sithen at Japhet was slayn PHANUEL his stede,
 The Romans telles gret pas ther of his doubty dede.

This is our romance, viz. Sign. O. iii.

To hym gadered every chone

And slewe
Tho was Richard wroth and grym And slewe FAVELL under hym,

This was at the siege of Jasse, as it is here called. Favell of Cyprus is again mentioned, Sign. O. ii.

FAVELL of Cyprus is forth set And in the sadell he hym sett. Robert of Brunne says that Saladin's brother sent king Richard a horse. Chron. p. 194. He sent to king Richard a stede for curteisie On of the best reward that was in paemie.

On of the best reward that was in paemie.

In the wardrobe roll of prince Edward, afterwards king Edward II. under the year 1272, the masters of the horse render their accounts for horses purchased, specifying the colours, and prices with the greatest accuracy. One of them is called, 'Unus egws Favellus cum stella in fronte, &c.' Hearne's Joanne, De Trockellowe. Præf. p. xxvi. Here favellus is interpreted by Hearne to be kewsycomb. I suppose he understands a dappled or roan horse. But Favellus, evidently an adjective, is barbarous Latin for Falvel, or factors, a dan or light yellow, a word often used to express the colour of horses and hawks. Carpentier, Supple. Du Freme Lat. Gloss. V. Favellus, tonn, ii. p. 370. It is hence that king Richard's horse is called Favel. From which word Phanuel, in Robert de Brunne is a corruption.

2 Necromancer.

(Were the knyght 1 never so bolde.) Whan the mare nye 2 wolde.

(That hym sholde holde ayenst his wylle,) But soone he wolde go her tylle3,

And kneel downe and souke his dame, Therewhyle the sowdan with shame

All this an aungell gan him telle, Sholde kynge Rychard quelle,

That to hym came aboute mydnight, 'Awake, he sayd, goddis knyght: 'My lorde doth the to onderstonde 'That the shal com on hors to londe,

Fayre it is, of body ipyght, To betray the if the sowdan myght;

On hym to ryde have thou no drede For he thee helpe shall at nede.'

The angel then gives king Richard several directions about managing this infernal horse, and a general engagement ensuing, between the Christian and Saracen armies6,

> He lepte on hors whan it was lyght; Or he in his sadel did lepe Of many thynges he toke kepe .-His men brought hem that he had, A square tree of fourty fete, Before his sadell anone he it sete Faste that they should it brase, &c. Hymself was richely begone, From the creste ryght to the tone,

He was covered wondersly wele All with splentes of good stele. A shafte he had of trusty werke, And ther above an hauberke.

Upon his shoulders a shelde of stele, With the lybardes painted wele; And helme he had of ryche entayle, Trusty and trewe was his ventayle:

Upon his creste a dove whyte
Upon a cross the dove stode

Sygnyfycaune of the holy sprite,
Of gold iwrought ryche and gode, God hymself Mary and Johon As he was done the rode upon 10. in sygnyfycaunce for whom he faught, The spere hed forgat he nauht, Upon his shaft he wolde it have Goddis name theron was grave

Now herken what othe he sware, Or thay to the battayle went there: Yf it were so, that Rycharde myght Slee the sowdan in felde with fyght,

'At our wylle everychone 'He and his shold gone 'In to the cyte of Babylone; 'And the kynge of Masydoyne

* His rider. * Neigh, * Go to her. 4 Suck. * God.

In which the Saracen line extended twelve miles in length, and
The grounde might unnethe be sene For bigglit armure and speres kene.

Lyke as snowe byeth on the mountaynes

Was hunterkes bryght and harneys clere
Of trompettes and tabourers.
From head to foot.

8 Leopards.

9 Our Saviout.

10 As he died upon the cross. So in an old fragment cited by Hearne, Glass.

E.b.

Pyned under Ponce Pilat, Don on the rod after that.

And yf the sowdan of that londe He sholde have under his honde Myght slee Rycharde in the felde With swerde or spere under shelde,

Out of that londe for ever mo, 'That Crysten men sholde go

'And the Sarasyns theyr wyll in wolde.' Quod kynge Rycharde, 'Therto I holde, 'Therto my glove, as I am knyght.' They be armyd and redy dyght: Kynge Rycharde to his sadell dyde lepe, Certes, who that wolde take kepe

To se that fyght it were fayre; Ther stedes ranne with grete ayre!
Al so hard as thei myght dyre?, After theyr fete sprange out fyre: Tabours and trompettes gan blowe: Ther men myght se in a throwe Howkynge Rychardthat nobleman, Encountred with the sowdan,

His truste upon his mare was, The chefe was tolde of Damas3.

And tharfor, as the boke us telles⁴, Hys crouper henge full of belles⁵, And his peytrell⁶ and hys⁷ arsowne Thre myle men myght here the sowne. His mare nyhed, his belles dyd rynge, For grete pryde, withoute lesynge,

A faucon brode8 in honde he bare, For he thoght he wolde thare

Have slayne Rycharde with treasowne Whan his colte sholde knele downe As a colte sholde souk his dame.

And he was ware of that shame, His eres0 with waxe were stopped faste, Therefore Rycharde was not agaste, He stroke the stede that under hym wente, And gave the Sowdan his deth with a dente:

In his shelde verament Was paynted a serpent,

Wyth the spere that Rycharde helde He bare hym thorugh under hys shelde, Non of hys armure myght hym laste, Brydell and peytrell al to braste, Hys gyrthes and hys steropes also Hys mare to grounde wente tho ;

I Ire.

3 Dare.

3 I do not understand this. He seems to mean the Sultan of Damas, or Damascus. See Du Cange, Joinv. p. 87.

4 The French romance.

5 Anciently no person seems to have been gallantly equipped on horseback, unless the horse's bridle or some other part of the furniture, was stuck full of small bells. Vincent of Beauvais, who wrote about 264, consures this piece of pride in the knights templars. They have, he says, hridles embroidered, or gilded, or adorated with silver, 'Atique in pectoralibus CAMPANULAS INPIXAS MAGNUM emittentes SONTPUM, ad gloriam corum et decorem.' Hist. lik xxx. cap. 85. Wicliffe, in his TRIALOGE, inveighs against the priests for their fair hors, 'and jolly and gay sadeles, and bridles *ringing by the way, &c.' Lewis's Wirckliffer. p. 121. And hence Chaucer may be illustrated, who thus describes the state of a monk on horseback. Prol. Cant. v. 270. Prol. Cant. v. 170.

Aud when he rode, men might his bridel here GINGLING in a whistling wind as clere, And eke as lowde, as doth the chapell bell.

That is, because his horse's bridle or trappings were strung with bells.

6 The breast-plate, or breast-band of a horse. Poitral, Fr. Pectorale, Lat. Thus Chaucer of the Chanon YEMAN'S horse. Chan. Yon. Proll. v. 575. Urr.

The saddle-bow. 'Arcevarium extencellatum cum argento,' occurs in the wardrobe rolls, als an 21 ad an 25 Edw. iii. Membr. xi. This word is not in Du Cange or his supplement.

8 F, bird.

9 Ears.

Maugre her heed, he made her seche The grounde, withoute more speche,

Hys feete towarde the fyrmament, Bihynde hym the spere outwent

Ther he fell dede on the grene, Rycharde smote the fende with spores¹ kene,

And yn the name of the holi goost

He dryveth ynto the hethen hoost, Asonder he brake the sheltron², And as sone as he was come, And al that ever afore hym stode, Hors and man to the grounde yode, Twenti fote on either syde, &c.

Whan the kyng of Fraunce and hys men wyste That the mastry had the Crysten,

They waxed bold, and gode herte toke Stedes bestrode, and shaftes shoke3.

Richard arming himself is a curious Gothic picture. It is certainly a genuine picture, and drawn with some spirit; as is the shock of the two necromantic steeds, and other parts of this description. The combat of Richard and the Soldan, on the event of which the christian army got possession of the city of Babylon, is probably the DUEL OF KING RICHARD, painted on the wall of a chamber in the royal palace of Clarendon. The Soldan is represented as meeting Richard with a hawk on his fist, to shew indifference, or a contempt of his adversary; and that he came rather prepared for the chace, than the combat. Indeed in the feudal times, and long afterwards, no gentleman appeared on horseback, unless going to battle, without a hawk on his fist. In the Tapestry of the Norman Conquest, Harold is exhibited on horseback, with a hawk on his fist, and his dogs running before him, going on an embassy from king Edward the Confessor to William Duke of Normandys, Tabour, a drum, a common accompaniment of war, is mentioned as one of the instruments of martial music in this battle with characteristical propriety. It was imported into the European armies from the Saracens in the holy war. The word is constantly written tabour, not tambour, in Joinville's HISTORY OF SAINT LOUIS. and all the elder French romances. Joinville describes a superb bark or galley belonging to a Saracen chief, which he says was filled with cymbals, tabours, and Saracen horns6. Jean d'Orronville, an old French

Scalifform. I believe soldiers drawn up in a circle. Rob. de Brunne uses it in describing the bautie of Fowbirke, Chron. ps 305.

That SCHELTRON some was shad with Inglis that wer gode.

That is operated.

Separated.

We frequently find it, upon antique make and maintainers, attributed to persons of both sesses. So sacred was this bird esteemed, that it was forbidden in a code of Charlemagne's laws, for any one to give his hawk or his separated as part of his ranson. In compatitionem Wirigildt columns ut en denter que in logs continued according a compatition of the part of the abbey of Bermondsey in Southwark. This piece of sacrilege, indeed, we are maintained during service-time in the choirs and the hawk was the property of the linker. Registr. Adami Orleton. Epic. Winton, fol. 56. b. In Archiv. Winton. In Dostaserved. A Hawk Astr., Astr., destifying is sometimes returned amongst the most valuable. no-scott, a Hawk's Airy, Airu Acciperis, is sometimes returned amongst the most valuable antides of property.

8 Häntelr, de S. Loys, p. 30. The original has 'Cors Sararinois.' Also p. 52. 36. And Da Cango's Notes, p. 65.

118 IGNORANCE OF GEOGRAPHY FATAL TO CRUSADING ARMIES.

chronicler of the life of Louis duke of Bourbon, relates, that the king of France, the king of Thrasimere, and the king of Bugie landed in Africa, according to their custom, with cymbals, kettle drums, tabours', and whistles2. Babylon, here said to be besieged by king Richard, and so frequently mentioned by the romance writers and the chroniclers of the crusades, is Cairo or Bagdat. Cairo and Bagdat, cities of recent foundation, were perpetually confounded with Babylon, which had been destroyed many centuries before, and was situated at a considerable distance from either. Not the least enquiry was made in the dark ages concerning the true situation of places, or the disposition of the country in Palestine, although the theatre of so important a war; and to this neglect was owing, in a great measure, the signal defeats and calamitous distresses of the christian adventurers, whose numerous armies, destitute of information, and cut off from every resource, perished amidst unknown mountains, and impracticable wastes. Geography at this time had been but little cultivated. It had been studied only from the ancients: as if the face of the earth, and the political state of nations, had not, since the time of those writers, undergone any changes or revolutions.

So formidable a champion was king Richard against the infidels, and so terrible the remembrance of his valour in the holy war, that the Saracens and Turks used to quiet their froward children only by repeating his name. Joinville is the only writer who records this He adds another of the same sort. When the Saracens anecdote. were riding, and their horses started at any unusual object, 'ils disoient 'a leurs chevaulx en les picquent de l'esperon, et cuides tu que ce soit le 'ROY RICHART'?' It is extraordinary, that these circumstances should have escaped Malmesbury, Matthew Paris, Benedict, Longtoft, and the rest of our old historians, who have exaggerated the character of this redoubted hero, by relating many particulars more likely to be

fabulous, and certainly less expressive of his prowess.

SECTION V.

THE romance of SIR GUY, which is enumerated by Chaucer among the 'Romances of Pris,' affords the following fiction, not uncommon indeed in pieces of this sort, concerning the redemption of a knight

I I cannot find Glais, the word that follows, in the French dictionaries. But perhaps it answers to our old English Giee. Du Cange, Gl. Lat. V. Classicum,

2 Cap. 76. Nacestree, is here the word for kettle-drums. Du Cange, ubi supr. p. 50. Who also from an old roll de la chambre des Convres de Paris recites, among the houshold musicians of a French nobleman, 'Menestrel du Cor Sarazinois,' ib. p. 60. This instrument is not uncommon in the French romances.

3 Hist. de S. Loyis, p. 16. 104. Who had it from a French MSS. chronicle of the holy war. Du Cange's Notes, p. 45.

from a long captivity, whose prison was inaccessible, unknown, and enchanted1. His name is Amis of the Mountain.

Here besyde an Elfish knyhte²
And hath him ledde with him away
Was Amis, quoth Heraude, your husbond?
A doughtyer knygte was none in londe.

Then told Heraude to Raynborne, How he loved his father Guyon:

Then sayd Raynburne, for thy sake, To morrow I shall the way take. And nevermore come agayne, Tyll I bring Amys of the Mountayne. Raynborne rose on the morrow erly, And armed hym full richely .-Raynborne rode tyll it was noone, Tyll he came to a rocke of stone; Ther he founde a strong gate, He blissed hym, and rode in thereat. He rode half a myle the waie, He saw no light that came out of daie, Then cam he to a watir brode, Never man ovir suche a one rode. Within he saw a place greene Suche one had he never erst seene. Within that place there was a pallaice, Closed with walles of heathenesse4: The walles thereof were of cristall, And the sommers of corralls.

The Remance of Sir Guy is a considerable volume in quarto. My edition is without date, "Imprinted at London in Lothburye by Wyllyam Copland," with rude wooden cuts. It runs to Sign. S. ii. It seems to be older than the Squyr of love degree, in which it is quoted. Sign.

Or slee so bolde in chivalrie

As was syr Gawayne or syr Gin.

The two best MSS, of this romance are at Cambridge, MSS, Bibl. Publ. Mor. 692, 33. And

MSS, Coll. Call. A. 8.

In Chamera Tale of the Chanon Yeman, chemistry is termed an Elfish art, that is, thought we conducted by Spirits. This is an Arabian idea. Chan. Yem. T. p. 822, v. 772. Urry's sells.

When we be there as we shall exercise Again, ibid. v. 201.

Our ELVISHE craft. - - - - -

Though he sit at his boke both daie and night.

Though he sit at his boke both daie and night,
In lerning of this reliver nice lore.

1 'Into the land of Fuiry, into the region of Spirits.

4 'Walls burk by Pagams or Saracens. Walls built by magic.' Chaucer, in a verse taken from dyr Bergy, [Sign. a. ii.] says that his knight had travelled,
As well in Christendom as in Hermanss.

Prof. p. a. v. ep. And in Syr Eglamour of Arteys, Sign. E. ii.

Eglamour sayd to hym yeys,
I am come out of Hermanss.

For E-rays of Hamptoon. Sign. b. iii.
They found shippers more and lesse
Alm. Sign. C. i.

The first dede withouten lesse

I do not perfectly undenstand the materials of this fairy palace.

I have all thereof were of cristall

Chancer mentions corall in his temple of Diana. Katicatus Tale, v. 1912.
And sorthward, in a touret on the wall,
An oratoric riche for to see.

Carpentier cites a passage from the romance De Troyes, in which a chamber of alabaster is the control of the complete of the control of the c

Raynborne had grete dout to passe, The watir so depe and brode was:

And at the laste his steede leepe Into the broad watir deepe.

Thyrty fadom he sanke adowne,
Then cleped he to god Raynborne.
God hym help, his steede was goode,
And bure hym ovir that hydious floode.
To the pallaice he yrode anone,
And lyghted downe of his steede full soone.
Through many a chamber yede Raynborne,
A knyghte he found in dongeon.
Raynborne grete hym as a knyght courtoise,
Who oweth, he said, this fayre pallaice?
That knyght answered hym, yt is noght,
He oweth it that me hither broght.
Thou art, quod Raynburne, in feeble plight,
Tell me thy name, he sayd, syr knight:
That knyghte sayd to hym agayne,
My name is Amys of the Mountayne.

My name is Amys of the Mountayne.

The lord is an Elvish man That me into thys pryson wan.

Arte thou Amys, than sayde Raynborne, Of the Mountaynes the bold barrone?

In grete perill I have gone.

To seke thee in this rocke of stone.

But blissed be God now have I thee

Thou shalt go home with me.

Let be, sayd Amys of the Mountayne, Great wonder I have of thee certayne;

How that thou hythur wan: For syth this world fyrst began
No man hyther come ne myghte,

Without leave of the Elvish knyghte, Me with thee thou mayest not lede, &c.3

Afterwards, the Knight of the Mountain directs Raynburne to find a wonderful sword which hung in the hall of the palace. With this weapon Raynburne attacks and conquers the Elvish knight; who buys his life, on condition of conducting his conqueror over the perilous ford, or lake, above described, and of delivering all the captives confined in his secret and impregnable dungeon.

Guyon's expedition into the Soldan's camp, an idea furnished by the

crusades, is drawn with great strength and simplicity.

Guy asked his armes anone, In hys hawberke Guy hym clad, Upon hys head hys helme he cast. A syrcle of gold thereon stoode, Aboute the syrcle for the nones Hosen of yron Guy did upon: He drad no stroke whyle he it had. And hasted hym to ryde full fast. The emperarour had none so goode; Were sett many precyous stones.

Above he had a coate armour wyde; Hys sword he toke by hys syde:

And lept upon his stede anone, Guy rode forth without boste, Guy saw all that countrie Styrrope with foote touched he none.
Alone to the Soudan's hoste:
Full of tentes and payylyons bee:

On the pavylyon of the Soudone Stood a carbuncle-stone:

Guy wist therebie it was the Soudones And drew hym thyther for the nones, Alt the meete1 he founde the Soudone, And hys barrons everychone,

All they were stout and grymme:

And tenne kynges aboute hym, All they were stor Guy rode forth, and spake no worde, Tyll he cam to the Soudan's borde2; He ne rought3 with whom he mette, But on thys wyse the Soudan he grette, 'God's curse have thou and thyne' And tho that leve' on Apoline.' Than sayd the Soudan, 'What art thou That thus prowdlie speakest now?
Yet found I never man certayne * That suche wordes durst me sayne.' Guy sayd, 'So God me save from hell, 'My ryght nam I shall thee tell, 'Guy of Warwicke my name is.' Than sayd the Sowdan ywis, Arte thou the bolde knyght Guyon, That art here in my pavylyon? 'Thou fluest my cosyn Coldran

Of all Sarasyns the boldest man, &c.6 I will add Guy's combat with the Danish giant Colbrond, as it is

I At dinner. 2 Table. Chaucer, Sq. T. 105. And up he rideth to the hie borde.

O meer ways that his knight had often 'begon the bord above in all nations.' Prol. 52. The term of charalty, to begin the board, is to be placed in the uppermost seat of the hall. Ansis, One Gart. i. App. p. xv. 'the earl of Surrey began the bords in presence: the earl of Arunded which with him, and satt both at the first messe. . Began the bords at the chamber's 'end' i.e. not at the head of that table which was at the end of the chamber. This was at Window, A.D. 1319. In Syr Eglamour of Arboys, we have to begin the dese, which is the case these.

Lordes in halle wer sette And waytes blewe to the mete,— The two knyghtes the dere began.

D. E. Chancer, Squ. T. 99. And Kn. T. 2002. In a celebration of the feast of Corsenas at Greenwich, in the year 1488, we have, 'The due of Bedeford beganne the table 'co the right side of the hall, and next untoo hym was the lorde Dawbeneye, &c.' That is, It may at the kend of the table. Leland. Coll. iii. 237. edit. 1770. To begin the bourd is to begin the tournament. Lydgate, Chron. Troy, B. ii. ch. 14.

The greet justes, bordes, or tournay.

I will here take occasion to correct Hearne's explanation of the word Bourder in Brunne's

A knygt a nourpour king Richard hade A douty man in stoure his name was Markade,

A douty man in stoure his name was Markade.

A douty man in stoure his name was Markade.

But the true meaning is, a Wag, an arch

to he is here introduced putting a joke on the king of France. Bourne is jest, trick,

the French. See above, p. 70. Chauc. Gam. 1974. and Non. Urr. 2294. Knyghton

time a favourite in the court of England who could procure any grant from the king

the Da Cange, Not. Johns p. 116. Who adds, 'De la vient le mot de Bourdeure

est incerns on plaisantins qui diversissiont les princes par le recit des fables et

blance des Romans.—Aucomo estiment que ce mot vient des bekourde qui estoit une

des Tournets. Also Diss. Joins, p. 174.

Canad. valued. Chauces, Rom. R. 1873.

I ne rought of deth ne of life.

Those who believe.

^{*} Those who believe.

touched with great spirit, and may serve to illustrate some preceding hints concerning this part of our hero's history.

> Then came Colbronde forthe anone, On foote, for horse could bare hym none.

Fower horse ne bare hym might. For when he was in armure dight To bere hym hys wepon. A man had ynough to done On hys stede ful wele rennedel: Then Guy rode to Colbronde,

Colbronde smote Guy in the fielde In the middest of Syr Guyes shelde; Through Guyes hawberk that stroke went And for no maner thyng it withstent2 In two yt share3 Guyes stedes body And fell to ground hastily. Guy upstert as an eger lyoune,

And drue hys gode sworde browne:

To Colbronde he let it flye, But he might not reche so hye. On hys shoulder the stroke fell downe

Through all hys armure share Guyon4. Into the bodie a wound untyde That the red blude gan oute glyde. Colbronde was wroth of that rap, He thought to give Guy a knap.

He smote Guy on the helme bryght That out sprang the fyre lyght. Guy smote Colbronde agayne, Through shielde and armure certayne. He made his swerde for to glyde Into his bodie a wound ryht wyde.

So smart came Guyes bronde That it braste in hys hond.

The romance of the SQUIRE OF LOW DEGREE, who loved the king's daughter of Hungary, is alluded to by Chaucer in the Rime of Str Topaso. The princess is thus represented in her closet, adorned with painted glass, listening to the Squire's complaint7.

That ladi herde hys mournyng alle, Ryght undir the chambre walle: In her oryall8 there she was, Closyd well with royall glas, Fulfyllyd yt was with ymagery, Every windov On eche syde had ther a gynne, Every windowe by and by

Sperde9 with manie a dyvers pynne,

1 Running.
2 'Nothing could stop it.'
5 It contains 38 pages in 4to. 'Imprinted at London by me Wyllyam Copland.' I have never seen it in MSS.
6 Observations on the Fairy Queen, i. \$. iv. p. 139.
7 Sign. a. iii.
8 An Oriel seems to have been a recess in a chamber, or hall, formed by the projection of a spacious bow-window from top to bottom. Rot. Pip. an. 18. Hen. iii. [A.D. 1934.] 'Et in 'quadam capella pulchra et decenti facienda ad caput Orioli camere regis in castro Herefordis, 'de longitudine xx pedum.' This Oriel was at the end of the king's chamber, from which the new chapel was to begin. Again, in the castle of Kenilworth. Rot. Pip. an 19. Hem. iii. [A.D. 1235.] 'Et in uno magno Oriolio pulchro et competenti, ante ostum magne camere 'regis in castro de Kenilworth faciendo, vil. xvir. ivd. per Brev. regis.' The etymologism have been puzzled to find the derivation of an oriel-window. A learned correspondent suggests, that Oriel is Hebrew for Lux mea, or Dominus illuminatio mea.
9 Closed, shut. In Pierce Plowman, of a blind man, 'uniformyd his eine,' i.e. opened his eyes.

his eyes.

Anone that ladie fayre and fre, Undvd a pynne of vvere, And wyd the wyndowes she open set, The sunne shonne yn at hir closet, In that arbre favre and gave She sawe where that squyre lay, &c.

I am persuaded to transcribe the following passage, because it delineates in lively colours the fashionable diversions and usages of ancient times. The King of Hungary endeavours to comfort his daughter with these promises, after she had fallen into a deep and incurable melancholy from the supposed loss of her paramour.

> To morrow ye shall yn huntyng fare ; And yede, my doughter, yn a chare, Yt shal be covered wyth velvette reede And clothes of fyne golde al about your heede, With damaske whyte and asure blewe Well dyaperd1 with lyllyes newe:

1 Embraidered, Diversified. Chaucer of a bow, Rom. R. v. 934. And it was painted wel and thwitten And ore al diapred, and written, &c. The inten in twisted, wreathed. The following instance from Chaucer is more to our purpose, to ght's Tale, v. 2160.

Upon a stede kay, trappid in stele,

Coverid with cloth of gold diaprid wele.

This term, which is partly heraldic, occurs in the Provisor's rolls of the Great-wardrobe, containing deliveries for furnishing rich habiliments, at tilts and tournaments, and other cere
"Rt and facientium tria harmesia pro Rege, quorum due de velvetto albo operato cum
pureria de biu et diaprire per totam campedinem cum wodehouses." Ex Comp. J. Coke

cert. Proviner. Magn. Garderob, ab ann. xxii. Edw. iii. de 23 membranis, ad ann. xxii.

This is confirmed by Peacham. "Diapretting on a rich ground, as tissue, cloth of

the Ar. This is confirmed by Peacham. "Diapretting is a term in drawing.—It chiefly

errich to constrict cloth of gold, silver, damask, brancht velvet camblet, &c., Compl.

Gen. p. 34. Anderson, in his History of Commerce, conjectures, that Diapret, a species of

partle linem, took its name from the city of Ypres in Flanders, where it was first made,

the conjunds called a silver. But that city, and others in Flanders, where it sees from thence

the rich cloth ambridgered with ratical work we called dipret, and from thence

the conjunds called a silver, work like it, was called to diapret, from whence the participle.

This rich cloth ambridgered with ratical work we called dipret, and from thence

the conjunts of the server of Flanders, often occurs in inventories of monastic ventments,

of the server of the cloth ambridgered with ratical work we called dipret, and from thence

there is no delete ambridgered with ratical work we called a spread of their

the server of the confirment of Flanders, often occurs in inventories of monastic ventments,

of the server of the server above mentioned, consisting, among other things, of variety

of the server of the shews above mentioned, consisting, among other things, of variety

of the server of the Upon a stede bay, trappid in stele, Coverid with cloth of gold diaprid wele.

Samites, dyapres, camelots. I feet it filewise in the Komme d'Alexandre, written about 1200. MSS. Bodl. fol; i. b; col. 2.

Dyapers d'Antioch, famis de Romanie,
Here is also a proof that the Asiatic stuffs were at that time famous : and probably Romanie

124 LUXWIN OFFERED THE DAUGHTER OF THE KING OF HUNGARY.

Your pomelles shalbe ended with golde. Your chaynes enameled many a folde.

Your mantell of ryche degre Purple palle and armyne fre.

Jennets of Spayne that ben so wyght Trapped to the ground with velvet bryght Ye shall have harpe, sautry, and songe, And other myrthes you amonge, Ye shall have rumney, and malespine, Both ypocrasse and vernage wyne:

Mountrese and wyne of Greke, Both algrade and despice eke; Antioche and bastarde, Pyment1 also, and garnarde; Wine of Greke, and muscadell, Boto clare, pyment, and rochell, The reed your stomake to defye And pottes of osey sett you bye.

You shall have venyson ybake,2 The best wylde fowle that may be take ; A lese of harehound3 with you to streke, An hart, and hynde, and other lyke, Ye shal be set at such a tryst

is Romania. The word often occurs in old accounts of rich ecclesiastical vestments: Du Cange derives this word from the Italian diaspro, a jasper, a precious stone which shifts its colours. V. Dlasprus. In Dugdale's Monasticon we have diasproatus, diapered. 'Sandslia cum caligis de rubeo sameto diaspranto breudata cum inaginibus regum.' Tom. iii.

1 Sometimes written pineate. In the romance of Syr Benys, a knight just going to repose, takes the usual draught of pineate: which mixed with spices is what the French romances call vin du coucher, and for which an officer, called Espicier, was appointed in the old royal houshold of France. Signat. m. iii.

The knight and she to chamber went:
with spicery,
When they had dronken the wyne. With pimeate and with spicery, Carpentier, Suppl. Gloss. Lat. Du Cange, tom. iii. p; 842. So Chaucer, Leg. Dido, v. 185. The spicis parted, and the wine agon, Unto his chamber he is lad anon.

Froissart says, among the delights of his youth, that he was happy to taste,

—Au couchier, pour mieulx dormir, Especes, clairet, et rocelle.

Mem. Lit. x. 665, Not. 4to. Lidgate of Tideus and Polimite in the palace of Adrastus at Thebes. Stor. Theb. p. 634. ed. Chauc. 1637.

To her lodging in a ful stately toure:

Assigned to hem by the herbeiour.

And aftir spicis plenty and the wine

Without tarrying to bedde straightes they gone, &c.

Chaucer has it again, Squ. T. v. 3rr. p. 62. Urr. And Mill, T. v. 270. p. 26.

He sent her piment, methe, and spicid ale.

He sent her pinnent, methe, and spicid ale.

Some orders of monks are enjoined to abstain from drinking pignnentum or pinnent. Vet it was a common refection in the monasteries. It is a drink made of wine, honey, and spices. Thei ne could not meddell the geste of Bacchus to the clere homie; that is to say, they could not meddell the ne pinent ne clarre. Chaucer's Boeth. p. 37t. a Urr. Clarre is clarified wine. In French Clarry. Perhaps the same as pinnent, or hypocrass. Mem. Lit viii, p. 674 420. Compare Chauc. Sh. T. v. 2579. Urr. Du Cange Gloss. Lat. V. Pionerum. Species. And Suppl. Carp. And Mem. sur l'anc. Chevalier, i. p. 19. 48. I must add, that συμμετάριος, or συμμετάριος, signified an Apolineary among the middle and lower Greeks. Du Cange, Gl. Gr. in Voc. i. 1167. And ii: Append. Etymolog. Vocab. Ling. Gall. p. 50. col. t. In the register of the bishop of Nivernous, under the year 1287, it is covenanted, that whenever the bishop shall celebrate mass in S. Mary's abbey, the abbess shall present him with a peacook, and a cup of pinnent. Carpentier, ubi supr. vol. iii. p. 277.

² Chancer says of the Frankelein, Prol. p. 4. Urr. v. 345.

Withoutin bake mete never was his house.

Withoutin bake mete never was his house.

And in this poem, Signat. B. iii.

With birds in bread y bake, The tele the duck and drake.

3 In a MSS, of Froissart full of paintings and illuminations, there is a representation of the grand entrance of Queen Isabel of England into Paris, in the year 1324. She is attended by a greyhound who has a flag, powdered with fleurs de lys, bound to his neck. Montfaucon Monum. Fr. ii. p. 234.

That hart and hynde shall come to you fyst,

To here the bugles there yblowe. Your desease to dryve ye fro On haukyng by the ryvers syde, Homward thus shall ye ryde,

With goshauke and with gentil fawcon

With buglehorn and merlyon.

When you come home your menie amonge, Ye shall have revell, daunces, and songe: Lytle chyldren, great and smale,

Shall syng as doth the nyghtyngale,

Than shal ye go to your evensong, With tenours and trebles among, Threscore of copes of damask bryght

Full of perles they shalbe pyghte.-Your sensours shal be of golde Endent with asure manie a folde .

Your quere nor organ songe shall want With countre note and dyscaunt The other halfe on orgayns playing, With yong chyldren ful fayn synging.

Than shal ye go to your suppere And sytte in tentis in grene arbere,

With clothe of arras pyght to the grounde, With saphyres set of dyamounde. A hundred knyghtes truly tolde

Shall plaie with bowles in alayes colde.

Your disease to dryve awaie
To a drawe brydge then shall ye,
A barge shall meet you full ryht,
With xxiiii ores ful bryght

With trompettes and with claryowne, The fresshe watir to rowe up and downe. Than shall you, doughter, aske the wyne

Wyth spises that be gode and fyne Gentyll pottes with genger grene, Wyth dates and deynties you betweene.

Fortie torches brenynge bright At your brydges to bring you lyght. Into youre chambre they shall you brynge Wyth muche myrthe and more lykynge. Your blankettes shall be of fustyane, Your sheets shal be of cloths of rayne1:

2 Cleath, or lines, of Rennes, a city in Britany. Chaucer, Dr. v. 255.

And many a pilowe, and every bere

Of slettle of suggest to slepe on softe. Him there not nede to turnin ofte. of Keywar is mentioned aroung habits delivered to knights of the garter, z Rich. ii.

Oed. Gart. 1. 55. Cloath of Rennes seems to have been the finest sort of linen. In

all MSS. MYTTERY, or religious comedy, of MARY MAGDALENE, written in 1512, a

ALLAT, one of the retainers to the groupe of the Seven Deadly Sins, is introduced with the

leading speech.

Hof, Hof, Hof, a frysch new galaunt!
Ware of thryft, ley that a doune:
What mene ye, syrrys, that I were a marchaunt,
Because that I am new com to toun?
Wath praty . . . wold I fayne round,
I have a short of reyns with sleves peneaunt,
A lass of sylke for my lady Constant
I woll, or even, be shaven for to seme yong, &c.

Se also in Shelton's MAUNIFICENCE, a Morality written much about the same time. f. xx, b. Your skynne, that was wrapped in sherter of raynes, Nowe must be storm ybeten.—

ROMANCE OF SYR DEGORE AND THE FIERCE DRAGON.

Your head-shete shal be of pery pyght1, Wyth dyamondes set and rubys bryght. Whan you are layd in bed so softe, A cage of golde shal hange alofte, Wythe longe peper fayre burning, And cloves that be swete smellyng, Frankinsense and olibanum, That whan ye slepe the taste may come And yf ye no rest can take All nyght mynstrels for you shall wake2.

SYR DEGORE is a romance perhaps belonging to the same period3. After his education under a hermit, Sir Degore's first adventure is against a dragon. This horrible monster is marked with the hand of a master4.

Degore went furth his waye, He herd no man, nor sawe none, Then herde he grete strokes falle,

Full some he thought that to se,

That yt madegreth noysewith alle,

To wete what the strokes myght be:

Through a forest half a daye: Tyll yt past the hygh none,

There was an erle, both stout and gaye, He was com ther that same daye, For to hunt for a dere or a do, But hys houndes were gone him fro. Then was ther a dragon grete and grymme, Full of fyre and also venymme, Wyth a wyde throte and tuskes grete, Uppon that knygte fast gan he bete. And as a lyon then was hys feete, Hystayle was long, and full unmeete:

Was xxii fote withouten fayle; Betwene hys head and hys tayle

Hys body was lyke a wyne tonne, He shone ful bryght agaynst the sunne: Hys eyen were bright as any glasse, His scales were hard as any brasse; And thereto he was necked lyke a horse, He bare hys hed up wyth grete force : The breth of hys mouth that did out blow

As yt had been a fyre on lowe. He was to loke on, as I you telle, As yt had bene a fiende of helle.

Many a man he had shent, And many a horse he had rente.

As the minstrel profession became a science, and the audience grew more civilized, refinements began to be studied, and the romantic poet

1 'Inlaid with jewels.' Chaucer, Kn. T. v. 2938. p. 22. Urr. And then with cloth of gold and with perie.

And in numberless other places.

Sign. D. ii. seq. At the close of the romance it is said. That the king, in the midst of a great feast which lasted forty days, created the squire king in his room; in the presence of his TWHLVE LODIES. See what I have observed concerning the number TWELVE.

It contains as pages in qto. Coloph. 'Thus endeth the Tretyse of Syr Degare, is prynted by Willyam Copland.' There is another copy dated 1560. There is a MSS. of it among bishop More's at Cambridge, Bibl. Publ. 690. 36. Syr Degare.

4 Sign. B. ii.

sought to gain new attention, and to recommend his story, by giving it the advantage of a plan. Most of the old metrical romances are, from their nature, supposed to be incoherent rhapsodies. Yet many of them have a regular integrity, in which every part contributes to produce an intended end. Through various obstacles and difficulties one point is kept in view, till the final and general catastrophe is brought about by a pleasing and unexpected surprise. As a specimen of the rest, and as it lies in a narrow compass, I will develope the plan of the fable now before us, which preserves at least a coincidence of events, and an

uniformity of design.

A king's daughter of England, extremely beautiful, is solicited in marriage by numerous potentates of various kingdoms. The king her father vows, that of all these suitors, that champion alone shall win his daughter who can unhorse him at a tournament. This they all attempt, but in vain. The king every year assisted at an anniversary mass for the soul of his deceased queen, who was interred in an abbey at some distance from his castle. In the journey thither, the princess strays from her damsels in a solitary forest; she is discovered by a knight in rich armour, who by many solicitations prevails over her chastity, and, at parting, gives her a sword without a point, which he charges her to keep safe; together with a pair of gloves, which will fit no hands but her own1. At length she finds the road to her father's castle, where, after some time, to avoid discovery, she is secretly delivered of a boy. Soon after the delivery, the princess having carefully placed the child in a cradle, with twenty pounds in gold, ten pounds in silver, the gloves given her by the strange knight, and a letter, consigns him to one of her maidens, who carries him by night, and leaves him in a wood, near a hermitage, which she discerned by the light of the moon. The hermit in the morning discovers the child; reads the letter, by which it appears that the gloves will fit no lady but the boy's mother, educates him till he is twenty years of age, and at parting gives him the gloves found with him in the cradle, telling him that they will fit no lady but his own mother. The youth, who is called Degore, sets forward to seek adventures, and saves an earl from a terrible dragon, which he The earl invites him to his palace, dubshim a knight, gives him a horse and armour, and offers him half his territory. Sir Degore refuses to accept this offer, unless the gloves, which he had received from his foster-father the hermit, will fit any lady of his court. All the ladies of the earl's court are called before him, and among the rest the earl's daughter, but upon trial the gloves will fit none of them. He therefore takes leave of the earl, proceeds on his adventures, and meets with a large train of knights; he is informed that they were going to

Gives were uncleasely a costly article of dress, and richly decorated. They were sometimes asterned with precious stones. Rot. Pip. an. 52. Hen. iii. [A.D. 1957.] *Et de i, pettine and applitus pretions pondernot allife, et iii.d. ob. Et de ii. paritus chirothecarum com application. This golden comb, set with jewels, realises the wonders of romance.

tourney with the king of England, who had promised his daughter to that knight who could conquer him in single combat. They tell him of the many barons and earls whom the king had foiled in several trials. Sir Degore, however, enters the lists, overthrows the king, and obtains the princess. As the knight is a perfect stranger, she submits to her father's commands with much reluctance. He marries her; but in the midst of the solemnities which preceded the consummation, recollects the gloves which the hermit had given him, and proposes to to make an experiment with them on the hands of his bride. The princess, on seeing the gloves, changed colour, claimed them for her own, and drew them on with the greatest ease. She declares to Sir Degore that she was his mother, and gives him an account of his birth: she told him that the knight his father gave her a pointless sword, which was to be delivered to no person but the son that should be born of their stolen embraces. Sir Degore draws the sword, and contemplates its breadth and length with wonder; is suddenly seized with a desire of finding out his father. He sets forward on this search, and on his way enters a castle, where he is entertained at supper by fifteen beautiful damsels. The lady of the castle invites him to her bed. but in vain; and he is lulled asleep by the sound of a harp. Various artifices are used to divert him from his pursuit, and the lady even engages him to encounter a giant in her cause. But Sir Degore rejects all her temptations, and pursues his journey. In a forest he meets a knight richly accoutred, who demands the reason why Sir Degore presumed to enter his forest without permission. A combat ensues. In the midst of the contest, the combatants being both unhorsed, the strange knight observing the sword of his adversary not only to be remarkably long and broad, but without a point, begs a truce for a moment. He fits the sword to a point which he had always kept, and which had formerly broken off in an encounter with a giant; and by this circumstance discovers Sir Degore to be his son. They both return into England, and Sir Degore's father is married to the princess his mother.

The romance of KYNG ROBERT OF SICILY begins and proceeds thus2.

Here is of kyng Robert of Cicyle. Hou pride dude bim beguile. Princes proude that beth in pres, I wol ou tell thing not lees. In Cisyle was a noble kyng, Faire an strong and sumdele zyng?; He hadde a broder in greete Roome, Pope of al cristendome;

¹ All the romances have such an obstacle as this. They have all an enchantress, who detains the knight from his quest by objects of pleasure: and who is nothing more than the Calypso of Homer, the Dido of Virgit, and the Armida of Tasso.

² MSS. Vernon, ut supr. Bibl. Bodl. f. 290. It is also in Caius College Camb. MSS. Claff. E. 147. 4. And Bibl. Bubl. Cambr. MSS. More, 690. 35. And Brit. Mus. MSS. Harl. 225. 6. 6. 35. Cod. membran. Never printed.

³ Young.

Another he hadde in Alemayne, An emperour that Sarazins wrougte payne. The kynge was hetel kynge Robert Never mon ne wuste him ferte,

Ffor that he was conquerour: He was kyng of great honour In al the worlde nas his peer, Kyng ne prince, far ne neer:
And, for he was of chivalrie flour, His broder was made emperour: Pope of Rome, as I seide ere; His oder broder, godes vikere, He was goode to god and man: The pope was hote pope Urban,

The emperour was hote Valemounde, A stronger warreoure nas non founde,

Of whom that I schal telle awhyle. After his brother of Cisyle, The kynge yhoughte he hadde no peer

In al the world, far no neer,

And in his yougt he hadde pryde Ffor he was nounpere in uche syde, At midsomer a seynt Jones niht, The king to churche com ful riht,

Ffor to heren his even-song: Him thoughte he dwelled ther ful long, He thouhte more in worldes honour Than in Crist our saveour:

In Magnificat2 he herde a vers, He made a clerke het him rehers, In language of his own tonge,

In Latyn he nuste3 what heo songe;

The vers was this I tell ye, Deposuit potentes de sede This was the vers withouten les Et exaltavit humiles,' 'Sire suche is godes mihte, The clerke seide anone righte,

That he make heyge lowe, And lowe heyge, in luytell throwe;

'His wil in twenkling of an eiges, 'God may do, withoute lyge', 'All yor song is fals and fable: The kynge seide, with hert unstabl What man hath such power 'Me to bringe lowe in daunger? 'Myn enemys I may distruye: "I am floure of chivalrye, 'That may me withstonde. No man lyveth in no londe

Then is this a song of noht.' 'This erreur he hadde in thought, And in his thought a sleep him tok, In his pulputo, as seith the boke.

Whan that evensong was al don, A kyng i lyk hem out gon And all men with hem wende, Kyng Roberd lefte oute of mynde7.

The newe8 kyng was, as I yow telle, Godes aungell his pruide to felle.

The aungell in hall joye made And all men of hym weore glade. The kynge wakede that laye in churche,

His men he thouhte wo to werche;

And dark niht hym fel upon. Ffor he was left ther alon, He gan crie after his men, But the sextune atten ende Ther nas non that spak agen. Of the churche him gan wende,

1 Named.
String like him went out of the rhapel, and all the company with him; while the real ting Robert was forgotten and left behind.

Supposed. Went to him.

And saide, 'What dost thou nouth here, 'Thou falls thef, thou losenger?

'Thou art her with felenye 'Holy chirche to robby, &c.'

The kyng bigon to renne out faste:

And hail the porter gadelyngi, And bad him come in him And bad him come in higing?: The porter seide, 'Who clepeth's so?'
Anone tho, 'Thou schalt witen ar I go;

He answerde, 'Anone tho, 'Thou schalt wi'
'Thi kyng I am thou schalt knowe:
'In prisoun thou schall ligge lowe,

'And ben an hanged and to drawe 'As a traytour bi the lawe, 'You schal wel witen I am kynge, &c.'

When admitted, he is brought into the hall; where the angel, who had assumed his place, makes him the fool of the hall, and cloathes him in a fool's coat. He is then sent out to lie with the dogs; in which situation he envies the condition of those dogs, which in great multitudes were permitted to remain in the royal hall. At length the emperor Valemounde sends letters to his brother king Robert, inviting him to visit, with himself, their brother the pope at Rome. The angel, who personates king Robert, welcomes the messengers, and cloathes them in the richest apparel, such as could not be made in the world.

> The aungell welcomede the messagers, And gaf them clothes riche of pers,

Ffurred al with ermyne, In crystendone is non so fyne:

And all was chouched midde perres, Better was non in cristante: Such clothe, and hit werre to dihte, Al cristendom hit make ne mihte, Of that wondrede al that londe, How that clothe was wrougt with honde, Where such cloth was to selle, He ho hit made couthe no mon telle. The messengers went with the kynge⁰ To grete Rome, withoute lettynge;

Clothed in lodly garnement, The Fool Robert also went, With ffoxes tayles mony a boute8,

Men mihte him knowen in the route,

The aungel was clothed al in whyt, Was never seyge9 such samyt10: And al was crouched on perles riche,

Never mon seighe non hem liche. Al whit attyr was, and steede,
So feir a steede as he on rod
The aungel cam to Roome sone

The steede was fair ther he yede¹¹,
Was never mon that ever bistrod.
Real¹² as fel a kyng to done,

So rech a kyng com never in Roome All men wondrede whether he come.

Renegado, traitor.

At the call, [in haste.]

Calls.

Price.

Prece

Prece

That is, the Angel.

Cloth of gold.

Went.

Tall Went.

Price.

Prece

Prece 5 Precious stones

His men weore realliche1 dight Heore2 riches can seote no wiht, Of clothis, gurdles, and other thing, Evriche sqyzer3 thoughte a kyng; And al ride of riche array,
Al men on him gan pyke,
An ape red of his clothing

And al ride of riche array,
Bote kyng Robert, as i ow say,
For he rod al other unlyke.
In tokne that he was underling. The pope and the emperour also,

In tokne that he was underling. And other lordes mony mo.

Welcommede the aungel as for kyng, And made joye of his comyng; Theose three bredrene made cumfort, The aungel was broder mad bi sort, Wel was the pope and emperour That hadden a broder of such honour.

Afterwards they return in the same pomp to Sicily, where the angel, after so long and so ignominious a penance, restores king Robert to

his royalty.

Sicily was conquered by the French in the eleventh century, and this tale might have been originally got or written during their posaession of that island, which continued through monarchies. But Sicily, from its situation, became a familiar country to all the western continent at the time of the crusades, and consequently soon found its way into romance, as did many others of the mediterranean islands and coasts, for the same reason. Another of them, Cilicia, has ac ordingly given title to an ancient tale called, the KING OF TARS; from which I shall give some extracts, touched with a rude but an expressive pencil.

Her bigenneth of the KYNG OF TARS, and of the Soudan of

Royally.

There is an old French Romance, Robert Le Diable, often quoted by Carpenier in his supplement to Du Carge. And a French Morselity, without date, or name of the author, MSS. Comment it sut enjoint a Robert Le diable, fill du due de Normandie, pour set mofailes, de faire le fel song parler, et dejoist N. S. at merci du lui. Beauchamp's Rech. Tocal Fr. p. 100. This is probably the same Robert I. The French prose romance of Romant Le Diable, printed in 1490, is extant in the little collection, of two volumes, called from the English version was printed by Wyndeyn de Worde. The title of one of the Cappers is, How god tent an aungell to the hermyte to shows him the foraumce that he should gree is Robert for his synuse.—'If that Robert wyll be shryven of his synuse, he was each counterfeite the wayes of a fole and be as he were dombe, &c.' It and thus.

The models he lefe of Paleur the dom!

Thus endeth the lyfe of Robert the devyil That was the servaunte of our lorde And of his condycyons that was full evyil Emprinted in London by Wynkyn de Worde The values has this colophon. 'Here endeth the lyfe of the most ferefullest and unmercy-Alles and myschevous Robert the devil which was afterwards called the servannt of our Lords Hassa Cryste. Emprinted in Fletestrete in [at] the synge of the sonne by Wynkyn de Varie There is an old English Moratarry on this tale, under the very corrupt tale of varie There is a compared to the high-Cross in Chester, in 1520. There is a compared to the poem, on veilum, in Trinity college library at Oxford, MSS.

Num. 1911. Fol.

A pusage in Funchett, speaking of hyme, may perhaps deserve attention here. Pour le
recurd de Sicilient, je me tiens presque asseure, que Guillaume Ferrabrach frere de Robert
Gaschard et autres seigneum de Calabre et Pouille enfans de Tancred Francois-Normand.
Fint perce aux pais de leur conqueste, estant une coustume des gons de deca chanter,
avant que menbattre, les besus faits de leurs ancestres, composez en vers. Rec. p. 70.

Bocco a Tancred in his besuntiful Tale of Tancage and Signaturpa, was one of these
Tancred in his besuntiful Tale of Tancage and Signaturpa, was one of these
Tancred in his besuntiful Tale of Tancage and Signaturpa, was one of these

132 THE SOUDAN REFUSED BY THE FAIR PRINCESS OF TARSUS.

Dammias1, how the Soudan of Dammias was cristened thoru godis 'gras2.'

Herkeneth now, bothe old and zyng, Ffor Marie love, that swete thyng: Howe a werre bi gan

Bi tweene a god cristene kyng, And an hethene heih lordyng, Of Damas the Soudan.

The kyng of Tars hadde a wyf, The feireste that mihte bere lyf.

That eny mon telle can: A dougter thei hadde ham bi tweene, That heore3 rihte heire scholde ben; Whit so4 father of swan: Chaast heo 6 was, and feit of chere.

With rode ⁶red so blosme on brere, Eigen[†] stepe and gray,

Lowe schuldres, and whyt swere8 Her to seo9 was gret preyere

Of princes pert in play.

The worde¹⁰ of hire spronge ful wyde

Ffeor and ner, bi vch a syde: The Soudan herde say;

Him thoughe his herte wolde broke on five Bote he mihte have hire to wive,

That was so feire a may, The Soudan ther he satte in halle; He sent his messagers faste with alle,

To hire fader the kyng. And seyde, hou so hit ever bi falle. That mayde he wolde clothe in palle And spousen hire with his ryng,

*And alles11 I swere withouten fayle I chull12 hire winnen in pleye battayle 'With mony an heih lordyng, &c.'

The Soldan, on application to the king of Tarsus for his daughter, is refused; and the messengers return without success. The Soldan's anger is painted with great characteristical spirit.

The Soudan sate at his des, I served of his furste mes ;

Thei comen into the halle To fore the prince proud in pres, Heore tale thei tolde withouten les

And on heore knees gan falle; And seide, 'Sire the king of Tars 'Of wikked words nis not scars,

'Hethene hounde¹³ he doth the¹⁴ calle;
'And or his dogtur he give the tille¹⁵ 'Thyn herte blode he woll spille
'And thi barrons alle.'

10 The report of her. 11 Also, [else.] 12 Shall. 13 A phrase often applied to the Saracens. So in Syr Broys, Signat. C. ii. b.

¹ Damascus.
2 MS. Vernou. Bibl. Bodl. f. 304. It is also in Bibl. Adv. Edingb. W. 4. r. Num. iv. In five leaves and a half. Never printed.
6 Ruddy, [complexion.]
7 Eyes.
10 The report of her.
11 Also, [else.]
12 Shall.
15 The report of her.
16 Surgean. So in Syr Berry, Signat. C. ii. b.

To speke with an hethene hounde. 15 'Before his daughter is given to thee.' 14 Thee.

Whan the Soudan this i herde, As a wod man he ferde,

His robe he rent adoune;

He tar the har1 of hed and berde. And seide he wold her wene with swerde.

Beo his lord seynt Mahoune.

The table adoune rihte he smote, In to the floore foote hot2

He lokede as a wylde lyoun;

Alle that he hitte he smotte down riht Both sergeaunt and kniht,

Erle and eke baroun.

So he ferde forsothe a plihte, Al a day, al a nihte,

That no man mihte him chaste3 .-

A morwen when hit was day libte, He sent his messagers ful ribte, After his barouns in haste:

Lordynges, he seith, what to rede, 'Me is done a grete mysdede, 'Of Taars the cristen kyng;

'I bad him both land and lede 'To have his doughter in worthli wede,

And spousen hire with my ryng 'And he seide, withouten fayle 'First he wolde me sle in batayle, And many a grete lordynge.

At sertes he schal be forswore, Or to wrothele that he was bore

' Bote he hit therto7 bryng. 'Therefore lordynges, I have after ow sent

* Ffor to come to my parliment,

'To wite of zow counsayle.' And all onswerde with gode entent

Thei wolde be at his commaundement Withouten any fayle.

And when thei were alle at his heste,

The Souden made a well grete feste, For love of his battayle;

The Soudan gedrede a hoste unryde With Sarazyns of muchel pryde. The kyng of Taars to assayle,

Whan the kyng hit herde that tyde He sent about on vche syde, All that he mihte off seende;

Grat werre tho bi gan to wrake Ffor the marriage ne most be take Of that same mayden heende.

Battayle thei sette uppon a day, With inne the thridde day of May, Ne longer nolde thei leende10,

The Soudan com with grete power, With helme briht, and feir banere, Uypon that kyng to wende.

Tore the hair,

What counsel shall we take,

Struck, Stamped,

But certainly,

Lam of health or asfety. Malediction. So R. of Brunne, Chron. Apud. Hearne's Rob. Giouc p. 737, 738.

Morgan did after conseile,

And wrought him selfe to wrotherheile.

Agair, To now all was a wikke consoile, That so solle so full nerotherheile.

134 BATTAYLE BETWEEN THE CHRISTIANS AND THE SARAZYNS.

The Soudan ladde an huge oft. And com with muche pruyde and cost, With the kyng of Taars to fihte.

With him mony a Sarazyn feer! All the feolds feor and neer. Of helmes leomede2 lihte.

The kyng of Taars com also The Soudan battayle for to do With mony a cristene knihte:

Ther bi gon a strong batayle Either ost gon othur assayle That grislyche was of sihte.

Threo hethene agen twey cristene men, And felde hem down in the fen,

With wepnes stif and goode

The steorne Sarazyns in that fihte, Slowe vr cristen men doun rihte, Thei fouhte as heo weore woode.

The Souldan's ostein that stounde Ffeolde the cristene to the grounde, Mony a freoly foode;

The Sarazyns, with outen fayle. The cristens culd3 in that battayle, Nas non that hem withstoode.

Whantheking of Taars sawthesiht Wood he was for wrathed a pliht; In honde he hent a spere,

And to the Soudan he rode ful riht, With a dunts of much miht, Adoun he gon him bere ;

The Souldan neigh he hadde islawe, But thritti thousant of hethen lawe Commen him for to were; And brougten him agen upon his stede,

And holpe him wel in that nede,

That no mon miht him dere6, When he was brouht uppon his stede, He sprong as sparkle doth of glede7, F for wrathe and for envye:

All that he hotte he made them blede, He ferde as he wolde a wede8.

Mahoun help, he gan crye.

Mony an helm ther was unweved, And mony a bacinet to cleved And saddles mony emptye;

Men miht se uppon the felde Moni a kniht ded under schelde, Of the cristen cumpagnie

Whon the kyng of Taars saug hem so ryde,

No longer than he nold abyde, Bote fleyh10 to his owne cite:

The Sarazyns, that ilke tyde, Slot Vr cristene folk so fre. Sloug a doun bi vche syde

The Sarazyns that tyme, sauns fayle, Slowe vre cristene in battayle,

That reuthe it was to se; And on the morwe for heore¹¹ sake Truwes thei gunne for to gidere take13, A moneth and dayes thre.

8 Killed. 7 Coal, Firebrand. 11 Their. 4 Wrappe, Orig. 1 Companion.

5 Dint. Wound, stroke.

6 He h. 6 He was mad.

9 Helmet,
12 'They began to make a truce together.' 2 Shone. 6 Hurt. 10 Flew.

As the kyng of Taars satte in his halle, He made ful gret deol¹ withalle, Ffor the folk that he hedde ilore²: His douhter com in riche palle, On kneos he³ gan biforen hym falle, And seide with sything sore: 'Ffather, she seide, let me bi his wyf 'That ther be no more stryf, &c.'

To prevent future bloodshed, the princess voluntarily declares she is willing to be married to the Soldan, although a Pagan: and not-withstanding the king her father peremptorily refuses consent, and resolves to continue the war, with much difficulty she finds means to fly to the Soldan's court, in order to produce a speedy and lasting reconciliation by marrying him.

To the Souldan heo⁴ is i fare; He com with mony an heig lordyng, Ffor to welcom that swete thyng, Theor he com in hire chare⁵:

He cust⁶ hire with mony a sithe His joye couthe no man hithe, A wei was al hire care.

Into chambre heo was led, With riche clothes heo was cled, Hethene as thaug heo were.

The Souldan ther he satte in halle, He commaunded his knihtes alle That mayden ffor to fette,

On cloth of riche purpil palle, And on here bed a comli calle, Bi the Souldan she was sette.

Unsemll was hit flor to se Heo that was so bright of ble
To habbe⁰ so foule a mette¹⁰, &c.

They are then married, and the wedding is solemnized with a grand tournament, which they both view from a high tower. She is afterwards delivered of a son, which is so deformed as to be almost a monster. But at length she persuades the Soldan to turn christian; and the young prince is baptised, after which ceremony he suddenly becomes a child of most extraordinary beauty. The Soldan next proceeds to destroy his Saracen idols.

He hente a stof with herte grete, And al his goddis he gan to bete, And drough hem al adoun;

And leyde on til that he con swete With sterne strokes and with grete On Jovyn and Plotoun,

On Jovyn and Plotoun,
On Astrot and sire¹¹ Jovyn On Termagaunt and Apollin,
He brak them scul and croun;

1 Dule, Grief. 2 Lost. 3 She, 4 She, 5 Chariot.

^{**} Know.

As if the had been a heathen. One of that country.*

9 Have.

10 Mate.

11 I know not if by sire Youya he means Jupiter, or the Roman emperour called Jovinian, which when said Jerom wrote, and whose history is in the Gesta Romanourus, c. 50. He commoned by Chancer as an example of pride, history, and that, Some T. v. 7511. Vertical in the commoned by Chancer as an example of pride, history, and that. Some T. v. 7511. Vertical in the common of the com

On Termagaunt, that was heore brother, He left no lym hol witte other. Ne on his lorde seynt Mahoun, &c.

The Soldan then releases 30,000 christians, whom he had long detained prisoners. As an apostate from the pagan religion, he is powerfully attacked by several neighbouring Saracen nations : but he solicits the assistance of his father-in-law the king of Tars; and they both joining their armies, in a pitched battle, defeat five Saracen kings, Kenedoch, Lesyas king of Taborie, Merkel, Cleomadas, and Membrok. There is a warmth of description in some passages of this poem, not unlike the manner of Chaucer. The reader must have already observed, that the stanza resembles that of Chaucer's RIME OF SIR TOPAS1.

IPOMEDON is mentioned among the romances in the Prologue of RICHARD CUER DE LYON; which, in an ancient copy of the British Museum, is called SIR IPOMYDON: a name borrowed from the Theban war, and transferred here to a tale of the feudal times2. This piece is evidently derived from a French original. Our hero Ippomedon is son of Ermones king of Apulia, and his mistress is the fair heiress of Calabria. About the year 1230, William Ferrabras, and his brethren, sons of Tancred the Norman, and well known in the romantic history of the Paladins, acquired the signories of Apulia and Calabria. But our English romance seems to be immediately translated from the French; for Ermones is called king of Poyle, or Apulia, which in French is Pouille. I have transcribed some of the most interesting passages4.

Ippomedon, although the son of a king, is introduced waiting in his father's hall, at a grand festival. This servitude was so far from being dishonourable, that it was always required as a preparatory step

to knighthood5.

Of dukis, erlis, and barouns,
Ladyes, maydens, gentill and fre,
And grette lordis of ferre lond,

Mani ther com from diverse tounes,
Come theydr frome ferre countre:
Thedyr were prayd by fore the hond. And grette lordis of ferre lond, Thedyr were prayd by fore theh Whan all were come to gidyr than Ther was joy of mani a man;

Ffull ryche I wene were there pryse, Ffor better might no man devyse, Ippomedon that day servyde in halle, All spake of hym both grete and smalle. Ladyes and mayden by helde hym on, So goodly a youth they had sene non:

MSS. Cott. Cal. A. 2. f. 40.

*MSS. Harl. 232. 44. f. 54. And in the library of Lincoln cathedral, (K k. 3. 10.) is an ancient imperfect printed copy, wanting the first sheet

*Bras de fer. Iron arms. *MSS. f. 55.

*Beep supr. *Before-land.*

the romance of SIR LIBEAUX OR LYBIUS DISCONIUS, quoted by Chaucer, is in this stance.

Hys feyre chere in halle theym smerte That mony a lady son smote throw the herte. And in theyr hartys they made mone That there lordis ne were suche one.

After mete they went to pley, All the peple, as I you say: Some to chambre, and some to boure,

And some to the hye toure1; And some on the halle stode And spake what hem thoht gode: Men that were of that cite? Enquired of men of other cuntre, &c.

Here a conversation commences concerning the heiress of Calabria: and the young prince Ippomedon immediately forms a resolution to visit and to win her. He sets out in disguise.

Now they furth go on their way, That thei be none of them alle, Whenso thei wend farre or neare,

Ippomedon to hys men gan say, So hardi by his name hym calle, Or over the straunge ryvere;

Ne no man telle what I am Where I schall go, ne where I came, All they graunted his commaundement, And furthe thei went with one consent.

Ippomedon and Thelomew Of the richest that might be, Ffor many was the riche stone So long there waie they have nome3 Thei come to the castell yate The porter to them thei gan calle

Robys had on and mantills newe, Ther has ne suche in that cuntree: That the mantills were uppon. That to Calabre they are come: The porter was redy there at, And prayd him go into the halle

And say thy lady gent and fre, That commen are men of farre contree, And yf yt please hir we will her pray, That we might ete with hyr to day. 'Your errand to do I am redy.'

The porter seyd full cortessly The ladie to her mete was sette, Madame, he seyde, god yow save, Straunge men us for to se The ladie commaundeth sone anone And brynge them alle bifore me Thei took heyr pagis hors and alle, Ippomedon on knees hym sette, I am a man of straunge countre

The porter cam and fayr her grette, 'At your gate gestis you have, 'Thei aske mete for charyte.' That the gates wer undone, 'Ffor welle at ese shall thei be.' These two men went into the halle, And the ladye feyre he grette: 'And prye yow of your will to be

'That I myght dwelle with you to gere 'Of your nourture for to lere', "I am com from farre lond; 'Ffor speche I here bi fore the hand "That your nourture and your servyse, 'Ys holden of so grete empryse,

In the fendal castles, where many persons of both sexes were ascembled, and who did not bow to spend the time, it is natural to suppose that different parties were formed, and a standard of amusement invented. One of these, was to mount to the top of one of the latter inverte in the castle.

The Aprilians.

Took:

The Aprilians.

Took:

The Aprilians.

Took:

The Aprilians.

The Aprilians.

The Aprilians.

The Aprilians of their feedal jurndiction in person. In Spencer, where we read of the season beamons of their feedal jurndiction in person. In Spencer, where we read of the larger of the Castife, we are to understand such a character. See a story of a Constess, who mentage a kinghet in her castle with much gallantry. Mem. sur. Pane. Chev. ii. 69. It is the sent that amicinally in England ladies were sheriffs of counties. Margaret counters of the season of the peace.

The Aprilians of the Spence of the peace.

'I pray you that I may dwell here The ladye by held Ippomedon, She knew non suche in her lande, She sawe also bi his norture She cast ful sone in hire thoght But hit was worship her untoo She sayd, 'Syr, welcome ye be, 'Sithe ye have had so grete travayle, 'In this cuntre ye may dwell here,

'Some of your servyse to He semed wel a gentilmo So goodli a man and wel He was a man of grete va That for no servyse cum l In feir servyse hym to de 'And al that comyn be w 'Of a servyse ye shall no 'And al your will for to I

Of the cuppe ye shall serve me 'And all your men with you shal be,

'Ye may dwell here at your wille, 'Madame, he said, grantmercy. She commandith him to the mete, He saluted they m greete and smalle, All thei said sone anon, Ne so light, ne so glad, There was none that sat nor yede3, And seyd, he was no lytell syre Whan thei had ete, and grace sayd, Upp then aroos Ippomedon, Ant hys mantyl hym a boute; Ant everie mon seyd to other there, Shall serve my ladye of the wyne,

'Bote2your beryng be fu He thanked the ladye of But or he sette in ony se As a gentillmon shuld in Thei saw nevir so godli Ne non that so ryche at But thei had merveille of That myht showe soche And the tabyll awaye w: And to the bottery he w On hym lokyd all the re 'Will ye se the proude 'In hys mantyll that is That they hym scornyd wist he noght

He toke the cuppe of the On other thyng he had his thoght. And drewe a lace of sylke ful clere,

Adowne than felle hys mantylle by, He preyed hym for hys That lytell gyfte6 that he wold nome

Tell afte sum better come.

Up it toke the bottelere, Ant preyd the ladye hartely Al that was tho in the halle And sayde he was no lytyll man There he dwelled moni a day, He bare hym on so fayre manere All loved hym that com hym by,

By fore the lady he gas To thanke hym of his Grete honoure they spak That such gyftis giffie And servyd the ladye v To knightis, ladyes, an Ffor he bare hym so co

The ladye had a cosyn that hight Jason, Full well he loved Ippomedon;

When that he yed in or oute, Jason went w The lady lay, but she slept noght, Jason went with hym

For of the squyerre she had grete thoght; How he was feyre and shape wele, Body and armes, and e

Ther was non in al hir londe So wel he seymd dougt But she howde wele for no case, Whence he came nor w Ne of no man could enquere, Other than of that squ

She hire bi thought of a quayntyse, If she miht know in any wise,

To wete whereof he were come; This was hyr thoght al their some She thoght to wode hyr men to tame¹ That she myghte knowe hym by his game.

On the morow whan yt was day
"To her men she gan to say,
"To morrowe whan it is day light," 'Lok ye be al redy dight,

With your houndis more and lesse,

'And there I will myself be 'Your game to by holde and se.'

Ippomedon had houndis three That he broght from his cuntree;

Whan thei were to the wode gone,

This ladye and her men ichone,

And with them her houndis ladde All that any houndis hadde.

Syr Tholomew for gate he noght,
Hys maistres houndes thedyr he broght,
That many a day he had ronne ere,
Fful wel he thoght to note hem there.
When thei came to the launde on hight,
The quenes pavylyon thar was pight,

That she might see al the best, All the game of the forrest,

And to the lady broght mani a best²,

Herte and hynd, buck and doo,

The houndis that wer of gret prise,

Plucked down dere all atryse,

Ippomedan he with his hounds throo Drew down both buck and doo.

More he took with houndes thre
Than al that othir cumpagnie,
Eche man after his manere:
That ful konningly gon he hit undo,

So feyre that venyson he gan to dight,
That both hym by held squyere and knight:
The ladye looked oute of her pavylyon,
And sawe hym dight the venyson.

There she had grete dainte And so had all that dyd hym see:

She sawe all that he down droughe Of huntynge she wist he coude ynoghe

And thoght in her hert then
She bade Jason hire men to calle
Home thei com son anon,
And of venery² had her fille

That he was com of gentillmen:
Home then passyd grete and smalle:
This ladye to hir met gan gon,
Ffor they had take game at wille.

He is afterwards knighted with great solemnity.

The heraudes gaff the childe the gee, And M pounde he had to fee, Mynstrelles had giftes of gold

And fourty dayes thys feste was holde⁶.

The metrical romance entitled, LA MORT ARTHURE, preserved in the same repository, is supposed by the learned and accurate Wanley, in be a translation from the French: who adds, that it is not perhaps older than the times of Henry VII⁶. But as it abounds with many

¹⁷ Beast, 1 Venison. 4 Ippomedon. 5 MSS, f. 6r. b. 8888. Harl. 1994 49- f. 86. Pr. Lordings that are lesse and deare. Never printed.

Saxon words, and seems to be quoted in SVR BEVVS, I have given it a place here1. Notwithstanding the title and the exordium, which promises the history of Arthur and the Sangreal, the exploits of Sir Lancelot du Lake king of Benwike, his intrigues with Arthur's queen Geneura, and his refusal of the beautiful daughter of the earl of Ascalot, form the greatest part of the poem. At the close, the repentance of Lancelot and Geneura, who both assume the habit of religion, is introduced. The writer mentions the tower of London. The following is a description of a tournament performed by some of the knights of the Round Table2.

Tho to the castelle gon they fare, To the Blithe was the ladye thare, To the ladye fayre and bryhte:

That thei wold dwell with her that nyght. Hastely was there soper yare Of mete and drinke richely dight : On the morrowe gan thei dine and fare Both Lancellot and that othir knight.

Whan they come in to the felde, Myche ther was of game and play,

Awhile they lovid⁴ and bi held How Arthur's knightis rode that day, Galehodis6 party bigun to6 held,

On fote his knightis ar led away, Launcellott stiffe was undyr schelde,

Thenkis to help yf that he may. Besyde him come than syr Gawayne, Breme⁷ as eny wilde bore; Lancellot springis hem agayne⁸ In rede armys that he bore: A dynte he gaff with mekill mayne That al men went⁹ he had ben slayne Syr Beorte thoughte no thinge good, Fforth he springis, as he were wode, Launcellott hitt hym on the hode,

Syr Ewayne was unhorsid thare, So was he woundyd wondyr farell When Syr Ewaine unhorsyd was; To Launcellot withouten lese: The next way to grounde he chese;

Was won so stiffe agayne hym stode Fful thin he made the thickest prees11. Syr Lyonell be gonne to tene¹³, And hastely he made hym bowne¹³, To Launcellott, with herte kene, He rode with helme and sword browne ; Launcellott hytt hym as I wene, Through the helme in to the crowne: That eny aftir it was sene Bothe horse and man ther yod adoune.

The knightis gadrede to gedre than And gan with crafte, &c.

I could give many more ample specimens of the romantic poems of these nameless minstrels, who probably flourished before or about the reign of Edward II14. But it is neither my inclination nor intention to

Signat, K. ii. b.
 MSS. t. So. b.
 Ready.
 See Guossaws to the Oxf. edit. of Shakespeare, 1771.
 In Vec.
 Hovered.
 Sir Galand's.
 Perhaps yeld, i.e. yield.
 Fierce.
 Against.
 Weened.
 Sore.
 Crowd.
 E Be Troubled.
 Ready
 Octavian is one of the romances mentioned in the Prologue to Cure de Lyon, above cited.
 In the Cotton MSS, there is the metrical romance of Octavian Imperator, but it has nothing

e a catalogue, or compile a miscellany. It is not to be expected this work should be a general repository of our ancient poetry. I not however help observing, that English literature and English try suffer, while so many pieces of this kind still remain concealed forgotten in our MSS. libraries. They contain in common with prose romances, to most of which indeed they gave rise, amusing ges of ancient customs and institutions, not elsewhere to be nd, or at least not otherwise so strikingly delineated: and they erve pure and unmixed, those fables of chivalry which formthe taste and awakened the imagination of our elder English

thistory of the Roman emperors. Pr. 'Jhesu at was with spere ystonge.' Calig. A. 20. It is a very singular stanza. In bishop More's MSS. at Cambridge, there is a poem the same title, but a very different beginning, viz. 'Lytyll and mykyll olde and younge.' Pull. 690, 20. The emperor Octavyen, perhaps the same as mentioned in Chaucer's me, v. 58. Among Hatton's MSS. in Bibl. Bodl. we have a French poem, Romannee de miss Emperour de Rome. Hyper. Bodl. 4046. 21.

the same line of the aforesaid Prologue, we have the romance of Ury. This is probably ather of the celebrated Sir Ewaine or Yvain, mentioned in the Court Mantell. Mem.

Li rois pris par la destre main Qui au nor Unten su file, L'amiz monseignor Yvain Et bons chevaliers et hardiz, Qui tant ama chiens et oifiaux.

Qui au not Unies su file.

Qui tant ama chiens et cifiaux.

Cui tant ama chiens et cifiaux.

Cui tant ama chiens et cifiaux.

And Chievrustiana on the Fairy Queen, 3. ii. p. 50. It is extant in the black letter. It

MSS at Cambridge, Bibl. Publ. 690. 30. And Coll. Cail. A. 9. 5. And MSS. Bibl.

Edangh. W. 4. I. Num. axii. 'It is in this romance of Syr Bavys, that the knight passes
a braige, the arches of which are hung round with small bells. Signat. E iv. This is an
and idea. In the Atcoran it is said, that one of the felicities in Mahomet's paradise, will

listen to the ravishing music of an infinite number of bells, hanging on the trees, which
e put in motion by the wind proceeding from the throne of God. Sale's Koran, Prelim.
p. 100. In the enchanted horn, as we shall see hereafter, in le Lai du Corm, the rim of
orn is hung round with a hundred bells of a most musical sound.

**racke was translated, at London, by Thomas Godfrey, at the cost of Dan Robert

mod, mank of mint Austin's in Canterbury, 150. This piece therefore belongs to a

period. I have seen only one MSS. copy of it. Laud, G. 57, fol. membran.

matter mantisms, in Sir Tepaz, among others, the romantic poems of Sir Blandamoure,

Labeaux, and Sir Isportiz, Of the former I find nothing more than the name occurring in

Labeaux, and Sir Isportiz, on ancient metrical Romances, who had analysed the plan of Sir

sure, or Sir Livius Dianonius, at large, p. 17. See also, p. 24, bid.

to Sir Isportiz, an ancient poem with that title occurs in MSS. MSS. Cotton, Calig, A 2.

matter is glaunter. However I will here exhibit a specimen of it from the exordium.

Vernot I. 250.

Her bi glaunith a tretys

That men clepeth vyotis.

Alle that wolleth of wisdom lere,
Of a tale of holi writ
How hit bifelle in grete Rome,
A childe was sent of milites most,
The emperous of Rome than
And when the child of grete honour
Upon his knees he him sette
The emperour with milde chere,

That men clepeth vrotts. Lukeneth now, and ze may here; Seynt John the Evangelist witnesseth it, The cheef citee of cristendome, Thorow vertue of the holi gost : His name was hoten sire Adrian: Was come before the emperour, The emperour full faire he grette: Askede him whethence he come were, &c.

half have occasion, in the progress of our poetry, to bring other specimens of these comcan. See Obs. on Spenser's Fairy Queen, ii. 42. 43.

must not forget here, that Sit Gawaine, one of Arthur's champions, is celebrated in a sepremance. Among Tanner's MSS, we have the Weddynge of Sir Gawayaw, Numb.

10.1 Bedl. It begins, 'Be we blythe and listeneth to the lyf of a lorde riche. Dr.

has printed the Marriage of Sir Gawayae, which he believes to have furnished Chaincer

his Wife of Bath. Ball. L. 11. It begins, 'King Arthur lives in merry Carlisle,' I think

a seminable to the committee of t

142 INVENTORY OF FURNISHINGS OF PALACES OF HENRY VIII.

classics. The antiquaries of former times overlooked or rejected these valuable remains, which they despised as false and frivolous; and employed their industry in reviving obscure fragments of uninstructive morality or uninteresting history. But in the present age we are beginning to make ample amends: in which the curiosity of the antiquarian is connected with taste and genius, and his researches tend to display the progress of human manners, and to illustrate the

history of society.

As a further illustration of the general subject, and many particulars of this section and the three last, I will add a new proof of the reverence in which such stories were held, and of the familiarity with which they must have been known by our ancestors. These fables were not only perpetually repeated at their festivals, but were the constant objects of their eyes. The very walls of their apartments were clothed with romantic history. Tapestry was anciently the fashionable furniture of our houses, and it was chiefly filled with lively representations of this sort. The stories of the tapestry in the royal palaces of Henry the eight are still preserved¹; which I will here give without reserve, including other subjects as they happen to occur, equally descriptive of the times. In the tapestry of the tower of London, the original and most ancient seat of our monarchs, there are

don, the original and most ancient seat of our monarchs, there are

1'The seconde part of the Inventorye of our late sovereigne lord kyng Henry VIII conteynynge his guardrobes, household-stuff, &c. &c.' MSS. Harl. 1419. fol. The original Compare p. 114, supr. and Walpole's Anecd. Paint. i. p. 10. I make no apology for adding here an account of the furniture of a Ctosstr at the old royal palace of Greenwich, in the reign of Henry the eighth; as it throws light on our general subject, by giving a lively picture of the fashions, arts, amusements, and modes of life, which then prevailed. From the same manuscript in the British Museum. 'A clocke, A glasse of steele. Four battle axes of 'wood. Two quivers with arrowes. A painted table, [i. e. a picture.] A payre of ballance '[balances], with waights. A case of tynne with a plot. In the window [a large bow-window], a round mapp, A standinge glasse of steele in ship.—A brance of flowres wrought upon wyre. 'Two payre of playing tables of bone. A payre of cheamen in a case of black lether. Two 'birds of Araby. A gonne [gun] upon a stocke wheeled. Five paxes [crucifixes] of glasse and woode. A tablet of our ladie and saint Anne. A standinge glasse with imagery made of bone. 'Three payre of hawkes gloves, with two lined with velvett. Three combe-cases of bone flurnished. A night-cappe of blacke velvett embrawdered. Sampson made in Alabhaster. A peece of unicorne's horne. Little boxes in a case of cooper. A horne-glasse. Eight cases of trenchers. Forty four dogs collars, of sondrye makynge. Seven lyans of silke. A purse of crymson satten for a embrawdered with golde. A round painted table with the ymage of a kinge. A foldinge table of images. One payre of bedes [beads] of jasper gami-isbed with lether. One hundred and thirty eight hawkes hoodes. A globe of paper. A mappe made lyke a scryne. Two green boxes with wrought corall in them. Two boxes overed with blacke velvett. A reede tipt at both ends with golde, and botts for a turony bowe. [Perhaps Tyrone in Ireland.]

denicted Godfrey of Bulloign, the three kings of Cologn, the emperor Constantine, St. George, king Erkenwald', the history of Hercules, Fame and Honour, the Triumph of Divinity, Esther, Ahasuerus, Jupiter and Juno, St. George, the eight Kings, the ten Kings of France, Birth of our Lord, Duke Joshua, the riche history of king David, the seven Deadly Sins, the riche history of the Passion, the Stem of Jesse,2 our Lady and Son, king Solomon, the Woman of Canony, Meleager, and the dance of Maccabre3 At Durham-place we find the Citie of Ladies', the tapestrie of Thebes and of Troye, the City of Peace, the Prodigal Son, Esther, and other pieces of scripture. At Windsor castle the siege of Jerusalem, Ahasuerus, Charlemagne, the siege of Troy, and hawking and hunting6. At Nottingham castle, Amys and Amelion7. At Woodstock manor, the tapestrie of Charlemagne8. At the More, a palace in Herefordshire, king Arthur, Hercules, Astyages and Cyrus. At Richmond, the arras of Sir Bevis, and Virtue and Vice fighting. Many of these subjects are repeated at Westminster, Greenwich, Oatlands, Beddington in Surrey, and other royal seats, some of which are now unknown as such10. Among the rest we have also Hannibal, Holofernes, Romulus and Remus, Æneas, and Susannahii, I have mentioned romances written on many of these

Susannahi. I have mentioned romances written on many of these 'So in the record. But he was the third bishop of St. Paul's, London, son of king Offa, and a great benefactor to St. Paul's, church, in which he had a most superb shrine. He was a susannah Dugdale, among many other curious particulars relating to his shrine, says, that is the year 139, it was decorated anew, when three goldsmiths, two at the wages of five stillings by the week, and one at eight, worked upon it for a whole year. History St. Paul's, 2.1. See also p. 231.

This was a favorite subject for a large gothic window. This subject also composed a tranch of candistricks, thence called a Jassir, not unusual in the ancient churches. In the year 137, Hugo de Flori, abbot of S. Aust. Canterb bought for the choir of his church a great beanch randlestick. 'Candelabrum magnum in choro aneum quod Jesse vocatur in partition can transmarinis.' Thorn, Dec. Script, col. 1796. About the year 1320, Adam de Sochsary, abbot of Glastonbury, gave to his convent 'Unum dorsale laneum le Jassar.' Hearn. Joan. Glacton. p. 365. That is, a piece of tapestry embroidered with the stem of Tesas, to be large as a dide chore, or other parts of the church on high festivals. He also gave a tapestry at this subject for the abbot's hall. Hold. And I cannot help adding, what indeed is not immediately connected with the subject of this note, that he gave his monastery, among other the procession business of the church, and five for the clock tower. He also travelled the nave of the church, and adorned the new roof with beautiful pantings. Bull. It is many churches of France there was an ancient show or mimicry, in which all ranks of the way personated by the ecclesiastics, who all danced together, and disappeared one after the church and part of the church and anone of progression one after the church and disappeared one after the church and part of the church and anone of progression one after the church and disappeared one after the church and parts and anone of progression on

2.6. In many churches of France there was an ancient show or minicry, in which all ranks of lies were personated by the ecclesiastics, who all danced together, and disappeared one after another. It was called DANCE MACCARE, and seems to have been often performed in St. Liescands at Paris, where was a famous painting on this subject, which gave rise to Lydgate's possessed in the same title. See Carpent. Suppl. Du Cange, Lat. Gl. ii, p. 1103. More will assisted it when we come to Lydgate.

4.4 Insure control Lydgate.

4.5 Insure control Lydgate.

4.6 Insure Franch allegorical romance.

4.7 Insure control Rayorica subject is mentioned in Shakespeare. And in Randolph's Muses Looking Gianz. 'In painted cloth the story of the Producal.' Dedst. Old FL vi. 260.

4.6 Lag. 7.4. 338.

5.6 Lag. 7.4. 338.

6.7 Lag. 8.7 Lag. 8. 1. 50.

1.8 Some of the tapestry at Hampton court, described in this inventory, is to be seen still in a fine tid rown, now remaining in its unifound state, called the Exchecquer.

1.8 Some of the tapestry at Hampton court, described in this inventory, is to be seen still in a fine tid rown, now remaining in its unifound state, called the Exchecquer.

1.8 Manufaccon, among the tapestry of Charles V., king of France, in the year 1370, mentions, Le tappic de la vine du mint Theorems. Here the officer who made the entry calls Theorem and the town of the greate charles V. Armen of France, Le vant Carlon, Le vant Le v

144 MAGNIFICENCE OF THE TAPESTRY IN THE CASTLES OF OLD.

subjects, and shall mention others. In the romance of Syr Guy, that hero's combat with the dragon in Northumberland is said to be represented in tapestry in Warwick castle.

> In Warwike the truth shall ve see In arras wrought ful craftely1.

This piece of tapestry appears to have been in Warwick castle before the year 1398. It was then so distinguished and valued a piece of furniture, that a special grant was made of it by king Richard II. in that year, conveying 'that suit of arras hangings in Warwick castle, 'which contained the story of the famous Guy earl of Warwick, together with the castle of Warwick, and other possessions, to Thomas Holland, earl of Kent2.' And in the restoration of forfeited property to this lord after his imprisonment, these hangings are particularly specified in the patent of king Henry IV., dated 1399. When Margaret, daughter of king Henry VII., was married to James king of Scotland, in the year 1503, Holyrood House, at Edinburgh, was splendidly decorated on that occasion; and we are told in an ancient record, that the 'hanginge of the queenes grett chammer represented the ystory of 'Troye toune.' Again, 'the king's grett chammer had one table, wer 'was satt, hys chammerlayn, the grett sqyer, and many others, well 'served; the which chammer was haunged about with the story of 'Hercules, together with other ystorys3.' And at the same solemnity, in the hall wher the qwne's company wer satt in lyke as in the other, an wich was haunged of the history of Hercules, &c.! A stately chamber in the castle of Hesdin in Artois, was furnished by a duke of Burgundy with the story of Jason and the Golden Fleece, about the year 14685. The affecting stoty of Coucy's Heart, which gave rise to an old metrical English romance entitled, the KNIGHT OF COURTESY, and the LADY OF FAGUEL, was woven in tapestry in Coucy castle in France⁶. I have seen an ancient suite of arras, containing Ariosto's Orlando and Angelica, where, at every groupe, the story was all along illustrated with short rhymes in romance or old French. Spenser sometimes dresses the superb bowers of his fairy castles with this sort of historical drapery. In Hawes's poem called the PASTIME OF PLEASURE, written in the reign of Henry VII., of which due notice will be taken in its proper place, the hero of the piece sees all his future adventures displayed at large in the sumptuous tapestry of the hall of a castle. I have before mentioned the most valuable and perhaps

¹ Signat. Ca. 1. Some perhaps may think this circumstance an innovation or addition of latter minstrels. A practice not uncommon.
² Dugd. Bar. i. p. 237. ³ Leland. Coll. vol. iii. p. 295. 296. Opuscul. edit. 1770. ⁴ Ibid. ⁶ See Obs. Fair. Qu. i. p. 277. ⁶ Howel's Letters, xx. i. vi. B. z. This is a true story, about the year 1180. Fauchett relates it at large from an old authentic French chronicle; and then adds, ⁷Ainsi finerint has ⁷amours du Chastelain du Couci et de la dame de Faiel. Our Castellan, whose name is Regnard de Couci, was famous for his chansons and chivalry, but more so for his unformate love, which became proverbial in the old French romances. See Fauch. Rec. p. 124-125.

most ancient work of this sort now existing, the entire series of duke William's descent on England, preserved in the church of Bayeux in Normandy, and intended as an ornament of the choir on high festivals. Bartholinus relates, that it was an art much cultivated among the ancient Islanders, to weave the histories of their giants and champions in tapestryl. The same thing is recorded of the old Persians; and this furniture is still in high request among many oriental nations, particularly in Japan and China2. It is well known, that to frame pictures of heroic adventures in needle-work, was a favourite practice of classical antiquity.

SECTION VI.

ALTHOUGH much poetry began to be written about the reign of Edward IL, yet I have found only one English poet of that reign whose name has descended to posterity3. This is Adam Davy or Davie. He may be placed about the year 1312. I can collect no circumstances of his life, but that he was marshall of Stratford-le-bow near London! He has left several poems never printed, which are almost as forgotten as his name. Only one MSS, of these pieces now remains, which seems to be coval with its author5. They are VISIONS, THE BATTELL OF JERUSALEM, THE LEGEND OF SAINT ALEXIUS, SCRIPTURE HISTORIES, OF FIFTEEN TOKNES BEFORE THE DAY OF JUDGEMENT. LAMENTATIONS OF SOULS, and THE LIFE OF ALEXANDER⁶.

In the VISIONS, which are of the religious kind, Adam Davie draws this picture of Edward II. standing before the shrine of Edward the Confessor in Westminster abbey at his coronation. The lines have a strength arising from simplicity.

To our Lorde Jeshu Crist in heven Iche to day shawe myne sweven7. That iche motte8 in one nycht, Of a knycht of mychel mycht:

Antiquit. Dass. Lib. i. 9. p. ct.

In the royal palace of Jeddo, which overflows with a profusion of the most exquisite and a be assert embellishments, the tapeatry of the emperor's audience-hall is of the finest silk, with by the most shiftly artificers of that country, and adorned with pearls, gold and silver.

Let Univ. Hist. B. xiii. c. it vol. is. p. 82 (Not. G.) edit. 1759.

Robert de Brunne, above mentioned, lived, and perhaps wrote some of his pieces, in this at a bar he more properly belongs to the last.

This will appear from citations which follow.

MSS. Eld. Bodd. Land L. 74, fol. membran. It has been much damaged, and on that is effent illegible.

In the MSS, there is also a piece in prose, intitled, The Pylgrymages of the holi land. t.

It his has, "Ower sorver a cross standyth ther is a for ivenes of payne." It hink it is a been that of the hely places, and it appears at least to be of the hand-writing of the rest.

Thought, dreamed. In the first sense, we have me mette in Chaucer, Non. Pr. T. v.

146 THE VISIONS OF ADAM DAVIE OF STRATTFORDE ATTE BOWE.

His name is 1 yhote fyr Edward the kyng. Prince of Wales Engelonde the fair thynge;

Me mott that he was armid wele, Bothe with yrne and with stele. And on his helme that was of stel, A coroune of gold bicom him wel. Bifore the shryne of Seint Edward he stood,

Myd glad chere and myld of mood 2.

Most of these Visions are compliments to the king. Our poet then proceeds thus:

> Another sucvene me mette on a twefnit 3 Bifore the fest of Alhalewen of that ilke knigt, His name is nempned 4 hure bifore, Blissed be the time that he was bore, &c. Of Syr Edward oure derworth 6 kyng Iche mette of him anothere faire metyng, &c. Me thought he wod upon an asse, And that ich take God to witnesse:

A wondur he was in a mantell gray, Toward Rome he nom 6 his way,

Upon his nevere sate a grand sho,

He wood withouten hose and sho,

don al bloodrede His wonen was not so to do; His shankes semeden al bloodrede, Myne herte wop 7 for grete drede; As a pylgrym he rood to Rome, And thider he com wel swithe sone. The thrid suevene me mette a nigt Rigt of that derworth knight:

worth knight: On Wednysday a nigt it was Next the dai of seint Lucie bifore Christenmasse, &c. Me thought that ich was at Rome, And thider iche come swithe sone.

The pope and syr Edward our kng,

Bothe hy hadde a new dublyng, &c.

Thus Crist ful of grace Graunte our kyng in every place Maistrie of his witherwines And of al wicked Sarasynes.

Me met a suevene one worthig a nigth Of that ilche derworthi knigth, God iche it shewe and to witnesse take

And so shilde me fro, &c.

The Crist her leve 11 son stod by,
Al thilke that on rode was don

Into a chapel I cum of vre lefdy 10,
On rod 12 he was an loveliche mon,
He unneled 13 his honden two, &c.

Adam the marchial of Strattford atte Bowe Wel swithe wide his name is iknowe He himself mette this metyng, To witnesse he taketh Jhu hevene kynge, On Wedenyssday 14 in clene leinte 15 A voyce me bede I schulde nougt feinte. Of the suevenes that her ben write I shulde swithe don16 my lord kyng to wite. The Thursday next the beryng it of our lefdy Me though an aungel com syr Edward by, &c.

² fol. 27. 6 Took. 8 They. 18 Unnailed. 18 Leut. 17 Christmas day Named.
Dear-worthy. Twelfth-night. b Dearworthy.

11 Dear.

12 Cross.

13 Unna:
14 Woden's day. Wednesday.
15 Lady.
16 Make haste. [Swithe don to wite, quickly let him know.—Ritson.

Iche tell you forsoth withoutten les!, Als God of hevene maide Marie to moder ches2, The aungell com to me Adam Davie and seide But thou Adam shewethis thee worthe welyvel mede,&c. Whoso wil speke myd me Adam the marchal In Stretforde bowe he is yknown and over al, Iche ne schewe nought this for to have mede Bot for God almigtties drede.

There is a very old prose romance, both in French and Italian, on the subject of the Destruction of Jerusalem3. It is translated from a Latin work, in five books, very popular in the middle ages, entitled, HEGESIPPI de Bello Judaico et Excidio Urbis Hierosolymitanæ Libri guingue. This is a licentious paraphrase of a part of Josephus's lewish history, made about the fourth century; and the name Hegesippus is most probably corrupted from Josephus, perhaps also called Josippus. The paraphrast is supposed to be Ambrose of Milan, who flourished in the reign of Theodosius*. On the subject of Vespasian's siege of Jerusalem, as related in this book, our poet Adam Davie has left a poem entitled the BATTELL OF JERUSALEM⁵. It begins thus,

Listeneth all that beth alyve, I wal you telle of a wondur cas, Of the Jewes felle and kene, Gospelles I drawe to witnesse

Both cristen men and wyve: How Jhesu Crist bihated was, That was on him sithe ysene, Of this matter more or lesse, &c.

In the course of the story, Pilate challenges our Lord to single combat. This subject will occur again.

Davie's LEGEND OF SAINT ALEXIUS THE CONFESSOR, SON OF EUPHEMIUS, is translated from Latin, and begins thus:

All that willen here in ryme, Howe gode men in olde tyme, Loveden God almigth: That weren riche, of grete valoure, Kynges sones and emperoure Of bodies strong and ligth; orde ofte in geste, Of holi men maken feste

Zee habbeth yherde ofte in geste, Both day and nigth,

"As sure as God chose the Virgin Mary to be Christ's Mother."

In an ancient inventory of books, all French romances, made in England in the reign of Edward HL, I find the romance of Trues and Verrastan, Madox, Formul. Anglican. p. 12.

The also Sepie Maffel's Traduttori Italiani, p. 48. Crescimbeni (Volg. Poes. vol. i. 1. 5. p. 17) foces not seem to have known of this romance in Italian. Du Cange mentions Le Roman de les Prince de Terrasalem par Titsus in verse. Gloss, Lat. i. 180. AUCT. p. ceclv. Austreal romance on this subject, acted in 1437. It was printed in 149x. fol. M. Beauchamps, Real Fr. Theat. p. 13s.

**He mentions Communitinople and New Rome: and the provinces of Scotia and Saxonia. True this work the Maccabees seem to have got into romance. It was first printed at Paris. 11 this Among the Bodician MSS, there is a most beautiful copy of this book, believed to be written in the Saxon times.

**The latter part of this peem appears detached, in a former part of our MSS, with the title Ten Verschausence of Gomes Draris, viz. f. 22. b. This latter part begins with these lines.

And at the Soury dayes ande.

Whider I wolde he bade me wende,

And at the fourty dayes ende. Whider I wole Upon the mount of olyvete, &c.

143 SCRIPTURE HISTORY, LAMENTATION OF SOULS-DAVIE.

For to have the joye in hevene
(With aungells song, and merry stevene,)
The which is brode and brigth:
To you all heige and lowe
The rigth sothe to biknowe
Zour soules for to save, &c.

Our author's SCRIPTURE HISTORIES want the beginning. Herethey begin with Joseph, and end with Daniel.

Ffor thritti pens 2 thei sold that childe The seller high Judas, 3 Itho Ruben com him and myssed him For ynow he was4.

His FIFTEEN TOKNES 5 BEFORE THE DAY OF JUDGMENT, are taken from the prophet Jeremiah.

The first signe thar ageins, as our lord hymselfe sede, Hungere schal on erthe be, trecherie, and falshede, Batteles, and littell love, sekenesse and haterede, And the erthe schal quaken that vche man schal ydrede: The mone schal turne to blood, the sunne to derkhede⁶, &c.

Another of Davie's poems may be called the LAMENTATION of SOULS. But the subject is properly a congratulation of Christ's advent, and the lamentation of the souls of the fathers remaining in limbo, for his delay.

Off joye and blisse is my song care to bileve?,
And to here hym among that altour soroug shal reve,
Ycome he is that swete dewe, that swete hony drope,
The kyng of alle kynges to whom is our hope:
Becom he is our brother, whar was he so long?
He it is and no other, that bougth us so strong:
Our brother we mowe hym clepe wel so seith hymself ilome.

My readers will be perhaps surprised to find our language improve so slowly, and will probably think, that Adam Davie writes in a less intelligible phrase than many more ancient bards already cited. His obscurity however arises in great measure from obsolete spelling, a mark of antiquity which I have here observed in exact conformity to a MSS. of the age of Edward II.; and which in the poetry of his predecessors, especially the minstrell-pieces, has been often effaced by multiplication of copies, and other causes. In the mean time it should be remarked, that the capricious peculiarities, and even ignorance of transcribers, often occasion an obscurity, which is not to be imputed either to the author or his age¹⁰.

¹ MS. ut supr. f. 22.—72. b.
2 Thirty-pence.
3 Ipo. Orig.
4 MS. ut supr. f. 66.—72. b.
6 MS. ut supr. f. 71. b.
7 Leave.
8 May:
9 Sometimes.
10 Chaucer in Tronus and Crassina mentions 'the grete divirsite in English, and a writing of our tongue.' He therefore prays God, that no person would misrarite, or entire metre his poem, lib. ult. v. 1792. seq.

But Davie's capital poem is the LIFE OF ALEXANDER, which deserves to be published entire on many accounts. It seems to be founded chiefly on Simeon Seth's romance above-mentioned; but many passages are also copied from the French ROMAN D'ALEXANDRE, a poem in our author's age perhaps equally popular both in England and France. It is a work of considerable length!. I will first give some extracts from the Prologue.

Divers in this myddel erde Natheles wel fele and fulle That hadden lever a rybaudye, Either to drynke a copful ale, Swiche ich wolde weren out bishet For certeynlich it were nett

To lewed men and lered, &c. Bethe ifound in hart and skulle, Then here of god either seint Marye; Than to heren any gode tale :

For hy ne habbeth wilbe ich woot wel Bot in the got and the barrel, &c.3

Adam Davie thus describes a splendid procession made by Olympias.

In thei tyme faire and jalyf4. Wolden make a riche fest Of burges and of jugelors

Olympias that fayre wyfe, Of knightes and lefdyes6 honest And of men of vch mesters6, Wymen . .

For mon seth by north and south Mychal8 she desireth to shewe hire body,

Her fayre hare, her face rody9, To have lees10 and al praising, She has marshales and knyttes And levadyes and demosile In fayre attyre in dyvers11 . So dude the dame Olympias A mule also, whyte so13 mylke, Was ybrought to the quene Yfastened on orfreys14 of mounde Fourth she ferd15 myd her route, A sperwek17 that was honest18. Ffouretrompestoforne19 hireblewe; Many men that day hire knewe. A hundred thousand, and eke moo, All the towne bihonged was

And al is folye by heven king. Which ham . . . thousands fele, Many thar rood¹² in rich wise. Forto shawe hire gentyll face. With sadel of gold, sambuc of sylke, And mony bell of sylver shene, That hangen nere downe to grounde: A thousand lefydes of rych soute16. So sat on the lefdye's fyst: Alle alonton20 hire untoo. Agens²² the lefdy Olympias²³:

2 Leg. lend. Learned.

MS. ut supr. f. ob.-65.
The work begins thus f. o8.

Whilum clarkes wel ylerede And cleped him in her maistrie, At Asie also mychel ys

And ends with this distich. f. 65.

Thus ended Alisander the kyng :

On thre digten this myddel erde, Europe, Affryk, and Asie: As Europe, aad Effryke, I wis, &c.

God graunte us his blissyng. Amen. In July, Ladies. Of each, or every, profession, trade, sort. 7 'All mankind are agreed.'
Much. Ruddy. 10 Praise. 11 F. Guise. 12 Rode. 13 As.
Embroidered work, cloth of gold. Aurifrigium, Lat. 15 Fared. Went. 16 Sort.
Soarrow-hawk. A lawk. 19 Well-bred. 19 Before. 19 Went. Aller, Fr.
Against her coming.
See the description of the tournament in Chaucer, Knight's Tale, where the city is anged with check of gold. v. 2570. Urr.
Hung with tapeatry.' We find this ceremony practised at the entrance of lady Elizabeth

ROMANCES OF OLYMPIAS-MARRIAGE OF CLEOPATRAS. 150

Orgues, chymbes, vche maner glee1, Was drynan ayen that levady fre, Wythoutin the toums2 murey Was mered vche maner pley3, Thar was knyttes tornaying, Thar was maidens karoling, Thar was champions skirmynge4. . . also wrestlynge. A bay of bores, of bole flaytings, Of lyons chace, and bare bayting,

Al the city was byhonge With ryche samytes and pelles longe.

Dame Olympias, myd this prees9 Sangle roed10 al mantelless.-Hire yalewe har11 was fayre attired Mid riche strenge of gold wyred, It helyd12 hire abouten al To hire gentil myddle smal. Everie fairhedel4 in hir was15. Bryght and shine was hir face13

Much in the same strain the marriage of Cleopatras is described.

There was many a blithe grome:

Of olive and of ruge16 floures Weren ystrewed halle aud boures: Wyth samytes and baudekyns Weren curtayned the gardyns. All the innes of the ton Hadden litel foyson17

That day that comin Cleopatras, So michel people with hir was.

She rode on a mule white so mylke, Her harneys were gold-beaten sylke:

The prince hir lad of Sandas, And of Sydoyne Sir Jonachas.

Ten thousand barons hir come myde, And to chirche with hir ryde. Yspoused she is and set on deys: Nowe gynneth gestes of grete nobleys:

And pipying and tabouryng18. At the fest was harpyng

queen of Henry the seventh, into the city of London.—'All the strets ther whiche she should 'passe by wer clenly dressed and besene with cloth, of tapestrye and arras, and some streetes, 'as Chepe, hanged with riche clothes of golde, velvettes, and silkes.' This was in the year 1481. Leland. Coll. in Opuscul. p. 220. edit. 1770.

1 'Organs, chimes, all manner of music.

3 'All sorts of sports.' 'Skirmishing. 'Baying, or baying of the boar.' Skirmishing. 'Baying, or baying of the boar.' Skirmishing. 'Saying bulls, bull-feasts. Chancer says that the chamber of Venus was painted with white bolis grete.' Compl. of Mars and Ven. v. 86.

2 Croud. Company. 'I Rode single.

1 'Yellow hair.

1 'Govered her all over.' 'I Bol. 55. a. 'I Beauty.

15 John Gower, who lived 100 years after our author, has described the same procession. Confess. Amant. lib. vi. fol. 137. a. b. edit. Berthel. 1554.

But in that citee then was
Was hote, and with solempnitee
As it befell, was than hold.
And preised of the people about,
All aftir meet al opinly,
And that was in the month of Maie:
Was sette upon a mule white
The joye that the citie made.
The noble towne was all behonged;
To see this lustic ladie ryde.
When as she passed by the streate
And many a maide carolende.
This quene unto the plaiene rode This quene unto the plaiene rode
To se divers games plaie,
And so couth every other man
To please with this noble queen.

The quene, whiche Olimpias The feste of hir nativitee, And for hir lust to be behold, She shop hir for to ridenout, She shop hir for to ridenout,
Anon al men were redie;
This lusty quene in gode araie
To sene it was a grete delite
With fresh things and with glade
And everie wight was son alonged
There was great mirth on al syde,
There was ful many a tymbre beate.
And thus throughout the town plaiende
Whar that she hoved and abode
The lustie folke joust and tornaye.
Which play with, his play began,
noble queen.

Gower continues this story, from a romance mentioned above, to fol. 140, 17 Provision. 18 fol. 63. a.

16 Rede

We have frequent opportunities of observing, how the poets of these times engraft the manners of chivalry on ancient classical history. In the following lines, Alexander's education is like that of Sir Tristram. He is taught tilting, hunting, and hawking.

Now can Alexander of skirmyng, Upon stedes of justyng, Of assayling and defendyng: And of ryver of haukyng1:

And of stedes derayning. And witte swordes turneying, In green wood and of huntyng; Of battaile and of alle thyng.

In another place Alexander is mounted on a steed of Narbone; and amid the solemnities of a great feast, rides through the hall to the high table. This was no uncommon practice in the ages of chivalry2.

On a stede of Narabone,

He dassheth forth upon thi londe, The ryche coroune on hys honde,

Of Nicholas that he wan : Beside hym rydeth mony a gentil man, To the paleys he comethe ryde, And fyndeth this feste and all this pryde;

Fforth good Alisaundre sauns stable Righth unto the hith table.

His horse Bucephalus, who even in classical fiction is a horse of romance, is thus described.

> An horne in the forehead armyd ward That wolde perce a shelde hard.

To which these lines may be added,

Alisaunder arisen is And in his deys sitteth ywys: His dukes and barons sauns doute Stondeth and sitteth him aboute, &c.

The two following extracts are in a softer strain, and not inelegant for the rude simplicity of the times.

> Mery is the blast of the stynoure3, Mery is the touchyng of the harpoures:

1 Chaucer, R. of Sir Thop. v. 3245. Urry's edit. p. 145.

He couth hunt al the wild dere. And ride an hawkyng by the river syde.

Shall ye ryde Un hawkyng by the river syde. And ride an harokyng by the rivere.

Chapter, Frankleins Tale, v. 1752 p. 111. Urr. edit.

These fauconers upon a faire rivere That with the hawkis han the heron slaine.

See Observations on the Fairy Queen, i. § v.p. 146.
 I cannot explain this word. It is a wind-instrument.
 This poem has likewise, in the same vein, the following well-known old rhyme, which paints the managers, and is perhaps the true reading, fol. 64.

Merry swithe it is halle When the berdes waveth alle.

And in another place we have,

Merry it is in halle to here the harpe; The minstrelles synge, the jogelours carpe. fol. zine waw. adno

Here, by the way, it appears, that the minstrels and juglers were distinct characters. So

Sweete is the smellynge of the flower, Sweete it is in maydens bower: Appel sweete beneth faire coloure,

Again,

In tyme of Maye the nightingale In wood maketh mery gale, So don the foules grete and smale, Sum in hylles and sum in dale.

Much the same vernal delights, cloathed in a similar style, with the addition of knights turneying and maidens dancing, invite king Philip on a progress; who is entertained on the road with hearing tales of ancient heroes.

Mery tyme yt is in Maye The knightes loveth to tournay; The kyng ferth rydeth his journay, Now hereth gests of grete noblay.

The foules syngeth her lay, Maydensdodauncen and they play.

Our author thus describes a battle.

Alisaundre tofore is ryde.

As for to gader his meigne free,

He abideth under a ucc.

He taketh in his compaignye, And many gentill a knigth hym myde;

He dassheth hym than fast forthward, And the other cometh afterward,

He seeth his knigttes in meschief, He taketh it gretlich a greef, He takes Bultyphal1 by thi side,

So as a swalewe he gynneth forth glide,

A duke of Perce sone he mett And with his launce he hym grett, He perceth his breny, cleveth his shelde,

The herte tokeneth the yrne;

And starf quickly in that stounde: The duke fel downe to the grounde, Alisaunder aloud than seide, Other tol never ich ne paiede, Zut zee schullen of myne paie, Or ich gon mor affaie. Another launce in honde he hent Again the prince of Tyre he went

He hym thorow the brest and thares And out of sadel and crouthe hym bare,

And I sigge for soothe thyng with mychell wonder, And with swerd wolde his heved He seig Alisaundre the gode gome, He lete his pray, and flew on hors, Antiochus on stede lep, And eke he had foure forde Tholomeus and alle his felawen Alysaunder made a cry hardy

He braak his neck in the fallyng. Antiochus hadde hym under. From his body habbe yreved: Towardes hym swithe come. Ffor to save his owen cors: Of none woundes ne tok he kep, All ymade with speres ord3. Of this socour so weren welfawen 'Ore tost aby aby.'

Robert de Brunne, in describing the coronation of king Arthur, apud Anstis, Ord. Gart. i. p. 304.

Jogeleurs werther inouh That wer queitise for the drouh, Mynstrels many with dyvers glew, &c.

And Chaucer mentions * mynstrels and eke joglourg. Rom. R. v. 764. But they are often confounded or made the same.

1 Bucephalus.

2 Sic.

knigttes of Achave Rome with hem of Mede sted with hem of Tyre, foregift ne forberyng

Justed with them of Arabyc, Bitwene vavasoure2 ne kyng

To fore men migtten and by hynde Cuntecke seke and cuntecke3 fynde. With Perciens fougtten the Gregeys4; Ther wos cry and gret honteys.

ene that they weren mice quyk in litell thrawe, ic, many heved10 till lavedy11 many maym yled13 swerdes liklakyng15, es ther saunz doute Speke des neir and ferre

quaked of her rydyng,

They broken speres alto slice. th knigth fynde his pere, Ther les many his destrere8: Many gentill knigth yslawe: Some from the body reved: Ther les quyk her amy12. Many fair pensel bibled14: There was speres bathing16 Beeth in dassht with al her route. The other his harmes for to wreke. Lesten her lord in that werre. The wedar¹⁷ thicked of her cryeyng:

The blode of hem that weren yslawe Ran by floods to the lowe, &c.

already mentioned Alexander's miraculous horn.

He blewe in horne quyk sans doute, His folk hym swithes18 aboute : And hem he said with voice clere, Iche bidde frendes that ge ine here Alisaunder is comen in this londe With strong knittes with migty honde, &c.

ler's adventures in the deserts among the Gymnosophists, de, are not omitted. The authors whom he quotes for his shew the reading and ideas of the times.

Tho Alisaunder went thoroug desert, Many wonders he seig apert19, e dude wel descryve, By godes clerkes in her lyve; tle his maistr that was, Beeter clerk sithen non nas:

He was with him, and sew and wroot, All thise wondre god is woot; Salomon that al the world thoreug yede In soothe witnesse held hym myde.

Iso that was so wys In his boke telleth this: Maister Eustroge bereth hym witnesse, Of the wondres more and less.

Lest. Servant. Subject. 4 Hor 7 Greeks. 5 Head. 12 Paramour. 13 1 in beaner, or flag, sprinkled with blood. 15 Jeonet understand the word. 4 Horse, Lat Dextrarius,
9 Shame. 5 Strife. 9 Shame. 10 Lady 13 'Led along, maimed, wounded.' 17 Weather, Sky. owed. 19 Saw openly. He means, I suppose, Isidorus Hispalensis, a Latin writer of the seventh

154 THE ROUTE OF ALYSAUNDER-THE WONDERS OF YNDE.

Seynt Jerome gu schullen ywyte
And Magestene, the gode clerk

Them hath also in book ywryte:
Hath made thereof mychel werk,

. that was of gode memorie It sheweth al in his boke of storie: And also Pompie1, of Rome lorde. , writen everie worde. Bie heldeth me thareof no fynder2 Her bokes ben my shewer:

And the Lyf of Alysaunder Of whom fleig so riche sklaunder.

Gif gee willeth give listnyng, Nowe gee shullen here gode thyng.

In somers tyde the daye is long, Foules syngeth and maketh song: Kyng Alysaunder ywent is,

With dukes, erles, folks of pris,
With many knights, and douty men,
Towards the city of Fa . . . aen;
After kyng Porus, that flowen³ was Into the citee of Bandas.

He woulde wende thorough desert This wonders to sene apert. Ffyve thousand, I understonde, Gromyes he nome of the londe,

That hem shulden lede ryht6 Thoroug deserts, by day and nyth.
The Sy . . res loveden the kyng nougth.
And wolden have him bicaugth. Thii ledden hym therefore, als I fynde, In the straungest peril of Ynde:

As so iche fynd in thi book Thii weren asshreynt in her crook. Now rideth Alysaunder with his oost,

With mychel pryde and mychel boost:

As ar hii comen to a castel . . ton, I schullen speken another lesson. Lordynges, also I fynde At Mede so bigynneth Ynde,

Fforsothe ich woot it stretcheth ferrest Of all the londes in the Est

And oth⁶ the southhalf sikerlyk To the see of Affryk, And the north half to a mountayne

That is yeleped Caucasayne7: Fforsothe zee shullen undirstonde Twyes is somer in that londe, And nevermore wynter, ne chele8, That lond is ful of all wele.

Twyes hii gaderen fruyt there

And wynne and corne in one yere. In the londe also I fynd of Ynde Bene cities fyve-thousynd.

Withouten ydles, and castelis, And borugh tounnes swithe feles? In the londe of Ynde thou migth lere Vyve thousand folk of selcouth10 manere That ther non is other ylyche Bie holde thou it nought ferlyche,

[!] He means Justin's Trogus Pompeius the historian, whom he confounds with Pompey of Great.

2 'Don't look on me as the inventor.'

3 Fled.

4 Took

5 Strait.

6 MSS. cpp.

7 Caucasus.

8 Chill. Cold.

9 Very many.

10 Uncommen. the Great.

B Strait.

And bi that thou understande the gestes, Both of men and of bestes, &c.

Edward II. is said to have carried with him to the siege of Stirling Castle, in Scotland, a poet named Robert Baston. He was a carmelite friar of Scarborough; and the king intended that Baston, being an eye witness of the expedition, should celebrate his conquest of Scotland in verse. Hollingshead, an historian not often remarkable for penetration, mentions this circumstance as a singular proof of Edward's presumption and confidence in his undertaking against Scotland: but a poet seems to have been a stated officer in the royal retinue when the king went to war1. Baston, however, appears to have been chiefly a Latin poet, and therefore does not properly fall into our series. At least his poem on the siege of Striveling castle is written in monkish Latin hexameters2: and our royal bard being taken prisoner in the expedition, was compelled by the Scotch to write a panegyric, for his ransom, on Robert Brus, which is composed in the same style and language3. Bale mentions his Poemata, et Rhythmia Tragadia et Comadia vulgares. Some of these indeed appear to have been written in English; but no English pieces of this author now remain. In the meantime, the bare existence of dramatic compositions in England at this period, even if written in the Latin tongue, deserve notice in investigating the progress of our poetry. For the same reason I must not pass over a Latin piece, called a comedy, written in this reign, perhaps by Peter Babyon; who by Bale is styled an admirable rhetorician and poet, and flourished about the year 1317. This comedy is thus entitled in the Bodleian manuscript. De Babione et Crocco domino Babionis et Viola filiastra Babionis quam Croccus duxit invito Babione, et Percula uxore Babionis et Fodio suo. [It is written in long and short Latin verses, without any appearances of dialogue. In what manner, if ever, this piece was represented theatrically, cannot easily be discovered or ascertained. Unless we suppose it to have been recited by one or more of the characters concerned, at some public entertainment. The story is in Gower's CONFESSIO AMANTIS. Whether Gower had it from this performance I will not enquire. It appears at least that he took it from some previous book

5 Arch. B. 52.

Hubert Leland. Script. Brit. p. 338. Hollingsh. Hist. ii. p. 217. 220. Tanner mentions, a poet of England, one Gulielmus Peregrinus, who accompanied Richard I. into the holy lend, and same his achievements there in a Latin poem, entitled Odorporicon Richard Richard. It is dedicated to Herbert archbishop of Canterbury, and Stephen Turnham, appears in the expedicion. He flourished about A.D. 1200. Tan. Ribl. p. 501. Voss. Hist. Le. p. 441. He is called 'poeta per eam setatem excellens.' Bal. iii. 45. Pits. 266.

It is extent in Fordam's Scoti-chrom. c. xxiii. l. 12.

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I Lalam! ut supr. And MSS. Harl. 1319. Brit. Mus. Also Wood, Hist. Ant. Univ. Ourse p. set. 4 April Tanner, p. 79-

I find writte of Babio, Which had a love at his menage Ther was no fairer of hir age, And hight Viola by name, &c. His servant, the which Spodius And had affaited to his hande

Was hote, &c. A fresh, a free and friendly man, &c. Which Croceus by name hight, &c1.

In the mean time it seems most probable, that this piece has been attributed to Peter Babyon, on account of the likeness of the name BABIO, especially as he is a ridiculous character. On the whole, there is nothing dramatic in the structure of this nominal comedy; and it has certainly no claim to that title, only as it contains a familiar and comic story carried on with much scurrilous satire intended to raise mirth. But it was not uncommon to call any short poem, not serious or tragic, a comedy. In the Bodleian MSS., which comprehends Babyon's poem just mentioned, there follows COMEDIA DE GETA: this is in Latin long and short verses2, and has no marks of dialogue. In the library of Corpus Christi college at Cambridge, is a piece entitled COMEDIA ad monasterium de Hulme ordinis S. Benedicti Dioces. Norwic. directa ad Reformationem sequentem, cujus data est primo die Septembris sub anno Christi 1477, et a morte Joannis Fastolfe militis eorum benefactoris precipui 17, in cujus monasterii ecclesia humatur4. This is nothing more than a satyrical ballad in Latin; yet some allegorical personages are introduced, which however are in no respect accommodated to scenical representation. About the reign of Edward IV., one Edward Watson, a scholar in grammar at Oxford, is permitted to proceed to a degree in that faculty, on condition that within two years he would write one hundred verses in praise of the university, and also compose a COMEDY6. The nature and subject of Dante's COMEDIES, as they are styled, is well known. The comedies ascribed to Chaucer are probably his Canterbury tales. We learn from Chaucer's own words, that tragic tales were called TRAGEDIES. In the Prologue to the MONKES TALE.

TRAGEDY is to tell a certaine story, As old bokis makin ofte memory, Of hem that stode in grete prosperite, And be fallen out of her high degree, &co.

Some of these, the Monke adds, were written in prose, others in metre. Afterwards follow many tragical narratives: of which he says,

¹ Lib. v. f. 109. b. Edit. Berth. 1554.

¹ Lib. v. f. 109. b. Edit. Berth. 1554.

2 Carmina composuit, voluitque placere poeta.

3 In the episcopal palace of Norwich is a curious piece of old wainscot brought from the monastery of Hulme at the time of its dissolution. Among other antique ornaments are the arms of Sir John Falstaff, their principal benefactor. This magnificent knight was also a benefactor to Magdalene College in Oxford. He bequeathed estates to that society, part of which were appropriated to buy liveries for some of the senior scholars. But this benefaction, in time, yielding no more than a penny a week to the scholars who received the liveries, they were called, by way of contempt, Falstaff's buckram-men.

4 Miscell. M. p. 274.

6 Misc.l. M. p. 274.

6 Hist. Antiq. Univ. Oxon. ii. 4. col. 2.

TRAGEDIES first wol I tell Of which I have an hunderd in my cell.

Lidgate further confirms what is here said with regard to comedy as well as tragedy:

> My maister Chaucer with fresh COMEDIES. Is dead, alas! chief poet of Britaine: That whilom made ful piteous TRAGEDIES1.

The stories in the MIRROR OF MAGISTRATES are called TRAGEDIES. to late as the sixteenth century2. Bale calls his play, or MYSTERY, of GOD's PROMISES, a TRAGEDY, which appeared about the year 1538.

I must however, observe here, that dramatic entertainments, representing the lives of saints and the most eminent scriptural stories, were known in England for more than two centuries before the reign of Edward II. These spectacles they commonly styled MIRACLES. have already mentioned the play of St. Catharine, acted at Dunstaple about the year 1110. William Fitz-Stephen, a writer of the twelfth century, in his DESCRIPTION OF LONDON, relates that, 'London, for its theatrical exhibitions, has holy plays, or the representation of miracles wrought by confessors, and of the sufferings of martyrs? These pieces must have been in high vogue at our present period; for Matthew Paris, who wrote about the year 1240, says that they were such as 'Miracula Vulgariter appellamus'.' And we learn from Chaucer, that in his times PLAYS of MIRACULES were the common resort of idle gossips in Lent.

> Therefore made I my visitations, To prechings eke and to pilgrimagis, To PLAYS of MIRACLES, and mariagis, &c.

This is the genial WIFE OF BATH, who amuses herself with these fashionable diversions, while her husband is absent in London, during the holy season of Lent. And in PIERCE PLOWMAN'S CREDE, a piece

Poel. F. Pr. v. i. Also Chancer's Troil, and Br. v. 1785, 1787.

The segant Fontenelle mentions one Parasols a Limosin, who wrote Cinque bellet Transition des gestes de Jeanne reine de Naples, about the year 1383. Here he thinks he has somered, so early as the fourteenth century, 'une Poete tragique.' I have never seen these Tragedies, nor perhaps had Fontenelle. But I will venture to pronounce, that they are thing more than two transical narratives: Queen Jane murdered her four husbands, and was been and her self put to death. Fontenelle's Hist. de Theatr. Fr. Oevr. tom. trois, p. 20.

Taris, 1723, 1830. Nor can I believe that the Tragedies and Comedies, as they are liked of Asselus Fayditt, and other early troubadours, had anything dramatic. It is worthy notice, that pope Clement the seventh rewarded Parasols for his five tragedies with two savies. Compare Recherches sur les Theatr. de France, par M. de Beauchamps, Paris, 15, 450. 56.

Land mis pro spectaculis theatralibus, pro ludis scenicis, ludos habet sanctiores, repre-tations miraculorum que sancti confessores operati sunt, seu representationes passionum galess charact constantia marryrum. Ad calc. Srowe's Survey or Lordon, p. 486. edit. The reader will observe, that I have construed americans in a positive sense. Fits-bea mentions at the end of his tract, 'Imperatricem Matildem, Henricum regem terrium, I satura Thoman. Sec. 'p. 427. Henry III. did not accede till the year 1210. Purhapa applied faturant regem terrium.

Va. Albest, ed calc. Hist. p. 36. edit. 1639.

Prol. Waf. B. v. 535. p. 80. Urr.

perhaps prior to Chaucer, a friar Minorite mentions these MIRACLES as not less frequented than markets or taverns.

> We haunten no tavernes, ne hobelen abouten, Att markets and MIRACLES we medeley us never1.

Among the plays usually represented by the guild of Corpus Christi at Cambridge, on that festival, LUDUS FILIORUM. ISRAELIS was acted in the year 13552. Our drama seems hitherto to have been almost entirely confined to religious subjects, and these plays were nothing more than an appendage to the specious and mechanical devotion of the times. I do not find expressly, that any play on a profane subject, either tragic or comic, had as yet been exhibited in England. Our very early ancestors scarce knew any other history than that of their religion. Even on such an occasion as the triumphant entry of a king or queen into the city of London, or other places, the pageants were almost entirely scriptural3. Yet I must observe, that an article in one of the pipe-rolls, perhaps of the reign of king John, and consequently about the year 1200, seems to place the rudiments of histrionic exhibition, I mean of general subjects, at a much higher period among us than is commonly imagined. It is in these words. 'Nicola 'uxor Gerardi de Canvill, reddit computum de centum marcis pro 'maritanda Matildi filia sua cuicunque voluerit, exceptis MIMICIS 'regis'.'- 'Nicola, wife of Gerard of Canville, accounts to the king for 'one hundred marks for the privilege of marrying his daughter Maud 'to whatever person she pleases, the king's MIMICS excepted.' Whether or no MIMICI REGIS are here a sort of players kept in the king's household for diverting the court at stated seasons, at least with performances of mimicry and masquerade, or whether they may not strictly imply MINSTRELLS, I cannot indeed determine. Yet we may remark, that MIMICUS is never used for MIMUS, that certain theatrical entertainments called mascarades, as we shall see below, were very ancient among the French, and that these MIMICI appear, by the context of this article, to have been persons of no very respectable cha-

Signat, A. iii. b. edit. 1561.
 Master's Hist. C. C. C. C. p. 5. vol. i. What was the antiquity of the Gwary-Miracle, or Miracle-Play in Cornwall, has not been determined. In the Bodleian library are three Cornish interludes, written on parchment. B. 40. Art. In the same library there is also another, written on paper in the year 1611. Arch. B. 31. Of this last there is a translation in the British Museum, MSS. Harl. 1867. 2. It is entitled, the Creation of the World. It is called a Cornish play or opera, and said to be written by Mr. William Jordan. The translation into English was made by John Keigwin of Moushole in Cornwall, at the request of Trelawney, bishop of Exeter, 1691. Of this William Jordan I can give no account. In the British Museum there is an ancient Cornish poem on the death and resurrection of Christ. It is on vellum, and has some rold pictures. The beginning and end are lost. The writing is supposed to be of the fifteenth century. MSS. Harl. 1782, 4to. See the learned Lubyd's Archeol, Brit. p. 265. And Borlase's Cornwall, Nat. Hist. p. 295. edit. 1758.
 When our Henry VI. entered Paris in 1431, in the quality of king of France, he was met at the gate of St. Denis by a Dumb Shew, representing the birth of the Virgin Mary, and her marriage, the adoration of the three kings, and the parable of the sower. This pageant indeed was given by the French: but the readers of Hollingshead will recollect many instances immediately to our purpose. Monstrelet, apud Fonten. Hist. Theatr. ut supp. p. 32.
 Rot. incert. ut videtur Reg. Johann. Apud. MSS. James, Bibl. Bodl. vii. p. 104.

racter. I likewise find in the wardrobe-rolls of Edward III., in the year 1348, an account of the dresses, ad faciendum Ludos domini regis ad ffestum Natalis Domini celebratos apud Guldeford, for furnishing the plays or sports of the king, held in the castle of Guildford at the feast of Christmas2. In these LUDI, says my record, were expended eighty tunics of buckram of various colours, 42 visours of various similitudes, that is, 14 of the faces of women, 14 of the faces of men with beards, 14 of heads of angels, made with silver; twentyeight crests, 14 mantles embroidered with heads of dragons : 14 white tunics wrought with heads and wings of peacocks, 14 heads of swans with wings, 14 tunics painted with eyes of peacocks, 14 tunics of English linen painted, and as many tunics embroidered with stars of gold and silver. In the rolls of the wardrobe of king Richard II, in the year 1391, there is also an entry which seems to point out a sport of much the same nature. Pro xxi cuifs de tela linea pro hominibus de lege contrafactis pro LUDO regis tempore natalis domini anno xii6.7 That is, for twenty-one linen coifs for counterfeiting men of the law in the king's play at Christmas.' It will be sufficient to add here on the last record, that the serjeants at law at their creation, anciently wore a cap of linen, lawn, or silk, tied under the chin : this was to distinguish them from the clergy who had the tonsure. Whether in both these instances we are to understand a dumb shew, or a dramatic interlude with speeches. I leave to the examination of those who are professedly making enquiries into the history of our stage from its rudest origin. But that plays on general subjects were no uncommon mode of entertainment in the royal palaces of England, at least at the commencement of the fifteenth century, may be collected from an old memoir of shews and ceremonies exhibited at Christmas, in the reign of Henry VII, in the palace of Westminster. It is in the year 1489. 'This cristmas I saw no disguysings, and but right few PLAYS. But ther was an abbot of Misrule, that made much sport, and did right well his

I Jahn of Salisbury, who wrote about 1160, says, 'Histriones et mimi non possunt recipere tarram occumunionem.' Policiari, i. 8.

**Comp. J. Cooke, Provisoris Magne Garderob, ab ann. 21. Edw. i. ad ann. 22. Membr. ix. I do not perfectly understand the Latin original in the place, viz. 'xinij Creates cum tibiis 'neversuits et calconits, xinij Creates cum monitius et cuniculis.' Among the stuffs are 'viii 'pelles de Roan.' In the same wardrobe rolls, a little above, I find this entry, which relates the same featival.' Et ad facendam vi pennecellos pro tubis et claricolities contra ffeatim 'ministe domain, de syndome, vapulates de armis regis quartellatis.' Membr. ix.

**Some perture may think, that these were dresses for a Masquer at court. If so, Hollings-lead is ministed in saying, that in the year 1512, 'on the daie of Epiphanie at night, the king with elevent others were disguised after the manner of Italie called a maske, a being not seen degree on Asquand. They were appearelled in garments long and broad, wrought all with 'god, with visces and caps of gold, &c.' Hist. vol. iii. p. 812, a. 40. Besides, these maskings perhability came to the English, if from Italy, through the medium of France. Hollings-lead with visces and caps of gold, &c.' Hist. vol. iii. p. 812, a. 40. Besides, these maskings perhability came to the English, if from Italy, through the medium of France. Hollings-lead also constradicts himself: for in another place he seems to allow their existence under our Henry IV., a. B. 1600.

**The conspirators meant upon the sudden to have set upon the king in the castell of Windsor, under colour of a maske or massesserie, &c.' ibid. p. 15. b. 50. 20. pp. says there were Paulacururs exhibited in London when quoen Eleunor rode through the cart to her coronamen in 123. And for the victory over the Scots by Edward I. in 1236, And for the victory over the Scots by Edward I. in 1236, And for the victory over the Scots by Edward I. in 1236, And for the victory over the Scots by Edward I. in 1236, And for t

160 THE RELIGIOUS DRAMA PERFORMED ON HOLY FESTIVALS.

'office,' And again, 'At nyght the kynge the queene, and my ladye 'the kynges moder, cam into the Whitehall,' and ther hard a PLAYI".

As to the religious dramas, it was customary to perform this species of play on holy festivals in or about the churches. In the register of William of Wykeham, bishop of Winchester, under the year 1384, an episcopal injunction is recited, against the exhibition of SPECTACULA in the cemetery of his cathedral2. Whether or no these were dramatic SPECTACLES, I do not pretend to decide. In several of our old scriptural plays, we see some of the scenes directed to be represented cum cantu et organis, a common rubric in the missal. That is, because they were performed in a church where the choir assisted. There is a curious passage in Lambarde's Topographical Dictionary written about the year 1570, much to our purpose, which I am therefore tempted to transcribes. 'In the dayes of ceremonial religion, they used at Wyt-'ney (in Oxfordshire) to set fourthe yearly in maner of a shew, or 'interlude, the resurrection of our Lord, &c. For the which purposes, and the more lyvely heareby to exhibite to the eye the holeaction of the resurrection, the priestes garnished out certain smalle puppettes, ' representing the persons of Christe, the watchmen, Marie, and others : amongest the which, one bare the parte of a wakinge watchman, who 'espiinge Christe to arise, made a continual noyce, like to the sound ' that is caused by the metynge of two styckes, and was thereof com-'monly called Jack Snacker of Wytney. The like toye I myself, beinge then a childe, once sawe in Poule's churche at London at a 'feast of Whitsuntyde; wheare the comynge downe of the Holy Ghost was set forthe by a white pigion, that was let to fly out of a hole that yet is to be sene in the mydst of the roofe of the greate ile. and by a longe censer which descendinge out of the same place 'almost to the verie grounde, was swinged up and downe at suche a 'lengthe, that it reached with thone swepe almost to the west-gate of the churche, and with the other to the guyre staires of the same; breathinge out over the whole churche and companie a most pleasant perfume of suche swete thinges as burned therein. With the like doome shewes also, they used everie where to furnish sondrye parts of their church service, as by their spectacles of the nativitie, passion, and ascension, &c.'

This practice of acting plays in churches, was at last grown to such

¹ Leland. Coll. iii. Append. p. 256. edit. 1770.
² Registr. lib. iii. f. 88. 'Canere Cantilenas, ludibriorum spectacula facere, faltationes et 'alios ludos inhonestos frequentare, choreas, &c.' So in Statut. Eccles. Nannett. A.D. '1405. No. 'mimi vel joculatores, ad monstra larvarium in ecclesia et cemeterio,' are permitted. Marten. Thesaur. Anecd, iv. p. 993. And again. 'Joculatores, histriones, saltartrices, in ecclesia, cemeterio, vel porticu.—nec aliquae chorea.' Statut. Synod. Eccles. Leod. A.D.. 1287. apud. Marten. ut supr. p. 846. Fontenelle says, that anciently among the French, comedies were acted after divine service, in the church-yard. 'Au sortir du sermon 'ces bonnes gens alloient a la Comadie, 'est a dire, qu'ils changeoint de Sermon.' Hist. Theatr. ut supr. p. 24. But these were scriptural comedies, and they were constantly preceded by a Benedictre, by way of prologue. The French stage will occur again below.
³ Pag. 450. edit. 1730. 460.

3 Pag. 459. edit. 1730. 410.

an enormity, and attended with such inconvenient consequences, that in the reign of Henry VIII. Bonner, bishop of London, issued a proclamation to the clergy of his diocese, dated 1542, prohibiting 'all maner of common plays, games, or interludes to be played, set forth, or declared, within their churches, chapels, &c.1 This fashion seems to have remained even after the Reformation, and when perhaps profane stories had taken place of religious2 ones. Archbishop Grindal, in the year 1563, remonstrated against the danger of interludes: complaining that players 'did especially on holy days, set up bills inviting to their play3.' From this ecclesiastical source of the modern drama, plays continued to be acted on sundays so late as the reign of Elizabeth, and even till that of Charles I., by the choristers or singing-boys of

St. Paul's cathedral in London, and of the royal chapel.

It is certain, that these MIRACLE-PLAYS were the first of our dramatic exhibitions. But as these pieces frequently required the introduction of allegorical characters, such as Charity, Sin, Death, Hope, Faith, or the like, and as the common poetry of the times, especially among the French, began to deal much in allegory, at length plays were formed entirely consisting of such personifications. These were called MORALITIES. The miracle-plays, or MYSTERIES, were totally destitute of invention or plan; they tamely represented stories according to the letter of scripture, or the respective legend. But the MORALITIES indicate dawnings of the dramatic art: they contain some rudiments of a plot, and even attempt to delineate characters, and to paint manners. From hence the gradual transition to real historical personages was natural and obvious. It may be also observed, that many licentious pleasantries were sometimes introduced in these religious representations. This might imperceptibly lead the way to subjects entirely profane, and to comedy, and perhaps earlier than is imagined. In a 4 Mystery of the MASSACRE OF THE HOLY INNO-CENTS, part of the subject of a sacred drama given by the English fathers at the famous council of Constance, in the year 14175, a low Imfluon of Herod's court is introduced, desiring of his lord to be dubbed a knight, that he might be properly qualified to to go on the adventure of killing the mothers of the children of Bethlehem. This tragical lasiness is treated with the most ridiculous levity. The good women of Bethlehem attack our knight-errant with their spinning-wheels, break his head with their distaffs, abuse him as a coward and a disgrace to chivalry, and send him home to Herod as a recreant champion with much ignominy. It is in an enlightened age only that subjects

Burnet, Hist. Ref. i. Coll. Rec. pag. 225.

Trice a paritanical pumphlet entitled The THIRD BLAST OF RETRAIT FROM PLAIES, &c.

Section p. 27. Where the author says, the players are 'permitted to publish their manestrie in revisit temple of God, and that, throughout England, &c. 'This abuse of acting are in characteria mentioned in the canon of James I, which forbids also the profamation of author by court-feeta, &c. The canons were given in the year 1603.

Surpres Gimdall, p. 22.

4 MSS. Digh. 134, Bibl. Bodl.

5 L'Enfant. ii. 440.

scripture history would be supported with proper dignity. But then an enlightened age would not have chosen such subjects for theatrical exhibition. It is certain that our ancestors intended no sort of impiety by these monstrous and unnatural mixtures. Neither the writers nor the spectators saw the impropriety, nor paid a separate attention to the comic and the serious part of these motley scenes; at least they were persuaded, that the solemnity of the subject covered or excused all incongruities. They had no just idea of decorum, consequently but little sense of the ridiculous: what appears to us to be the highest burlesque, on them would have made no sort of impression. We must not wonder at this, in an age when courage, devotion, and ignorance. compose the character of European manners; when the knight going to a tournament, first invoked his God, then his minstrels, and afterwards proceeded with a safe conscience and great resolution to engage his antagonist. In these Mysteries I have sometimes seen gross and open obscenities. In a play of the Old and New Testament', Adam and Eve are both exhibited on the stage naked, and conversing about their nakedness; this very pertinently introduces the next scene, in which they have coverings of fig-leaves. This extraordinary spectacle was beheld by a numerous assembly of both sexes with great composure: they had the authority of scripture for such a representation. and they gave matters just as they found them in the third chapter of Genesis. It would have been absolute heresy to have departed from the sacred text in personating the primitive appearance of our first parents, whom the spectators so nearly resembled in simplicity; and if this had not been the case, the dramatists were ignorant what to reject and what to retain.

In the meantime, profane dramas seem to have been known in France at a much earlier period². Du Cange gives the following pic-

¹ MSS. Harl. 2013, &c. Exhibited at Chester in the year 1327, at the expence of the different trading companies of that city. The Fall of Lucifer, by the Tanners. The Creation by the Drapers. The Deluje, by the Dyers. Abruham, Melchiaedeck, and Loc, by the Barbers. Mover, Balak, and Balaum, by the Cappers. The Salutation and Natively, by the Wrightes. The Shepherds feeding their flocks by night, by the Panners and Gianters. The three Kings, by the Vintners. The Oblation of the three Kings, by the Mercens. The killing of the Innecents, by the Goldsmiths. The Purification, by the Blacksmiths. The Temptation, by the Burchers. The last Supper, by the Bakers. The black Men and Lazarus, by the Glovers. Jesus and the Lofers, by the Corvesarys. Christ's Passion, by the Bowers, all frommongers. Descent into Ital, by the Cooks and Innicepts. The Resurrection, by the Skinners. The Ascension, by the Taylors. The clothers, and frommongers. The Ascension, by the Taylors. The clothers of St. Matthias, Sending of the holy ghost, 6-2c, by the Fishmongers. Autobrist, by the Cooks and Innicepts. The St. Coversion of the holy ghost, 6-2c, by the Fishmongers. Autobrist, by the Cooks and innicepts. The state of the St. Coversion of the Coversion of the St. Coversion of the Coversion of the St. Coversion of the S

ture of the king of France dining in public, before the year 1300. During this ceremony, a sort of farces or drolls seems to have been exhibited. All the great officers of the crown and the household, says he, were present. The company was entertained with the instrumental music of the minstrels, who played on the kettle-drum, the flagellet', the cornet, the Latin cittern, the Bohemian flute, the trumpet, the Moorish cittern, and the fiddle. Besides there were 'des FARCEURS, des jongleurs, et des plaisantins, qui divertisseoient les compagnies par leur facetiss et par leur COMEDIES, pour l'entretien.' He adds, that many noble families in France were entirely ruined by the prodigious expenses lavished on those performers2. The annals of France very early mention buffoons among the minstrels at these solemnities; and more particularly that Louis le Debonnaire, who reigned about the year 830, never laughed aloud, not even when at the most magnificent festivals, players, buffoons, minstrels, singers, and harpers, attended his table. In some constitutions given to a cathedral church in France, in the year 1280, the following clause occurs. 'Nullus SPECTACULIS aliquibus quæ aut in Nuptiis aut in Scenis exhibentur, intersit4. Where, by the way, the word Scenis seems to imply somewhat of a professed stage, although the establishment of the first French theatre is dated not before the year 1398. The play of ROBIN and MARIAN is said to have been performed by the school-boys of Angiers according to annual custom, in the year 13926. A royal carousal given by Charles V. of France to the emperor Charles IV., in the year 1378, was closed with the theatrical representation of the Conquest of Feruvalem by Godfrey of Bulloign, which was exhibited in the hall of the

time, says, "Nostra mas prolaps ad fabulas et quævis inania, non modo aures et cor prodinuir emairai, &c." Polickat, i. 8. An ingenious French writer, Mons. Duclou thinks
that Flavys are here implied. By the word Fabula, says he, something more is signified than
disconstruction, and simple dialogue. Fabic properly means composition, and an
arrangement of things which constitute an action. Mem. Acad. Inser. avii, p. 224, 4to. But
prima fabula has too wague and general a sense, especially in its present combination with
activate assays, to bear so precise and critical an interpretation. I will add, that if this reasonmale true, the armis will be equally applicable to the English stage.—At Constantinople it
that the stage flourished much under Justinian and Theodora, about the year 450. For

that the stage dours here much under Justinian and Theodora, about the year 450. For a the Earliest codes we have the oath of an actress, the size of price of the year 450. For the edit Fabrot Green Lat. The ancient Greek fathers, particularly saint Chrysostom, are full of declaration against the drama; and complain, that the people heard a comedian with more pleasure than a prescher of the gospel.

I believe, a sixt of pipe. This is the French word, viz. Demy-canon. See Carpent Du. Carpt. Gl. Lat. I. p. 760,

I believe, a sixt of pipe. This is the French word, viz. Demy-canon. See Carpent Du. Carpt. Gl. Lat. I. p. 760,

I believe a sixt of pipe.

I believe a s

164 THE FRENCH FEAST OF ASSES, AND CHARACTERS THEREOF.

royal palace'. This indeed was a subject of a religious tendency; but not long afterwards, in the year 1395, perhaps before, the interesting story of PATIENT GRISILDE appears to have been acted at Paris. This piece still remains, and is entitled, Le MYSTERE de Grisildis marquise de Saluce2. For all dramatic pieces were indiscriminately called Mysteries, whether a martyr or a heathen god, whether St. Catharine

or Hercules was the subject.

In France the religious MYSTERIES, often called PITEAUX, or PITOUX, were certainly very fashionable, and of high antiquity: yet from any written evidence, I do not find them more ancient than those of the English. In the year 1384, the inhabitants of the village of Annay, on the Sunday after the feast of St. John, played the MIRACLE of Theophilus, 'ou quel Jeu avoit un personnage de un qui devoit getter d'un canon3? In the year 1398, some citizens of Paris met at St. Maur to play the PASSION of CHRIST. The magistrates of Paris, alarmed at this novelty, published an ordonnance, prohibiting them to represent, aucuns jeux de personnages soit de vie de saints ou autre-'ment,' without the royal license, which was soon afterwards obtained. In the year 1386, at Anjou, ten pounds were paid towards supporting the charges of acting the Passion of Christ, which was represented by masks, and, as I suppose, by persons hired for the purpose⁶. The chaplains of Abbeville, in the year 1455, gave four pounds and ten shillings to the PLAYERS of the PASSION6. But the French MYSTERIES were chiefly performed by the religious communities, and some of their FETES almost entirely consisted of a dramatic or personated shew. At the FEAST of ASSES, instituted in honour of Baalam's Ass, the clergy walked on Christmay day in procession, habited to represent the prophets and others. Moses appeared in an alb and cope, with a long beard and a rod. David had a green vestment. Baalam with an immense pair of spurs, rode on a wooden ass which inclosed a speaker. There were also six Jews and six Gentiles. Among other characters the poet Virgil was introduced as a gentile prophet and a translator of the Sibylline oracles. They thus moved in procession, chanting versicles, and conversing in character on the nativity and kingdom of Christ, through the body of the church, till they came into the choir.

2 It has been printed, more than once, in the black letter. Beauchamps, p. 110.
3 Carpentier, Suppl. Du Cange Lat. Gl. V. Ludus.
4 Beauchamps, ut supr. p. 90. This was the first theatre of the French; the actors were in-³ Carpentier, Suppl. Du Cange Lat Gl. V. LUDUS.

⁴ Beauchamps, ut supr. p. 90. This was the first theatre of the French: the actors were incorporated by the king, under the title of the Fraternity of the passion of our Saviear. Beauch, ibid. See above, Sect. ii. p. 91. n. The Few de personnages was a very common play of the young boys in the larger towns, &c. Carpentier, ut supr. V. Personagum. And Ludus Personag. At Cambray mention is made of the shew of a boy larvatus cum mass in colls with drums, &c. Carpent, ib. V. Kalenda Januar.

⁵ Decem libr. ex parte nationis, ad onera supportanda hujus Misterii. Carpent, ut supr. V. Personagum.

¹ Felib. tom. ii. p. 681.

V. Personagium.

6 Carpent, ut supr. V. Ludus. Who adds, from an ancient Computus, that three shillings were paid by the ministers of a church in the year 1537, for parchment, for writing Ludus Resurrections Domini.

Virgil speaks some Latin hexameters, during the ceremony, not out of his fourth eclogue, but wretched monkish lines in rhyme. This feast was, I believe, early suppressed. In the year 1445, Charles VII. of France ordered the masters in Theology at Paris to forbid the ministers of the collegiate1 churches to celebrate at Christmas the FEAST of FOOLS in their churches, where the clergy danced in masques and antic dresses, and exhibited plusiers mocqueries spectacles publics, de leur corps deguisements, farces, rigmeries, with various enormities shocking to decency. In France as well as England it was customary to celebeate the feast of the boy-bishop. In all the collegiate churches of both nations, about the feast of Saint Nicholas, or the Holy Innocents, one of the children of the choir completely apparelled in the episcopal vestments, with a mitre and crosier, bore the title and state of a bishop, and exacted canonical obedience from his fellows, who were dressed like priests. They took possession of the church, and performed all the ceremonies and offices2, the mass excepted, which might have been celebrated by the bishop and his prebendaries3. In the statutes of the archiepiscopal cathedral of Tulles, given in the year 1497, it is said, that during the celebration of the festival of the boybishop, 'MORALITIES were presented, and shews of MIRACLES, with farces and other sports, but compatible with decorum.-After dinner they exhibited, without their masks, but in proper dresses, such farces as they were masters of, in different parts of the city4.1 It is probable that the same entertainments attended the solemnisation of this ridiculous festival in Englands: and from this supposition some critics may be inclined to deduce the practice of our plays being acted by the choir-boys of St. Paul's church, and the chapel royal, which con-

^{**} Marten Anecd tom, i. col. 1804. Also Belet, de Divin, offic, cap. 72. And Gussanvill, car. Not. ad Petr. Blesens. Feilbien confounds La Feto de Fone et la Fete de Sotise. The mer vas an entertainment of dancing called Les Saultes, and thence corrupted into Soties Sective. Mem. Acad. Inscript, xvii. 205. 206. Also Probat. Hist, Annissidor, p. 310. gain, the Prast of Fools seems to be pointed at in Statut. Senonens. A. D. 1443. Instr. tom. xii. all Ceristian Coll. 66. "Tempore divini servitii larvatos et monstruosos valtus deferendo, cam vestileus mulierum, aut lenonum, aut histrionum, choreas in ecclesia et choro ejus discumbe, &c." With the most immodest spectacles. The nuns of some French convents are ald to have had Ludlévia on saint Mary Magdalen's and other festivals, when they wore he habits of seculars, and danced with them. Carpent, ubi supr. V. Kalenda. There is the effice of Rex Stultorum in Beverley church, prohibited 139t. Dugd. Mond. iii.

the effice of Res Sinitorium in Beverley church, prohibited 1391. Dugd. Mond. in Append. 7.

In the sentites of Eton-college, given 1441, the Eriscorus Purroum is ordered to perform draine strates of winchester-college, given 1360, Purrou, that is, the boy-bishop and his fellows, are permitted on Innocent's day to curonic all the sacred offices in the chapel, according to the use of the church of Sarum. Rule: xxix. This strange piece of religious mockery flourished greatly in Salisbury cathedral, in the old Statutes of that church there is a chapter DE Eriscoro curonistratum: and their Province of the thirth of the property of the transport of the whole ceremony, edit. Rothom. 1855.

This occessory was abolished by a proclamation, no later than 33 Hen. viii. Brit. Mus. MSS. Cost. Trr. B. 1. f. 268. In the inventory of the treasury of York cathedral, taken in 150, we have "Item una mitra parva cum petris pro episcopo puercrum, &c." Dudgd. Meant. iii. 160, 170. Also 313, 314, 177, 270. Also Dugd. Hist. S. Paul's, p. 205, 266. Where he is called Eriscorus Paravulorum. Also Ansits Ord. Gart. ii. 300. Where, instead of Nizikowin, rund Micelentii, or NICOLATERIS.

Sinsur. Eccles. Tulleus. apud Carpent. Suppl. Lat. Gl. Du Cange V. Kalende.

It appears that in England, the boy-bishop with his companions went about to different

166 THE ITALIAN STAGE-ORIGIN AND PROGRESS OF THE DRAMA.

tinued, as I before observed, till Cromwell's usurpation. The English and French stages mutually throw light on each other's history. But perhaps it will be thought, that in some of these instances I have exemplified in nothing more than farcical and gesticulatory representations. Yet even these traces should be attended to. In the meantime we may observe upon the whole, that the modern drama had its foundation in our religion, and that it was raised and supported by the clergy. The truth is, the members of the ecclesiastical societies were almost the only persons who could read, and their numbers easily furnished performers: they abounded in leisure, and their very relaxations were

religious.

I did not mean to touch upon the Italian stage. But as so able a judge as Riccoboni seems to allow, that Italy derived her theatre from those of France and England, by way of an additional illustration of the antiquity of the two last, I will here produce one or two MIRACLE-PLAYS, acted much earlier in Italy than any piece mentioned by that ingenious writer, or by Crescimbeni. In the year 1298, on 'the feast of Pentecost, and the two following holidays, the representation of the PLAY OF CHRIST, that is of his passion, resurrection, ascension, 'judgment, and the mission of the holy ghost, was performed by the clergy of Civita Vecchia in curia domini patriarchæ Austriæ civitatis 'honorisice et laudabiliter1?' And again, 'In 1304, the chapter of 'Civita Vecchia exhibited a Play of the creation of our first parents. the annunciation of the Virgin Mary, the birth of Christ, and other passages of sacred scripture2.' In the meantime, those critics who contend for the high antiquity of the Italian stage, may adopt these instances as new proofs in defence of that hypothesis.

In this transient view of the origin and progress of our drama, which was incidentally suggested by the mention of Baston's supposed Comedies, I have trespassed upon future periods. But I have chiefly done this for the sake of connection, and to prepare the mind of the reader for other anecdotes of the history of our stage, which will occur in the course of our researches, and are reserved for their respective places. I could have enlarged what is here loosely thrown together, with many other remarks and illustrations; but I was unwilling to

parts of the town; at least visited the other religious houses. As in Rot. Comp. Coll.

vinton. A.D. 1461.

"In Dat. episcopo Nicolatensi." This I suppose, was one of the children of the choir of the neighbouring cathedral. In the statutes of the collegiate church of S. Mary Otters, funded by bishop Grandison in 1337, there is this passage, 'Hem statutions, quod nullus 'canonicus, vicarius, vel secundarius, pueros christas in festo sanctorum Innocentium extra 'Parochiam de Otery trahant, aut eis licentiam vagandi concedant' cap. 50 MSS. Registin Priorat. S. Swithin. Winton. quat. 9. In the wardrobe-rolls of Edward iii. an. 12 we have this entry, which shews that our mock-bishop and his chapter sometimes exceeded their adopted clerical commission, and exercised the arts of secular entertainment. 'Episcuro 'PUBRORUM ecclesiam de Andeworp cantanti coram domino rege in camera sua in festo sanctitorum Innocentium, de dono ipsuis dom. regis. xiiis. viid.'

1 Chron. Forqiul. in Append. ad Monum. Eccl. Aquilej. pag. 30. col. 3.

2 Ibid. pag. 30. col. 1. It is extraordinary, that the Miracle-plays, even in the churches, should not cease in Italy till the year 1660.

transcribe from the collections of those who have already treated this subject with great comprehension and penetration, especially from the author of the Supplement to the Translator's Preface of Jarvis's Don Ouixote1. I claim no other merit from this digression, than that of having collected some new anecdotes relating to the early state of the English and French stages, the original of both which is intimately connected, from books and manuscripts not easily found, nor often examined. These hints may perhaps prove of some service to those who have leisure and inclination to examine the subject with more precision.

SECTION VII.

EDWARD III, was an illustrious example and patron of chivalry. His court was the theatre of romantic elegance. I have examined the annual rolls of his wardrobe, which record various articles of costly stuffs delivered occasionally for the celebration of his tournaments; such as standards, pennons, tunics, caparisons, with other splendid furniture of the same sort: and it appears that he commanded these solemnities to be kept, with a magnificence superior to that of former ages, at Litchfield, Bury, Guildford, Eltham, Canterbury, and twice at Windsor, in little more than the space of one year2. At his triumphant return from Scotland, he was met by 230 knights at Dunstable, who received their victorious monarch with a grand exhibition of these martial exercises. He established in the castle of Windsor a fraternity of 24 knights, for whom he erected a round table, with a round chamber still remaining, according to a similar institution of king Arthur. Anstis treats the notion, that Edward in this establishment had any retrospect to king Arthur, as an idle and legendary tradition. But the fame of Arthur was still kept alive, and continued to be an object of veneration long afterwards; and however idle and ridiculous

¹ See also Doctor Percy's very ingenious Essay on the origin of the English

There also Doctor Percy's very ingenious Essav on the origin of the English STARE, &C.

**Comp. J. Cooke, Provisoris Magn. Garderob, abann. at Edw. iii. ad ann. 23 supr. citatienth of the command of the control of the command of the command of the control of the command of the control of the command of th

[&]quot;Hay Hay the wythe swan By Godes soule I am thy man.

El creario ni, pectorale, restarioni, et arcenariom extencellata cum agento. Et ad parandum i man am Regio, et i clocam et capuciam cum c. garteriis paratis cum boncles, barras, et instas de argento. Et ad faciendum unum dublettum pro Rege de tela linea habente, can assistes et sumbriam, unam borduram de panno longo viridi operatum cum nebulis et incea de arreo, et cum dictamine Regio, It is as it is. Membr. xi. [A.D. 1349-]

Walking, p. 117. * Ord. Gart. il. 92.

the fables of the round table may appear at present, they were then not only universally known, but firmly believed. Nothing could be more natural to such a romantic monarch, in such an age, than the renovation of this most ancient and revered institution of chivalry. It was a prelude to the renowned order of the garter, which he soon afterwards founded at Windsor, during the ceremonies of a magnificent feast, which had been proclaimed by his heralds in Germany, France, Scotland, Burgundy, Heynault, and Brabant, and lasted fifteen days1. We must not try the modes and notions of other ages, even if they have arrived to some degree of refinement, by those of our own. Nothing is more probable, than that this latter foundation of Edward III, took its rise from the exploded story of the garter of the countess of Salisbury2. Such on origin is interwoven with the manners and ideas of the times. Their attention to the fair sex entered into everything. It is by no means unreasonable to suppose, that the fantastic collar of Esses, worn by the knights of this Order, was an allusion to her name. Froissart, an eye-witness, and well acquainted with the intrigues of the court, relates at large the king's affection for the countess; and particularly describes a grand carousal which he gave in consequence of that attachment. The first festival of this order was not only adorned by the bravest champions of christendom, but by the presence of queen Philippa, Edward's consort, accompanied with 300 ladies of noble families3. The tournaments of this stately reign were constantly crowded with ladies of the first distinction; who sometimes attended them on horseback, armed with daggers, and dressed in a succinct soldier-like habit or uniform prepared for the purpose4. In a tournament exhibited at London, sixty ladies on palfries appeared, each leading a knight with a gold chain. In this manner they paraded from the tower to Smithfield. Even Philippa, a queen of singular elegance of manners, partook so much of the

¹ Barnes, i. ch. 22. p. 292. Froissart, c. 100. Anstis, ut supr.

2 Ashmole proves, that the orders of the Annunciada, and of the Toisen of Or, had the like origin. Ord. Gart. p. 180. 181. Even in the ensigns of the order of the Holy Ghost, founded so late as 1578, some love-mysteries and emblems were concealed under cyphers introduced into the blasonire. See Le Labourer, Contin. des Mem. de Castelana, p. 835. 'Il ye ett ples de myssteres d'amourettes que de religion, &c.' But I cannot in this place help observing that the fantastic humour of unriddling emblematical mysteries, supposed to be concealed under all ensigns and arms, was at length carried to such an extravagance, at least in England, as to be checked by the legislature. By a statute of queen Elizabeth, a severe penulty is aid, on all fond phantastical prophecies upon or by the occasion of any arms, fields, beautes, 'badges, or the like things accustomed in arms, cognisaunces, or signetts, &c.' Stant. v Eliz. ch. 15, A.D. 1564.

2 They soon afterwards regularly received robes, with the knights companions, for this common, powdered with garters. Ashmol. Ord. Gart. 017, 594. And Anstis, ii 182.

4 Knyghton, Dec. Scrip. p. 2897.

5 Knyghton, Dec. Scrip. p. 2897.

6 Knyghtor of the times appears in a public instrument. It is in the reign of Edward I. Twelve jurymen depose upon oath the state of the king's lordship at Woodstock; and among other 'mulieris nomine Rosamunda.' Hearne's Avesbury, Append. p. 337.

6 And of distinguished beauty. Hearne says, that the statuaries of those days used to make queen Philippa a model for their images of the Virgin Mary. Gloss. Rob. Brun. p. 369. He

pirit which was universally diffused, that just before an engageth the king of Scotland, she rode round the ranks of the army encouraging the soldiers, and was with some difficulty ed or compelled to relinquish the field1. The countess of t is another eminent instance of female heroism in this age. ie strong town of Hennebond, near Rennes, was besieged by ach, this redoubted amazon rode in complete armour from street on a large courser, animating the garison?. Finding from a ver that the whole French army was engaged in the assault, ed, thus completely accoutred, through a convenient postern at of 300 chosen soldiers, and set fire to the French camp3. In ntime riches and plenty, the effects of conquest, peace, and ty, were spread on every side; and new luxuries were imgreat abundance from the conquered countries. There were lies, even of a moderate condition, but had in their possession articles of dress or furniture; such as silks, fur, tapestry, ered beds, cups of gold, silver, porcelain, and crystal, bracelets. and necklaces, brought from Caen, Calais, and other opulent cities. The increase of rich furniture appears in a foregoing In an act of Parliament of Edward I.5, are many regulations to goldsmiths, not only in London, but in other towns, conthe sterling alloy of vessels and jewels of gold and silver, &c. s said, 'Gravers or cutters of stones and seals shall give every ir just weight of silver and gold.' It should be remembered. out this period Europe had opened a new commercial interwith the ports of India6. No less than eight sumptuary laws, ad the usual effect of not being observed, were enacted in one of parliament during this reign7. Amid these growing elegances erfluities, foreign manners, especially of the French, were

the holy virgin, in a representation of her assumption, was constantly figured young ful; and that the artists before the Reformation generally ' had the most beautiful the greatest quality in their view, when they made statues and figures of her."

rt. i. c. 718.

rt. i. c. 618.

attack, &C. Froissart, t. 81.

t. t. c. 80. Du. Chesne, p. 656.

Vysodigm. trr. Hint. 159.

N. Hint. Comm. t. p. 141.

A.D. 1700. Edw. i. an. 88. cap. xx.

T. Ann. 37 Edw. iii. cap. viii. seq.

perpetually increasing; and the native simplicity of the English people was perceptibly corrupted and effaced. It is not quite uncertain that masques had their beginning in this reign1. These shews, in which the greatest personages of the court often bore a part, and which arrived at their height in the reign of Henry VIII., encouraged the arts of address and decorum, and are symptoms of the rise of polished manners2.

In a reign like this, we shall not be surprised to find such a poet as Chaucer, with whom a new era in English poetry begins, and on whose account many of these circumstances are mentioned, as they serve to prepare the reader for his character, on which they throw no inconsiderable light.

But before we enter on so ample a field, it will be perhaps less embarrassing, at least more consistent with our prescribed method, if we previously display the merits of two or three poets, who appeared in the former part of the reign of Edward III., with other incidental matters.

The first of these is Richard Hampole, an eremite of the order of St. Augustine. He was a doctor of divinity, and lived a solitary life near the nuns of Hampole, four miles from Doncaster in Vorksbire. The neighbourhood of this female society could not withdraw our recluse from his devotions and his studies. He flourished in the year 13493. His Latin theological tracts, both in prose and verse, are numerous; in which Leland justly thinks he has displayed more crudition than eloquence. His principal pieces of English rhyme are a Paraphrase of part of the book of Job, of the Lord's prayer, of the seven penitential psalms, and the PRICKE of CONSCIENCE. But our hermit's poetry, which indeed from these titles promises but little entertainment, has no tincture of sentiment, imagination, or elegance. The following verses are extracted from the PRICKE OF CONSCIENCE. one of the most common manuscripts in our libraries, and I prophecy that I am its last transcriber. But I must observe first, that this piece is divided into seven parts. I. Of man's nature. II. Of the world. III. Of death. IV. Of purgatory. V. Of the day of judgment. VI. Of the torments of hell. VII. Of the joys of heaven4

And alle his biddyngus to fulfille Monkynde is to godus wille Ffor of al his makyng more and les Man most principal creature es

This spirit of splendor and gallantry was continued in the reign of his successor. See the genius of that reign admirably characterised, and by the hand of a master, in bishop Lowth's Live or Wykeham, page. 222. Hollingsh. Chron. 50b. ann. 1399. p. 508. col. 1.

Wharton, App. ad Cave, 75. Secul. Wickley.

Stimulus Conscientia: thus boke ye manyd, MSS. Ashmol. fol. No. 41. There is much transpostion in this copy. In MSS. Digb. Bibl. Bodl. 87, it is called The Key of Knowled.

The migt of the fader almiti The wisdom of the son al wittl.

All that he made for man hit was done As ve schal here aftir lone God to monkynde had gret love

When he ordeyned to monnes behave This world and heven hym to glade There in myddulerd mon last he made To be most worthy creature

To his likeness in feire stature i-foren all creatures of kynde Ffor too knowe bothe good and ille

Filmo chese and forto holded as he ordeyned mon to dwelle He yef hym wit skile and mynde And als he yaf him a fre wille Good or vvel whedur he wolde To lyve in eithe in flessch and fell

To knowe his workus and hym worshepe And his comaundement to kepe

And yif he be to god buxome And vif he wrongly here wende God made to his owne likenes

To enceles blis after to come To peyne of helle withouten ende Eche mon lyving heremore and les

To whom he hath given wit and skil Ffor to knowe bothe good and il

And wille to these as they youch save Good or evil whether thei wole have He that his wille to good wole bowe God wole hym with gret medeallowe He that wukudnes wole and wo Gret peyne shall he have also

That mon therfore holde is for wood That chesuth the evel and leveth the good God made mon of most dignite And namely to his owne liknes-

Of all creatures most fre As bifore tolde hit es

And most hath gyven and yit gyveth Than to any creature that leveth

And more hath het hym yit therto-A. I yit when he had don amys-G.d tok monkynde for his sake

Hevene blis yif he wel do And hadde lost that ilke blis And for his love deth wolde take

And with his blod boughte hem ayene To his blisse fro endeles peyne.

FRIMA PARS DE MISERIA HUMANÆ CONDITIONIS.

Thus gret love god to man kidde And mony goode dedus to hym didde Therefore eche mon lernd and lewed Schulde thynke on love that he hem schewed And these gode dedus holde in mynde That he thus dide to monkynde And love and thanke hym as he con And ellus he is unkynde mon

Feth he serve hym day and nyght And his yiftes usen hem right To spende his wit in godus servyse Certainly ellus he is not wise Bot he knowe kyndely what god es

And what mon is that is les

Thou febul mon is soule and body Thou strong god is and myghty Thou mon greveth god that doth not welle

> What mon is worthi therefore to fele Thou mercyfull and gracious god is

And thou full of alle goodness

Thou right wis and thou sothfaste
What he hath done and shal atte laste
And eche day doth to monkynde
This schulde eche mon have in mynde
Ffor the rihte waye to that blis
That leduth mon thidur that is this

The waye of mekenes principally
This is the waye into wisdome
Withouten knowing of god here

To love and drede god almighty
Into whuche waye non may come
His myghtus and his workes sere

But ar he to that knowyng wynne Hymself he mot knowe withynne

Ellus knowyng may not be
Some han wit to undurstonde

To wisdom way non entre
And yit thei are ful unknowonde

And some thing hath no knowyng That myght them sture to good lyving Tho men had nede to lerne eche day Of men that con more then thay

That myhte to knowynge hem lede
Which is waye and goode wissyng
In gret pil [peril] of sowle is that mon

That hath wit mynde and no good con

And wole not lerne for to knawe
He nyle do afturmest no lest
Bot lyveth lyke an unskilfull best

That nouther hath skil wit nor mynde That mon lyveth ayeyn his kynde

Yit excuseth not his unknowing
Namely in that him oweth to knowe
The unknowyng schulde have wille
To lerne to know good and ille

He that ought con schulde lere more To knowe al that nedeful wore

For the unkowyng by lerning May brought be to understondyng Of mony thyngus to knowe and se That hath bin is and shal be

And so to mekenes sture his wille To love and drede god and leve al ille

Mony ben glad triful to here And vanitees woll gladly lere
Bisy they bin in word and thought To lerne that soul helputh nought

But that that nedeful were to knowe
To here they are wondur-slowe
Therefore con thei nothing se
The pereles thei schulde drede and fle
And what weye thei schulde take
And whiche weye thei schulde forsake
No wondur is though thei go wronge
In derknes of unknowyng they gonge
Without light of undurstondynge
Of that that falluth to right knowynge
Therefore eche christen mon and wommon
That wit and wisdom any con

That tou the righte weye not sen Schulde buxom be and bisy

Nor flie the periles that wise flen
To heren and leren of hem namely

That understonden and knowen stil

Wheche weye is good and wheche is il He that wole right weye of lyving loke Shall thus bigynne seith the boke

now first what hymself is So may he come to mekenys

That ground of all virtues is last On whiche all virtues may be stedefast

tat knoweth well and con se the tree man may be told to that con al other thing to the that con al other thing to the that con al other thing to the tree man may be told to the that con al other thing to the tree man may be told to the tree man may be to

He may no good knowe ny fele Bot he furst knowe hym selven wele

ore a mon schulde furst lere yif he knewe hymself kyndely on endyng thinke schulde he

To knowe hymself propurly here
Then may he knowe god almighty
And on the last day that schal be

Knowe schulde he what this worlde es Full of pompe and lecherousnes And lerne to knowe and thynke with alle What shhal aftir this lyf bifalle Knowyng of this schulde hym lede To mete with mekenes and with drede

y he come to good lyving And atte last to good endyng
And when he of this worlde schal wende

And when he of this worlde schal wende
Be brought to blis withouten ende
The bigynnyng of this proces
Right knowyng of a mon hymself hit es
Bot somme mon han gret lettynge
That thei may have no right knowynge
Of hemselfe that thei schulde first knawe
That first to mekenes schulde hem draw
Ther of some thyngus I fynde
That monnes wit makuth ofte blynde
And knowyng of hymself hit lettuth
Wherefore he hymself foryetuth
To this witnes Bernard answers
And tho four are written in thes vers¹, &c.

the Bodleian library I find three copies of the PRICKE OF CTENCE very different from that which I have just cited. In this poem is given to Robert Grosthead bishop of Lincoln, mentioned. With what probability, I will not stay to enquire; asten to give a specimen. I will only premise, that the language and-writing are of considerable antiquity, and that the lines are much longer. The poet is describing the future rewards and ments of mankind.

The good soule schal have in his herynge Gret joye in hevene and gret lykynge:

oping Timmer, Bibl. p. 375. col. t. And p. 374. col. t. Notes. And GROSTHEAD. And the programm atta-

The migr of the fader of hevene The wit of his son with his giftes sevene."

174 THE MUSIC OF HEAVEN-THE HELL OF THE MONKS.

Ffor hi schulleth yhere the aungeles song, And with hem hi schulleth1 synge ever among. With delitable voys and swythe clere And also with that hi schullen have ire3 All other maner of ech a melodye, Off well lykyng noyse and menstralsye, And of al maner tenes3 of musike, The whuche to mannes beorte migte like, Withoute eni maner of travayle, The whuche schal never cesse ne fayle: And so 4 schil schal that noyse bi, and so swete And so delitable to smale and to grete, That al the melodye of this worlde heer That ever was yhuryd ferre or neer Were thertob bote as sorwed and care To the blisse that is in hevene well zare7.

Of the contrarie of that blisse.

Wel grete sorwe schal the synfolke bytyde⁸
Ffor he schullen yhere in ech a syde⁹,
Well gret noyse that the feondes¹⁰ willen make,
As thei all the worlde scholde alto schake;
And alle the men lyvynge that migte hit yhure,
Scholde here wit'' loose, and no lengere alyve¹² dure.
Thanne hi's schulleth for sorwe here hondes wringe,
And ever weilaway hi schullethe be cryinge, &c.
The gode men schullethe have worschipes grete,
And eche of them schal be yset in a riche sete,
And ther as kynges be ycrownid fayre,
And digte with riche perrie'¹ and so ysetun¹s in a chayre,
And with stones of vertu and preciouse of choyse,
As David thy said to god with a mylde voyce,

Posuisti, domine, super caput eorum, &c.

'Lorde, he seyth, on his heved thou settest wel arigt
'A coronne of a pretious ston richeliche ydigt.'
And so fayre a coronne nas never non ysene,
In this worlde on kynges hevede', ne on quene:
Ffor this coronne is the coronne of blisse,
And the ston is joye whereof hi schilleth never misse, &c.
The synfolke schulleth, as I have afore ytold,
Ffele outrageous hete, and afterwards to muche colde:
Ffor nowe he schullethe freose, and now brenne's,
And so be ypyned that non schal other kenne's,
And also be ybyte with dragonnes felle and kene,
The whuche schulleth hem destrye outrigte and clene,

¹ Shall. ² Ever, always. ³ Tunes. ⁴ Shrill. ⁵ But. ⁵ Sorrow. ¹ P Sinners. ⁹ Either side. ¹⁰ Devils. ¹¹ Senses. ¹² Remain. ¹³ They, ¹⁴ stones. ¹⁵ Seated, ¹⁶ Head. ¹⁷ This is the hell of the monks, which Milton has ¹⁸ Know.

And with other vermyn and bestes felle, The whiche beothe nougt but fendes of helle, &c.

We have then this description of the New Jerusalem.

This citie is vset on an hei hille. Ther no synful man may therto tille1: The whuche ich likne to beril clene, And so fayr berel may non be ysene. Thulke hyl is nougt elles to understondynge Bote holi thugt, and desyr brennynge, The whuche holi men hadde heer to that place, Whiles hi hadde on eorthe here lyves space; And i likne, as ymay ymagene in my thougt, The walles of hevene, to walles that were ywrougt Of all maner preciouse stones yset yfere2, And vsemented with gold brigt and clere; Bot so brigt gold, ne non so clene, Was in this worlde never ysene, &c. The wardes of the cite of hevene brigt I likne to wardes that wel were ydygt, And clenly ywrougt and solely enteyled, And on silver and gold clenly avamayled³, &c, The torettes⁴ of hevene grete and smale I likne to the torrettes of clene cristale, &c.

I am not, in the mean time, quite convinced that any MSS, of the PRICKE OF CONSCIENCE in English belongs to Hampole. That this piece is a translation from the Latin appears from these verses.

Therefore this boke is in Englis drawe Of feles matters that bene unknawe To lewed men that are unkonande6 That con no latyn undirstonde7.

The Latin original in prose, entitled STIMULUS CONSCIENTIES, was

3 Aumayled. 4 Turrets. 5 Many.

Come *Together, 3 Aumayled. 4 Turrets. 5 Many.

*Ignorate. 7 MSS. Digh. ut sup. 87. ad princip.

In the Cambridge MSS. of Hampole *PARAPHRASE ON THE LORDS PRAYER, above-mented, containing a peolix description of human virtues and vices, at the end, this remark are *Explicit quidam tractatus super Pater nonter sevendum Ric. Hampole qui obbit a successive property. [But the true date of his death is in another place, viz. 238.] MSS.

'Almighty God in triuite 'In whom is only personnes thre.'
The Paramunaen on the sook of Jos, mentioned also before, seems to have existed first in Luda passe under the title of Paravun Jos. The English begins thus:

'Lieff Lord my soul thou spare.'

In Bibl. Bodl. MSS. Land, F. 77. 5, &c. &c. It is a paraphrase of some Excerpta from the

"To goddis worschippe that dere us bougt."

MSS. Bedl. Digh. 18. Hampole's Expositio in Psalterium is not uncommon in English. It has a perfect in English rhymes in some copies, in praise of the author and his work. Principle bloody below that hire.' MSS. Land. F. 14, &c. Hampole was a very popular writer, the first many the degical pieces seem to have been translated into English soon after they operated and those pieces abound among our manuscripts. Two of his tracts were translated by Bickard Misya, prior of the Carmelites at Lincoln, about the year 1435. The INCENDIVE

SECTION VIII.

THE next poet in succession is one who deserves mor various accounts. This is Robert Longlande, author called the Vision of Pierce Plowman, a secular fellow of Oriel college, in Oxford. He flourished 1350. This poem contains a series of distinct visio author imagines himself to have seen, while he was s long ramble on Malverne-hills in Worcestershire. It is vices of almost every profession: but particularly on of the clergy, and the absurdities of superstition. Thes with much humour and spirit, couched under a stron gorical invention. But instead of availing himself of rapid improvements of the English language, Longlas adopts the style of the Anglo-Saxon poets. Nor did writers the models of his language only: he likewise alliterative versification, which consisted in using a words beginning with the same letter. He has the rhyme, in the place of which he thinks it sufficient to s petual alliteration. But this imposed constraint of se initials, and the affectation of obsolete English, by de

AMORIS, at the request of Margaret Hellingdon a recluse, Princ. 'To desire.' And DE EMENDATIONS VITA. 'Tarry thou not to oure.' The lator's own hand-writing in the library of C. C. C. Oxon. MSS. 237. translations of both these pieces. Particularly, The PRICKE OF LOVE 11/2 translations of both these pieces. Particularly, The PRICKE OF LOVE 11/2 translation of the three degrees of love. MSS. Bodl. Arch. B. 65. f. 100 confusions and uncertainties attending the works of our author, I must translation of his tract DE EMEMDATIONS under this title. The form of holy Richard the hermit survete to a rectuse named Margarete. MSS.

Wheche weye is good and wheche is il He that wole right weye of lyving loke Shall thus bigynne seith the boke

know first what hymself is So may he come to mekenys

That ground of all virtues is last

On whiche all virtues may be stedefast that knoweth well and con se What he is was a

that knoweth well and con se wisere man may be told Whethur he be young or old And of hymself hath no knowyng

He may no good knowe ny fele Bot he furst knowe hym selven wele

erfore a mon schulde furst lere
or yif he knewe hymself kyndely
d on endyng thinke schulde he

To knowe hymself propurly here
Then may he knowe god almighty
And on the last day that schal be

Knowe schulde he what this worlde es Full of pompe and lecherousnes And lerne to knowe and thynke with alle What shhal aftir this lyf bifalle Knowyng of this schulde hym lede To mete with mekenes and with drede

may he come to good lyving And atte last to good endyng And when he of this worlde schal wende

And when he of this worlde schal wende
Be brought to blis withouten ende
The bigynnyng of this proces
Right knowyng of a mon hymself hit es
Bot somme mon han gret lettynge
That thei may have no right knowynge
Of hemselfe that thei schulde first knawe
That first to mekenes schulde hem draw
Ther of some thyngus I fynde
That monnes wit makuth ofte blynde
And knowyng of hymself hit lettuth
Wherefore he hymself foryetuth
To this witnes Bernard answers
And tho four are written in thes vers¹, &c.

n the Bodleian library I find three copies of the PRICKE OF NSCIENCE very different from that which I have just cited. In se this poem is given to Robert Grosthead bishop of Lincoln, we-mentioned. With what probability, I will not stay to enquire; hasten to give a specimen. I will only premise, that the language I hand-writing are of considerable antiquity, and that the lines are much longer. The poet is describing the future rewards and aishments of mankind.

The good soule schal have in his herynge Gret joye in hevene and gret lykynge:

Compare Tanner, Bibl. p. 375. col. 1. And p. 374. col. 1. Notes. And Grosthead. And S. Askm. 52. pergamen. 4to.
Land K. 65. pergamen. And G. 21. And MSS. Digb. 14. Princ.

The migt of the fader of hevene The wit of his son with his giftes sevene."

most probably written by Hampole: and it is not very likely should translate his own work. The author and translate easily confounded. As to the copy of the English poem g bishop Grosthead, he could not be the translator, to say more, if Hampole wrote the Latin original. On the whole, was the author of the two translations, at least we may pre with some certainty, that they belong to the reign of Edwa

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THE next poet in succession is one who deserves more atter various accounts. This is Robert Longlande, author of t called the VISION OF PIERCE PLOWMAN, a secular pries fellow of Oriel college, in Oxford. He flourished about 1350. This poem contains a series of distinct visions, w author imagines himself to have seen, while he was sleepin long ramble on Malverne-hills in Worcestershire. It is a sati vices of almost every profession: but particularly on the co of the clergy, and the absurdities of superstition. These are with much humour and spirit, couched under a strong vei gorical invention. But instead of availing himself of the r rapid improvements of the English language, Longland pro adopts the style of the Anglo-Saxon poets. Nor did he m writers the models of his language only: he likewise imit alliterative versification, which consisted in using an agg words beginning with the same letter. He has therefore rhyme, in the place of which he thinks it sufficient to substit petual alliteration. But this imposed constraint of seeking initials, and the affectation of obsolete English, by demand

Amonis, at the request of Margaret Hellingdon a recluse, Princ. 'To the at desire.' And Die Emerications Vitas. 'Tarry thou not to oure.' They are lator's own hand-writing in the library of C. C. Oxon. MSS. 237. I find translations of both these pieces. Particularly, The Prinche or Love after Ric. Perting of the three degrees of love. MSS. Bodl. Arch. B. 65. f. 109. As a confusions and uncertainties attending the works of our author, I must add, the translation of his tract Die Emerication under this title. The form of perfect holy Richard the hermit survice to a recluse named Margarete. MSS. Verno garete is evidently the recluse, at whose request Richard Misyn, many years af death, translated the Incendium Amonis. These observations, to which ou added, are sufficient to confirm the suspicions insinuated in the text. Many Latin theological tracts were printed very early at Paris and Cologne.

'Much about the same period, Lawrence Minot, not mentioned by Tanner, a tion of poems on the principal events of the reign of king Edward III, preserved Museum. MSS. Cotton. Galb. E. ix.

'I have here followed a date commonly received. But it may be observed, it has poem an allusion to the fall of Edward II. The siege of Calais is also more the fact; and Bribery accuses Conscience of obstructing the conquest of more in Observations on the Fairy Queen, ii. § xi. p. 281.

A much man as me thought, and like to my selfe. Came and called me, by my kinde1 name What art thou quod I tho, thou that my name knoweste That thou wottest wel quod he, and no wight better Wot I what thou art? THOUGHT sayd he than, I have sued the this seven yeres, se ye me no rather? Art thou THOUGHT quoth I tho, thou couldest me wysshe Wher that DOWEL dwelleth, and do me that to knowe DOWEL and DOBETTER, and DOBEST the thirde quod he Are thre fayre vertues, and be not farre to finde, Who so is true of hys tonge, and of hys two handes And through his labor or his lod, his livelod winetha And is trusty of hys taylyng⁴, taketh but his owne And is no drunklewe⁵ ne dedigious, Dowel him followeth DOBET doth ryght thus, and he doth much more He is as lowe as a lamb, and lovely of speache And helpeth al men, after that hem nedeth The bagges and the bigirdles, he hath to brok hem al, That the erle avarous helde and hys heyres And thus to Mamons mony he hath made him fren des And is runne to religion, and hath rendred7 the bible And preached to the people, saynte Paules werdes Libenter suffertis insipientes cum sitis ipsi sapientes. And suffereth the unwyse, wyth you for to lyve And with glad wil doth he good, for so god you hoteth DOBEST is above boeth, and beareth a bishops crosse Is hoked on that one ende to halve8 men from hell A pyke is on the potent9 to pull downe the wyked That wayten anye wykednes, DOWELL to tene And DOWELL and DOBET, amongest hem have ordeyned To crowne one to be kynge, to rule hem boeth That if DOWELL and DOBET, arnelo agaynste DOBESTE Then shall the kynge com, and cast hem in yrons And but if DOBEST byd for hem, they be there for ever Thus DOWELL and DOBET, and DOBESTE the thyrd Crouned one to be king, to kepen hem al And to rule the realme, by her11 thre wyttes And none other wise, but as they thre assentyd. I thanked THOUGHT tho, that he me thus taught And yet favoreth me not thy suging, I covet to lerne, How DOWEL DOBEST and DOBETTER, done among the people But WYT can wish the12 quoth THOUGHT, wer tho 13 iii dwell Els wot I none that can tell, that nowe is alyve. THOUGHT and I thus, thre dayes we yeden14 Disputynge upon DOWELL, daye after other. And ere we were ware, with WYT gan we mete He was longe and leane, lyke to none other Was no pryde on hys apparell, nor poverty nether

a Drunkard,

¹ Own. Sought. Getts.
5 Emben to pieces. Translated.
13 Their.

⁴ Dealing Reckoning.

8 Draw.

9 Staff.
13 They.

14 Went.

And sayde hym sothelye, Septies in die cadit justus, Seven1 sythes sayeth the boke, synneth the rightfull, And who so synneth I say, doth evel as me thinketh, And DOWEL and DOEVYL may not dwel togither, Ergo he is not alway among you fryers He is other whyle els where, to wyshen the people. I shal say the my sonne, sayde the frier than How seven sithes the sadde2 man on a day synneth, By a forvisne quod the fryer, I shal the faire shewe Let bryng a man in abote, amyd the brode water The winde and the water, and the bote waggyng Make a man many time, to fall and to stande For stand he never so stiffe, he stumbleth if he move And yet is he safe and sounde, and so hym behoveth, For if he ne arise the rather, and raght to the stere. The wind would with the water the boote overthrow. And than were his life lost through latches4 of himself. And thus it falleth quod the frier, bi folk here on erth The water is likned to the world, that waneth and wexeth The goods of this world ar likened to the gret waves That as winds and wethers, walken a bout. The boote is likende to our body, that brytil is of kynd That through the fleshe, and the frayle worlde Synneth the sadde man, a day seven tymes And deadly synne doeth he not, for DOWEL him kepeth And that is CHARITIE, the chapion, chiefe helpe agavne s For he strengtheth man to stand, and stirreth mans soule And thoughe thy bodi bowe, as bote doth in water, Aye is thy soule safe, but if thou wylt thy self Do a deadlye sinne, and drenche so thy soule God wyll suffer wel thy slouth, if thy selfe lyketh For he gafe the two yeresgifts, to teme wel thy selfe And that is witte and frewil, to every wight a portion To flyinge fowles, to fishes, and to beastes And man hath moste thereof, and most is to blame But if he worch wel therwith, as DOWEL hym teacheth I have no kind knowyng quoth I, to coceive all your wor And if I may live and loke, I shal go learne better I bikenne the Christ, that on the crosse dyed And I said the same, save you from mischaunce And give you grace on this ground good me to worth. And thus I went wide wher, walking mine one By a wyde weldernes, and by a woddes syde, Blisse of the birdes, brought me on slepe, And under a lynde5 on a land, lened I a stounde6 To lyth the layes, tho lovely fowles made, Myrthe of her mouthes made me there to slepe The marvelousest metelles, mette8 me than That ever dremed wyght, in world as I wente.

And so it semeth by him, as the bible telleth, There he sayde, Dixit et facta sunt. He must worch with hys word, and his wyt shewe And in this maner was man made, by might of God almighty With his word and his workmanship, and with life to last And thus God gave him a goste1, of the godhed of heven And of his great grace, graunted him blysse And that is the castel that KINDE made, Caro it hight And is as much to meane, as man with a soule And that he wrought with work, and with word both Through might of the majesty, man was imaked Inwyt and Alwyts, closed bene therin For love of the ladie Anima, that life is nempned? Over al in mans body, she walketh and wandreth And in the herte is hir home, and hir most3 rest And Inwit is in the head, and to the herte loketh What Anima is leef or loth4, he leadith hyr at his wil.-Than had WIT a wife, was hote dame STUDY, That leve was of lere, and of liche boeth. She was wonderli wroght, Wit me so teched And al staryng dame Study, sternely sayde. Wel art you wise quoth she to Wyt, any wysdomes to tell To flatterers or to foles, that frentyke be of wyttes And blamed him and banned6 him, and bade him be styl Wyth such wyse wordes, to wysh any sottes And sayde, Noli mittere man, Margarite Pearles Amonge hogges, that have hawes at wyll. They do but drivel thereon,6 drafe were hem lever?. Than al precious pearles that in paradice waxeth. I say it by such, quod she, that shew it by her works, That hem were lever land9, and lordshyp on earth, Or ryches or rentes, and rest at her wyll, Than al the soth sawes, that Salomon sayde ever. Wysedome and wytte, nowe it not worth a kerse10 But if it be carded with covetis11, as clothers kemb her woule Whoso can contryve deceites and conspyre wrongs And lead forth a love daye12, to let wyth truth He that such craftes can, is oft cleped to counsell, They lead lords with leasinges, and belieth truth Job the gentel in his gestes, greatly wytnesseth That wicked men welden the wealth of this world The psalter sayeth the same, by such as done evyl Ecce ipsi peccatores habundantes in seculo obtinuerunt divitias. Lo sayth holy lecture, which lords be these shrewes? Thilke that god geveth most, lest good they dealeth And most unkind be to that comen, that most catel weldeth13. Que perfecisti destruxerunt, justus autem, &c. Harlots for her harlotrye, maye have of her goodes

Spirit. S Named. Greatest, See Druffenck. Chauc. Urr. p. 33. v. 1098. They but rather, 10 Not worth a straw,

⁷ Rather. 11 Covetousness.

⁸ Corsed. 8 Grow. 12 Lady.

Sadde of hys semblaunce, and of soft chere I durste not move no matter, to make hym to laughe, But as I bade THOUGHT tho be meane betwene And put forth some purpose, to prevent his wyts What was DOWELL fro DOBET, and DOBEST fro hem both. Than THOUGHT in that tyme, sayd these wordes Whether DOWELL DOBET, and DOBEST ben in land Here is wyl wold wyt, if WIT could teach him And whether he be man or woman, this man fain wold espy And worch as they thre wold, this is his enten, Here DOWELL dwelleth quod WIT, not a day hence In a castel that kind1 made, of four kins things Of earth and ayre is it made, mingled togithers With wind and with water, witterly enjoyned KYNDE hath closed therein, craftely withall A Lemman3 that he loveth, like to him selfe ANIMA she hyght, and Envye her hateth A proude pricker of Fraunce, princeps hujus mundi And woulde wynne her away with wiles and he myghte And KIND knoweth thys well, and kepeth her the better. And dothe her with sir DOWELL is duke of thys marches DOBET is her damosell, sir DOWEL's daughter To serve this lady lelly both late and rathe⁵. DOBEST is above both a byshops pere, That he byd moote be doo" he ruleth them all ANIMA that lady, is led by his lerning, And the constable of the castell, that kepeth al the watche, Is a wyse knight withall, sir Inwit he hight And hath fyve fayre sonnes by his fyrst wyfe Syr Seewel and Saywel, and Hearwell the end Syr Worchwel with thy hand, a wight man of strength And Syr Godfray Gowel, great lordes forsoth These fyve bene set, to save this lady Anima Tyl KIND com or send, to save her for ever What kins thing is KIND quod I, canst thou me telle Kynd quod Witte is a creator, of al kinnis thinges Father and former of all, that ever was makyd And that is the great god that ginning had never Lord of lyfe and of light, of blys and of payne Angels and al thing arne at hys wyl, And man is him most like, of marke and of shape, For through the word that he spake, wexen forth bestes And made Adam, likest to him selfe one And Eve of his ribbe bone, without any meane For he was singuler him selfe, and sayde faciamus As who say more must hereto, then my worde one My might must helpe now with my speche, Even as a lord shuld make leters, and he lacked perchment Though he could write never so wel, if he had no pen The letters for al his lordship, I leve wer never imaked

Nature. ² Cunningly. ³ Paramour, ⁶ Must be done, ⁷ Fashion. Similitude,

Ne for dreade of the death, withdraw not her prid Ne ben plentuous to the pore, as pure charitie wold But in gaines and in glotony, forglote goods hem selfe And breketh not to the begger, as the boke teacheth. And the more he wynneth, and wexeth welthy in riches And lordeth in landes, the lesse good he dealeth Tobic telleth ye not so, takehede ye ryche Howe the byble boke of hym beareth wytnes, Who so hath much spend manly, so meaneth Tobit. And who so lytle weldeth, rule hym thereafter, For we have no letter of our life, how long it shal endure Suche lessons lordes, shoulde love to heare And how he myght most meyny, manylch fynde Not to fare as a fideler, or a frier to seke feastes, Homely at other mens houses, and haten her owne. Elenge1 is the hal every day in the weke There the lorde ne the lady lyketh not to sytte Nowe hath eche ryche a rule2, to eaten by hem selfe In a privie parler, for poore mens sake Or in chambre wyth a chymney, and leave the chiefe hal That was made for meales, men to eate in.— And whan that Wytte was ware, what dame Studie told He became so confuse he cunneth not loke And as dombe as death, and drew him arere3 And for no carping I cold after, ne kneling to therth I myght get no grayne, of his grete wyttis But al laughynge he louted, and loked about upon Study In sygne that I shulde, besechen hyr of grace And when I was war of his wil, to his wife I loutid And sayde mercie madame, your man shal I worth As longe as I live both late and carlie For to worchen your wil, the whyle mi life endureth With this that ye ken me kindlye, to know to what is DOWPL For thi mekenes man quod she, and for thi milde spech I shal ken the to my cosen, that Clergye is hoten4 He hath weddyd a wyfe, within these syx moneths Is sybb to the seven artes, Scripture is hyr name They two as I hope, after my teachinge Shal wishen the Dowel, I dare under take. Than was I as fayne⁶, as foule⁷ of fayr morow And glader then the gleman⁸ that golde hath to gyfte And asked hir the high way where that Clergie⁶ dwelt And tellme some token quod I, for tyme is that I wend Aske the hygh waye quod she, hence to suffer Both wel and woo, if that thou wylt learne And ryde forthe by riches, and rest thou not therin, For if thou couplest ye therwith to clergie comest thou never, And also the licores lande that lechery hight

Strangs, deserted. Henry VIII to a letter to Anne Bullen, speaks of his Ellenguess since ber departure. Hearne's Avesl. p. 260.

Named. Strangs. Conston. Strangs. Strangs. Strangs. Strangs. Strangs. Strangs.

Leave it on thy left half, a large mile and more, Tyll thou come to a courte, kepe well thy tonge Fro leasinges and lyther speach¹, and licorous drinckes Than shalt thou se Sobrietie, and Simplicitie of speche That ech might be in his wyll, his wytte to shewe And thus shalt ye come to Cleargye that can mani thinges Saye hym thys signe, I sette him to schole And that I grete wel his wife, for I wrot her many bokes And set hir to Sapience, and to the psalter glose Logike I learned her, and manye other lawes, And all the unisons to musike, I made hir to know, Plato the poete, I put him firste to boke, Aristotle and other moe, to argue I taught Grammer for gyrles, I garde firste to wryte And beat hem with a bales, but if they would learne Of all kinnes craftes, I contrived tooles Of carpentre of carvers, and compassed masons And learned hem level and line, though I loke dimme And Theologie hath tened me, seven score times, The more I muse therin, the mistier it semeth And the deper I devine, the darker me it thynketh.

The artifices and persuasions of the monks to procure donations to their convents, are thus humorously ridiculed, in a strain which seems to have given rise to Chaucer's SOMPNOUR'S TALE.

Than he assoyled her sone, and sithen he sayde: We have a windowe in working, wil set us ful high, Woudst thou glase the gable, and grave therin thy name, Scher shoulde thy soule be heven to have2, &c.

COVETISE or Covetousness, is thus drawn in the true colours of satirical painting.

1 Wanton.

These, and the following lines, are plainly copied by Chaucer, via And I shall cover your kyrke, and your cloisture do maken.

Chaucer, Sompn. T. p. 93. v. 835. edit. Urr. But with new strokes of humour.
Yeve me then of thy golde to make our cloyster,
Quod he, for many a muscle and many an oyster,
Whan othir men have been full well at ease,
Have ben our fode our cloyster for to reyse.
And yet, god wote, unnethe the fundament
Parfourmid is, ne of our pavement
Thar is not yet a tile within our wones,
Bigod, we owe fourtie pound for stones.

So also in the Ploughman's Chede, hereafter mentioned. Sig. B. iii. A friar says.

So that thou mow amende our house with money other els With som catal, other corn or cuppes of sylvere

And again, Sign. A. iii. ibid.

And mightest on amenden as with money of thine own, Thou sholdest knely bifore Christ in compas of gold, In the wide wyndowe westward, wel nigh in the midel.

That is, 'your figure shall be painted in glass, in the middle of the west window, &c.' But of this passage hereafter.

And then came COVETIS, can I him no discrive, So hungerly and hollowe, so sternely he loked, He was bittle-browed and baberlypped also; Wyth two blered eyen as a blinde hagge, And as a lethren purse lolled his chekes, Well syder than his chyn they shevered for colde: And as a bound man of his bacon his berd was bidrauled, With a hode on his heade, and a lousy hatte above. And in a tawny taberde1, of twelve winter age, Alle torne and baudye, and full of lyce creepinge; But that yf a louse could have lepen the better, She had not walked on the welte, so was it thredbare. I have been Covetise, quoth this catife, For sometime I servid Symme at style, And was his prentice plight, his profyt to wate. Fyrst I lernid to lye, a leef other twayne Wychedly to way, was my first lesson: To Wy2 and to Winchester3 I went to the fayre

To Wy² and to Winchester¹ I went to the fayre

¹ Taland. A cost.
¹ Wy is probably Weyhill in Hampshire, where a famous fair still subsists.
² Accusably, before many flourishing towns were established, and the necessaries or ornamens of life, from the convenience of communication and the increase of provincial civility, and be procured in various places, goods and commodities of every kind, were chiefly sold at their wants for the ensuing year. The display of merchandise, and the conflux of customs, at these principal and almost only emporing of domestic commerce, was prodigious: and say were therefore often held on open and extensive plains. One of the chief of them seems have 6 St. Giles's hill or down near Winchester, to which our poet here refers the instituted and given as a kind of revenue to the bishop of Winchester, by William the target of the says of the chief of them seems instituted and given as a kind of revenue to the bishop of Winchester, by William the target of the says of the chief of them seems instituted and given as a kind of revenue to the bishop of Winchester, by William the target of the says of the chief of them seems of the chief of the says of the chief of them seems of the chief of the says of the chief of them seems of the chief of the says of the chief of them seems of the chief of the says of the chief of the means of the chief of the says of the chief of the means of the chief of the says of the chief of the means of the chief of the says of the chief

With mani manner merchandise, as mi master me hight. -Than drave I me among drapers my donet to lerne. To draw the lyfer along, the longer it semed Among the rich rayes, &c.

Our author, who probably could not get preferment, thus inveighs against the luxury and diversions of the prelates of his age.

against the luxury and diversions of the prelates of his age,

against the luxury and diversions of the prelates of his age,

against the luxury and diversions of the prelates of his age,

against the luxury and diversions of the prelates of his age,

against the luxury and diversions of the prelates of his age,

against the luxury and diversions of the sheriff of Hampshire, to restore to the bishop this his which his excheator Malcolin de Harleigh had seized into the king's hands, without command of the treasurer and barons of the exchequer, in the year 1214. Do, de Ponissors,

Epise. Wint fol. 192. After the charter of Henry III, many kings by charter confirmed the fair, with all its privileges, to the bishops of Winchester. The last charter was of Henry VIII. to bishop kichard for and his successors, in the year 1214. But it was followed by the usual confirmation-charter of Charles II. In the year 1214, when Brian Fitz-count, lord of Wallingford in Berkshire, maintained Wallingford castle, one of the strongest garrisons belonging to Maud the empress, and consequently sent out numerous parties for contributions and provisions, Henry de Blois bishop of Winchester apid of excommunication. Onesaku, the province of the contribution of the province of the contribution of the contribution

And now is religion a rider, a romer by the streets, A leader of lovedayes and a loude beggar A pricker on a palfrey from maner to maner. An heape of houndes at his arse as he a lord ware. And yf but his knave knele, that shall hys cope bryan. He loured on hym, and asked who taught him curtosyst.

There is great picturesque humour in the following lines.

HUNGER in hest the hent wastour by the man. And wrong him so by the wembe that both his cles watered: He buffeted the breton about the chelics. That he loked lyke a lanterne al his life after?.

And in the following, where the Vices are represented as converted and coming to confession, among which is the figure of Lavy.

Of a freres froke were the fore sleves, And as a leke that hath lied long in the sum of So looked he with leane chekes, lowering forcies.

It would be tedious to transcribe other strokes of humour with which this poem abounds. Before one of the Visions the poet falls asleep, while he is bidding his beads. In another he describes Antichric, whose banner is borne by Pride, as welcomed into a monactery warraging of bells, and a solemn congratulatory procession of all the monks marching out to meet and receive him?

**Levadies Lodies.

**Walter de Saffull, Fishop of Norwick Encountry by the problem of the state of the source attack. Blomenfull's North in agreement of the source attack of the state of the st

And then shall come a kind, as he of the property and the year the male that for the property. And amen is in that, and he is the first that And amen is in that, and he is the first that for it is the first that for it is the first that for it is possibly library, and the first that for it is possibly library to the first that for it is possibly library and the first that for it is for every And than shall the about first that for it is the first every that the first that for it is the first every that the first that first

Again, fel. Ixxxv. a. Where he officies to the knights-tong far , fat by suggested

Men (f. 1. 1. 1. 1. 1. 1. 1. Shall turne as templar old, the tyme affrocheth nere,

Shair turns a singler del, the tyme affireheld ners.

This, I suppose, was a favorite detrier in Westlife devices. I revers belong a sessage in the Power of the writer in the least and capture of the writer for per least the sees and capture of the per had per least to the control of the per had per least to the form a union calls of the per had per least to the form of the person our author calls of the per had per least to the form of the person of the proposured a displace to Angele for any whole amounts that of the control of the person of the proposured a displace to Angele for the cartification of the displace to the first the cartification of the control of the person of t

These images of Mercy and Truth are in a different strain.

Out of the west cost, a wenche as me thought,
Come walking in the way, to hevnward she loked;
Mercy hight that mayde, a meke thyng withall,
A full benigne byrde, and buxome of speech;
Her syster, as yt seemed, came worthily walking,
Even out of theste, and westward she loked,
A ful comely creature, Truth she hyght,
For the vertue that her folowed afered was she never.
When these maydens mette, Mercy and Truth,
Eyther asked other of this gret marvel,
Of the din and of the darknes, &c.'.

The imagery of Nature, or KINDE, sending forth his diseas the planets, at the command of CONSCIENCE, and of his att AGE and DEATH, is conceived with sublimity.

KYNDE CONSCIENCE then heard, and came out of the plan And sent forth his forriours Fevers, and Fluxes, Coughes, and Cardiacles, Crampes, and Toth-aches, Reumes, and Radgondes, and raynous Scalles, Byles, and Botches, and burnynge Agues, Freneses and foule Evill, foragers of KYNDE! Ther was 'Harowe! and Helpe! here cometh Kynde! 'With Death that is dreadfull, to undo us all!' The lord that lyveth after lust tho aloud cried .-Age the boore, he was in the vaw-ward, And bare the banner before Death; by ryght he it claimed KYNDE came after, with many kene sores, As Pockes and Pestilences, and much people shent. So Kynde through corruptions, kylled full many: DEATH came dryvyng after, and all to dust pashed Kyngs and Kaysers, knightes and popes. Many a lovely lady, and lemman of knightes, Swoned and swelted for sorowe of DEATH's dyntes, CONSCIENCE, of his curtesye, to KYNDE he besoght To cease and sufire, and se where they wolde Leave Pride prively, and be perfite christen, And KYNDE ceased tho, to see the people amende².

These lines at least put us in mind of Milton's Lazarhouses.

Before his eyes appeared, sad, noisome, dark:
A lazar-house it seem'd, wherein were laid
Numbers of all diseas'd: all maladies
Of gastly spasm, or racking torture, qualms
Of heart-sick agony, all feverous kinds,
Convulsions, epilepsies, fierce catarrhs,
Intestine stone, and ulcer, cholic pangs,

Demoniac phrenzy, moping melancholy,
And moon-struck madness, pining atrophy,
Marasmus, and wide-wasting Pestilence;
Dropsies and asthma, and joint-racking rheum.
Dire was the Tossing! Deep the groans! DESPAIR
Tended the sick, busy from couch to couch:
And over them triumphant DEATH his dart
Shook, but delay'd to strike, &c.

At length FORTUNE or PRIDE sends forth a numerous army led by LUST, to attack CONSCIENCE.

And gadered a greate hoste, all agayne CONSCIENCE:
This LECHERY led on, with a laughyng chere,
And with a privye speeche, and paynted wordes,
And armed him in idleness and in high bearyng.
He bare a bowe in his hand, and many bloudy arrowes,
Were fethered with faire behest, and many a false truth.

Afterwards CONSCIENCE is besieged by Antichrist, and seven great giants, who are the seven capital or deadly sins: and the assault is made by SLOTH, who conducts an army of more than a thousand prelates!

It is not improbable, that Longland here had his eye on the old French ROMAN D'ANTECHRIST, a poem written by Huon de Meri, about the year 1228. The author of this piece supposes that Anticians is on earth, that he visits every profession and order of life, and finds numerous partisans. The VICES arrange themselves under the kunner of ANTICHRIST, and the VIRTUES under that of CHRIST. These two armies at length come to an engagement, and the battle and to the honour of the Virtues, and the total defeat of the Vices. The BANNER OF ANTICHRIST has before occurred in our quotations from Longland. The title of Huon de Meri's poem deserves notice. It is Turnovement de l'Antechrist. These are the concluding lier.

Par son droit nom a peau cet livre Qui tresbien s'avorde a l' escrit Le Tournoiement de l' Antechrist.

The author appears to have been a monk of St. Germain des Pres, car Paris. This allegory is much like that which we find in the old matric Moralities. The theology of the middle ages abounded the conjectures and controversies concerning Antichrist, who at a cy early period was commonly believed to be the Roman pontiff.

¹ See this topic discussed with singular penetration and perspicuity, by Dr. Hurd, in SELECTION OF THE PROPERTY. Lond. 1772.

of a plain uninformed person, pretends to be ignoral be instructed in the articles of which, he applies by orders of mendicant friars. This circumstance affor casion of exposing in lively colours the tricks of those

so unexpected a disappointment, he meets one Pierce man, who resolves his doubts, and teaches him the religion. In a copy of the CREDE lately presented to of Gloucester, and once belonging to Mr. Pope, the

hand has inserted the following abstract of its pla plain man having learned his Pater-noster and A

learn his creed. He asks several religious men of to teach it him. First of a friar Minor, who bids Carmelites, and assures him they can teach him n their faults, &c. But that the friars Minors shall he learns his creed or not. He goes next to the

whose magnificent monastery he describes: there I who declaims against the Augustines. He is show and goes to the Augustines. They rail at the Min the Carmes; they abuse the Dominicans, but pror 'without the creed, for money. He leaves them wit finds an honest poor PLOWMAN in the field, and te disappointed by the four orders. The plowman 'invective against them.'

The language of the CREDE is less embarrassed that of the VISION. But before I proceed to a spe be perhaps improper to prepare the reader, by givin constitution and character of the four orders of m object of our poet's satire: an enquiry in many resp the general purport of this history, and which, in cannot be deemed a digression, as it will illustrate partly seen in the preceding poem, in consequence of their ample rewaves, had degenerated from their primitive austerity, and were totally given up to luxury and indolence. Hence they became both unwilling and unable to execute the purposes of their establishment: to instreet the people, to check the growth of heresies, or to promote in any respect the true interests of the church. They forsook all their rebious obligations, despised the authority of their superiors, and were abandoned without shame or remorse to every species of dissipation and licentiousness. About the beginning therefore of the thirteenth century, the condition and circumstances of the church rendered it absolutely necessary to remedy these evils, by introducing a new order of religion, who being destitute of fixed possessions, by the severity of their manners, a professed contempt of riches, and an unwearied perseverance in the duties of preaching and prayer, might restore respect to the monastic institution, and recover the honours of the church. These were the four orders of mendicant or begging friars, commonly denominated the Franciscans, the Dominicans, the Carmelites, and the Augustines¹.

These societies soon surpassed all the rest, not only in the purity of their lives, but in the number of their privileges, and the multitude of their members. Not to mention the success which attends all novelties, their reputation arose quickly to an amazing height. The popes, among other uncommon immunities, allowed them the liberty of travelling wherever they pleased, of conversing with persons of all ranks, of instructing the youth and the people in general, and of hearing confessions, without reserve or restriction: and as on these occasions, which **zave them opportunities of appearing in public and conspicuous situa**tions, they exhibited more striking marks of gravity and sanctity than were observable in the deportment and conduct of the members of other monasteries, they were regarded with the highest esteem and veneration throughout all the countries of Europe.

In the mean time they gained still greater respect, by cultivating the literature then in vogue, with the greatest assiduity and success. Gianoni says, that most of the theological professors in the university Maples, newly founded in the year 1220, were chosen from the mendicants². They were the principal teachers of theology at Paris, the school where this science had received its origin³. At Oxford and Cambridge respectively, all the four orders had flourishing monasteries. The most learned scholars in the university of Oxford, at the close of

The Franciscans were often styled friars-minors, or minorites, and grey-friars: the Dominicans, the perchase, and sometimes black-friars. The Carmelites white-friars: and the Austins was area. The first establishment of the Dominicans in England was at Oxford in 1221. Of the Franciscans at Carterbury. These two were the most eminent of the four orders. The Dominican friary at Oxford stord in an island on the south of the city, south-west of the Tranciscans friary, the site of which is hereafter described.

The Nap. 200.

The Hat. Academ. Paris. iii. p. 136, 240, 244, 248, &c.

the thirteenth century, were Franciscan friars: and long at period, the Franciscans appear to have been the sole support ar ment of that university! Hence it was that bishop Hugh de B founder of Peter-house at Cambridge, orders in his statutes give the year 1280, that some of his scholars should annually 1 Oxford for improvement in the sciences 2. That is, to study u Franciscan readers. Such was the eminence of the Francisca at Oxford, that the learned bishop Grosthead, in the year queathed all his books to that celebrated seminary. This house in which the renowned Roger Bacon was educated; who in the midst of barbarism, and brought to a considerable d perfection the knowledge of mathematics in England, and gr ciliated many modern discoveries in experimental philosoph same fraternity is likewise said to have stored their valuabl with a multitude of Hebrew manuscripts, which they purchas Jews on their banishment from England⁵. Richard de Bury Durham, author of PHILOBIBLON, and the founder of a librar ford, is prolix in his praises of the mendicants for their extra diligence in collecting books6. Indeed it became difficult i ginning of the fourteenth century to find any treatise in theology, or canon law, commonly exposed to sale; they were versally bought up by the friars7. This is mentioned by Rich ralph, archbishop of Amagh, in his discourse before the pope a in 1357, their bitter and professed antagonist; who adds, wi

1 This circumstance in some degree roused the monks from their indolence, the greater monasteries to procure the foundation of small colleges in the univereducation of their novices. At Oxford the monks had also schools which bor their respective orders: and there were schools in that university which were to particular monasteries. Kennert's Paroch Adt. p. 214. Wood, Hist, Ant. I. 119. Leland says, that even in his time, at Stamford, a temporary university, halls inhabited by the novices of Peterborough, Sempringham, and Vauldrey ab maining. Itin. vi. p. 21. And it appears, that the greater part of the proceede at Oxford and Cambridge, just before the reformation, were monks. But we that in consequence of all these efforts, the monks made a much greater figure in this rivalry which subsisted between the mendicants and the monks, the lat availed themselves of their riches: and with a view to attract popularity, and growing lustre of the former, proceeded to their degrees in the universities we parade. In the year 1298, William de Brook, a Benedictine of St. Peter's abbetter, took the degree of doctor in divinity at Oxford. He was attended on occasion by the abbot and whole convent of Gloucester, the abbots of Westmin Abingdon, Evesham, and Malmesbury, with one hundred noblemen and esquirichly caparisoned. These were entertained at a sumptuous feast in the reference of this dignity. Wood, Hist, Ant. Univ. Oxon. i. 25. col. i. See Mon. 1, 70.

attained this dignity. Wood, Hist, Aht. Only. Coon.

Mon. 1. 70.

2 'De scholaribus emittendis ad universitatem Oxonie pro doctrina.' Cap. xvi

2 'Leland, Script. Brit. p. 283. This house stood just without the city wal
gate. The garden called Farnatise was their grove or orchard.

Alt is probable, that the treatises of many of Bacon's scholars and follower
Thomas Allen in the reign of James I., still remain among the MSS. of Sir Ke
the Bodleian library.

5 Wood, ubi supr. 1. 77. col. 2.

6 Philobibl. cap. v. This book was written 1344.

7 Vet I find a decree made at Oxford, where these orders of friars flourished
the year 1373, to check the excessive multitude of persons selling books in
without licence. Vet. Stat. Univ. Oxon. D. fol. 75. Archiv. Bodl.

WARTON'S HISTORY OF ENGLISH POETRY. intention of paying them a compliment, that all the mendicant con vents wore furnished with a 'grandis et nobilis libraria'. Sir Richard Whittington built the library of the Grey Friars in London, which was 129 feet long, and 12 broad, with 28 desks2. About the year 1430, one hundred marks were paid for transcribing the profound Nicholas de Lyra, in two volumes, to be chained in this library.3 Leland relates, that John Wallden, a learned Carmelite, bequeathed to the same library as many manuscripts of approved authors, written in capital roman characters, as were then estimated at more than 2,000 pieces of golds. He adds, that this library, even in his time, exceeded all others in London for multitude of books and antiquity of copies. other instances which might be given of the learning of the mendicants, there is one which greatly contributed to establish their literary character. In the eleventh century, Aristotle's philosophy had been con-Among many demned in the university of Paris as heretical. About a hundred years flerwards, these prejudices began to subside; and new translations of ristotle's writings were published in Latin by our countryman Michael cotns, and others, with more attention to the original Greek, at least thout the pompous and perplexed circumlocutions which appeared the Arabic versions hitherto used. In the mean time the mendicant ers sprung up: who happily availing themselves of these new translais, and making them the constant subject of their scholastic lectures e the first who revived the doctrines of this philosopher, and aced the merit of having opened a new system of science. The ninicans or Spain were accomplished adepts in the learning and rage of the Arabians; and were employed by the kings of Spain instruction and conversion of the numerous Jews and Saracens

Each Ecol. Propositio coram papa, &c. And MSS. C. C. C. Onon. 18a. Proposi&c. See a translation of this Sermon by Trevisa, MSS. Harl. 1900. fol. Pergam. 2
See also Enorme's append. Fascie. Rer. expetend. fugiend ii. p. 466. I believe
see also Enorme at Oxford my youth, but now (1357.) scarce 6000. At Bennet in Camet is a currous MSS. of one of Fitzmor's Sermons, in the first leaf of which there is
grid devils, lungging four mendicant friars, one of each of the four orders, with
of his life, in 1370.

And MSS. C. C. C. Oxon. 18a. Propositive in the first proposition of the first proposition in the first leaf of the first proposition.

See also End. 1900

anity and affection, and a witness against Wickeliffe at Rome, where he lived the slicence of Norwich, and a witness against Wickeliffe at Rome, where he lived the slicence of Norwich, and a witness against Wickeliffe at Rome, where he lived the slicence of the lived of his life, and the life of his life, and his life, and

The buildings of the mendicant monasteries, especially in England. were remarkably magnificent, and commonly much exceeded those of the endowed convents of the second magnitude. As these fraternities were professedly poor, and could not from their original institution receive estates, the munificence of their benefactors was employed in adorning their houses with stately refectories and churches; and for these and other purposes they did not want address to procure multitudes of patrons, which was facilitated by the notion of their superior sanctity. It was fashionable for persons of the highest rank to bequeath their bodies to be buried in the friary churches, which were consequently filled with sumptuous shrines and superb monuments1. In the noble church of the Grey friars in London, finished in the year 1325. but long since destroyed, four queens, besides upwards of six hundred persons of quality, were buried, whose beautiful tombs remained till the dissolution3. These interments imported considerable sums of money into the mendicant societies. It is probable that they derived more benefit from casual charity than they would have gained from a regular endowment. The Franciscans indeed enjoyed from the popes the privilege of distributing indulgences, a valuable indemnification for their voluntary poverty3.

On the whole, two of these mendicant institutions, the Dominicans, and the Fanciscans, for the space of near three centuries, appear to have governed the European church and state with an absolute and universal sway; they filled, during that period, the most eminent ecclesiastical and civil stations, taught in the universities with an authority which silenced all opposition, and maintained the prerogative of the Roman pontiff against the united influence of prelates and kings, with a vigour only to be paralleled by its success. The Dominicans and Franciscans were, before the reformation, exactly what the Jesuits have been since. They disregarded the monastic character and profession, and were employed not only in spiritual matters, but in temporal affairs of the greatest consequence, in composing the differences of princes, concluding treaties of peace, and concerting alliances: they presided in cabinets councils, levied national subsides, influenced courts, and managed the machines of every important operation and event, both in the religious and political world.

ask Herod where Christ should be born; and his wise-men having consulted their book, answer him at Bethleham. On which, the three kings with their golden crowns, having is their hands golden cups filled with frankincense, myrrh, and gold, the star still going below, marched to the church of St. Eustorgius, with all their attendants; preceded by trumpers and horns, apes, haboons, and a great variety of animals. In the church, on one aide of the bud alter, there was a manger with an ox and an ass, and in it the infant Christ, in the arms of his mother. Here the three kings offer their gifts, &c. The concourse of the people of kinghts, ladies, and ecclesiastics, was such as never before was beheld, &c. Ker Inde Scriptor, tom, xii, col. 2017. D. fol. Mediclan, 1728. Compare p. 140, supr. This feast in he ritual is called The feast of the Star. Joan. Episcop. Abrine, de Offic. Eccl. p. 70.

1 Their churches were esteemed more sacred than others.

3 See Baluz, Miscellan, tom, iv. 400, vii. 324.

From what has been here said it is natural to suppose, that the mendicants at length became universally odious. The high esteem in which they were held, and the transcendent degree of authority which they had assumed, only served to render them obnoxious to the clergy of every rank, to the monasteries of other orders, and to the universities. It was not from ignorance, but from a knowledge of mankind, that they were active in propagating superstituous notions, which they knew were calculated to captivate the multitude, and to strengthen the papal interest; yet at the same time, from the vanity of displaying an uncommon sagacity of thought, and a superior skill in theology, they affected novelties in doctrine, which introduced dangerous errors, and tended to shake the pillars of orthodoxy. Their ambition was unbounded, and their arrogance intolerable. Their increasing numbers became, in many states, an enormous and unwieldy burthen the commonwealth. They had abused the powers and privileges rhich had been entrusted to them; and the common sense of mankind ould not long be blinded or deluded by the palpable frauds and tifices, which these rapacious zealots so notoriously practised for riching their convents. In England, the university of Oxford countely resisted the perpetual encroachments of the Dominicans1; d many of our theologists attacked all the four orders with great emence and severity. Exclusive of the jealousies and animosities ch naturally subsisted between four rival institutions, their visionary rements, and love of disputation, introduced among them the most nt dissensions. The Dominicans aimed at popularity, by an ity became at length a term of reproach, and their learning fell discredit. As polite letters and general knowledge increased, speculative and pedantic divinity gave way to a more turn of thinking, and a more perspicuous mode of writing. who was himself a Carmelite friar, says, that his order, which minently distinguished for scholastic erudition, began to lose stimation about the year 1460. Some of them were imprudent to engage openly in political controversy; and the Augustines ed all their repute and authority in England by seditious serwhich they laboured to supplant the progeny of Edward IV., establish the title of the usurper Richard2. About the Leland visited the Franciscan friary at Oxford, big with the finding, in the celebrated library, if not many valuable books, hose which had been bequeathed by the learned bishop The delays and difficulties with which he procured into this venerable repository, heightened his curiosity and as At length, after much ceremony, being permitted to

enter, instead of an inestimable treasure, he saw little more than empty shelves covered with cobwebs and dust1.

After so prolix an introduction, I cannot but give a large quotation from our CREDE, the humour and tendency of which will now be easily understood: and especially as this poem is not only extremely scarce, and has almost the rarity of a manuscript, but as it is so curious and lively a picture of an order of men who once made so conspicuous a figure in the world.

For first I frayned2 the freres, and they me full tolden, That al the fruyt of the fayth, was in her foure orders, And the cofres of christendom, and the keie bothen And the lock of byleve3, lyeth locken in her hondes Then wennede4 I to wytte, and with a whight I mette A Minoure in amorwetide, and to this man I saide, Sir for greate godes love, the graith 5 thou me tell, Of what myddel erde man myght I best lerne My crede, for I can it nought, my care is the more, And therefore for Christes love, thy counseyl I preie, A Carme 6 me hath ycovenant, ye nede me to teche, But for thou knowest Carmes wel, thy counsaile I aske. This Minour loked on me, and laughyng he sayde Leve christen man, I leve? that thou madde. Whough shuld thei teche the God, that con non hemselve? They ben but jugulers, and japers of kynde, Lorels and lechures, and lemans holden, Neyther in order ne out but unneth lybbeth 8. And byjapeth the folk with gestes of Rome. It is but a faynt folke, yfounded up on japes, They maketh hem Maries men10, and so thei men tellen. And leieth on our lady many a long tale. And that wicked folk wymmen betraieth, And begileth hem of her good with glavering wordes. And ther with holden her hous in harlotes warkes. And so save me God I hold it great synne, To gyven hem any good, swiche glotones to fynde

¹ Leland describes this adventure with some humour. ¹ Contigit ut copiam poterem with bibliothecam Franciscanorum, ad qued obstreperunt asini aliquot, rudentes mulli promomentalium tam sanctos aditus et recessus adire, nisi Gardiano et sacris sui collegii baccalari. Sed ego urgebam, et principis deplomate munitus, tantum non coegi ut sacraria illa aperent, Tum unus e majoribus asinis multa subrudens tandem fores segre reservait. Soum Jupiter quid ego illic inveni? Pulverem autem inveni, telas aranearum, tinens, blam situm denique et squallorem. Inveni etiam et libros, sed quos tribus obolis non emans Script. Brit. p. 286.
² Belief.
² Truth. ² Carmelite. ² Believ. ² Deceiveth. ² Legends. ¹ Truth. ² Carmelites, sometimes called the brethren of the Blessed Virgin, were fond of board their familiar intercourse with the Virgin Mary. Among other things, they pretended the their familiar intercourse with the Virgin Mary. Among other things, they pretended the Sturckins, general of their order, in the thirteenth century, and gave him a solenn prose that the souls of those christians who died with the Carmelite scapulary upon their should infallably escape damnation.

11 Their.

To maintaine swiche maner men the michel good destruieth Yet1 seyn they in her sutiltie, to sottes in townes Thei comen out of Carmeli, Christ for to folwen. And feyneth hem with holynesse, the yvele hem bisemeth. Thei lyven more in lecherie, and lieth in her tales, Than suen2 any good liif, but lurken in her selles, But wynnen werdliche3 good, and wasten it in synne, And gift thei couthen6 her crede other on Christ leveden Thei weren nought so hardy, swyche harlotri usen, Sikerli I can nought fynden who hem first founded, But the foles foundeden hem self freres of the pye, And maken hem mendyans, and marre the pule. But what glut of the gomes may any good kachen, He wil kepen it hem selfe, and confrene it faste. And thoigh his felawes fayle good, for bi he mai sterve Her monei mai bi quest, and testament maken And none obedience here, but don as hym luste. And right as Robartes men raken aboute At feyres and at full ales, and fyllen the cuppe6 And precheth al of pardon, to plesen the puple, But patience is al pased, and put out to ferme And pride is in her povertie, that litell is to preisen And at the lullyng of our lady, the wymmen to lyken And miracles of mydwyves, and maken wymmen to wenen That the lace of our lady smok lighteth hem of children. Thei ne prechen nought of Powel³, ne penaunce for synne, But al of merci and mensk⁹, that Marie may helpen. With sterne staves and stronge, thei overload straketh, Thider as here lemans liggeth, and lurketh in townes. Grey grete heded quenes, with gold by the eighen, And seyne that hur sustern thei ben that sojurneth aboute, And thus abouten the gon and godes folke betrayeth, It is the puple that Powel preched of in his tyme. He seyde of swiche folke that so aboute wente Wepyng, I warne you of walkers aboute, It beth enemyes of the cros that Christ upon tholede. Swiche slomreers10 in slepe slaughte11 is her end.

^{**}Sup. ** Follow. ** Worldly. ** 12. ** Knew. ** Holanter aren, or Roberdsmens were a set of lawless vagabonds, notorious for their outsiden Plence Plowman was written, that is, about the year 1330. The statute of and III, Jan. 129. 5. c. siv.] specifies 'divers manslaughters, felonies, and robberies, as by people that be called Roberdsmens, Wastours, and drawlatches. And the statute through II. Jan. 129. 5. c. v. Jordains that the statute of king Edward concerning Roberdsman Drawlatches shall be rigorously observed. Sir Edward Coke [Instructure] poses them to laws been originally the followers of Robert Hood in the reign of Richard See Blackstone's Coasta. B. v. ch. 17. Bishop Latimer says, that in a town where he indeed to present the could not collect a congregation, because it was Robinsocker days. 'I get may roched would have been regarded, though I were not: but it would not serve, as faine to give place to Robinsocker men. Surknows, fol. 74, b. This expression is without an allusion to the had sense of Roberdamen.

The Carmelines pretended that their order was originally founded on Mount Carmel to Elias freed 1 and that their first convent was placed there, within an ancient church cannot to the Virgin Mary, in the year 1121.

Samberers.

198 THE CARMELITE EXTOLS THE VIRTUES OF HIS ORDER

And glotonye is her god, with glopping of drink And gladnesse in glees, and grete joye ymaked In the shending1 of swiche shal mychel folk lauwghe. Therfore frend for thy feith fond to don beter, Leve nought on tho losels, but let hem forth pasen, For thei ben fals in her faith, and feele mo other.

Alas frere, quath I tho, my purpos is yfailed, Now is my comfort a cast, canst ou no bote, Wher I might meten with a man that might me wyssen

For to conne my crede, Christ for to folwen

Certeyn felawe, quath the frere, withouten any fayle Of al men upon mold2 we Minorites most sheweth The pure aposteles leif, with penance on erthe, And suen hem in sanctite, and sufferen wel harde. We haunten not tavernes, ne hobelen4 abouten At marketes and miracles we medeley us never. We houlden6 no moneye, but moneliche faren7 And haven hunger at the mete, at ich a mel ones. We haven forsaken the world, and in wo libbeth8 In penaunce and poverte, and prechethe the puple9 By ensample of our liif soules to helpen And in poverte preien, for al oure parteneres That gyveth us any good, God to honouren Other bel other book, or bred to our foode, Other catel other cloth, to coveren with oure bones10: Mony, other money worth, here mede is in hevene For we buildeth a burugh11, a brod and a large, A chirch and a chapitle12, with chaumbers a lofte. With wide wyndowes ywrought, and walles wel heye That mote ben portreid, and paint and pulched ful clene13 With gay glittering glas, glowing as the sunne, And16 mightestou amenden us with money of thyne owen, Thou shouldest knely before Christ in compas of gold, In the wyde window westward wel neigh in the middell15, And saint Franceis him self, shal folde the in his cope, And present the to the trinite, and praye for thy synnes, Thy name shal noblich be wryte and wrought for the non And in remembraunce of the, praid therfor ever16,

De Either beils, or books, or bread, or cattel, &c. 'In the Liber Paritenti; this injunction, 'Si monachus per Ebruetatem vomitum fecerit, triginta dies MSS, Jam. V. 237. Bibl. Bedl.

11 A house.

12 A chapter-house. Capitulum. 'May. Might.'

13 Painted and beautifully adorned.

13 Painted and beautifully adorned. At If you would help us with your 15 Your figure kneeling to Christ shall be painted in the great west window. To way of representing benefactors in painted glass. See supr. p. 278.
16 Your name shall be written in our table of benefactors for whose souls we pravailly hung up in the church. Or else he means, Written in the windows, in whenefactors were frequently recorded. Most of the printed copies read femidant quotation of this passage, reads yranf. Our. Newboard. p. 776. He quotes 1555. Your name shall be richly written in the windows of the church of the which men will annot there for ever. This seems to be the true reading.

^{*} Destroying.

2 Earth.

3 Follow.

4 Skip.

5 See supr. p. 236.

6 Collect. Hide. Possess. Hoard.

7 Live like monks, like men dedicated to religion. Or rather, moneyless poor.

9 People.

9 Either hells, or books or bearly.

And brother be thou nought aferd, bythenkin thyne hert Though thou cone¹ nought thy crede, care thou no more I shal asoilen² the syr, and setten it on my soule. And thou may maken this good, thenke thou non other.

Sir (I sayde) in certaine I shal gon and asaye, And he set on me his hond, and asoiled me clene, And there I parted him fro, withouten any peyne, In covenant that I come agayn, Christ he me be taught

Than saide I to myself, here semeth litel treuthe,
First to blame his brother, and bakbyten hym foule,
There as curteis Christ clerliche sayde:
Whow might thou in thy brothers eighe a bare mote loke
And in thyne owen eighe nought a beme toten,
See first on thy self, and sithen on a nother,
And clense clene thy sight, and kepe wel thyne eighe,
And for another mannes eighe, ordeyne after
And also I see coveitise, catel to fongen³,
That Christ had cleriche forboden⁴ and clenliche destruede
And sayde to his sucres⁵, for sothe on this wyse:
Nought thy neighbours good coveyte in no tyme.
But charitie and chastite, ben chased out clene,

But Christ seide by her fruit, men shal hem ful knowen.

Thannesaide I, certeine syr, thou demest ful trewe.

Than thought I to frayne the first of these foure ordres, And presed to the Prechoures, to proven her wille, Ich highed6 to her house, to herken of more And when I came to that court, I gaped about, Swich a bild bold ybuld upon erthe heighte, Say I nought in certeyn syththe a long tyme? Its semed upon the hous, and yerne" thereon loked, Whow the pileres weren ypaint and pulchud12 ful clene, And queyntly yeorven, with curious knottes, With wyndowes wel ywrought, wyde up alofte, And than I entred in, and even forthe wente, And all was walled that wone13, though it wiid were With posternes in privite to passen when hem liste. Orcheyardes, and erberes14 euesed well clene, And a curious cros, craftly entayled16, With tabernacles ytight to toten16 al abouten. The pris of a ploughlond, of penies so rounde, To aparaile that pyler, were pure litel¹⁷, Than I munte me¹⁸ forth, the mynstere¹⁹ to knowen, And awayted woon, wonderly wel ybild, With arches on everich half, and bellyche21 yeorven

Pertables:

Pertables:

Formalise:

Formal

With crochetes on corneres, with knottes of gold. Wyde wyndows ywrought ywriten ful thikke¹ Shynen² with shapen sheldes, to shewen aboute, With3 merkes of merchauntes, ymedeled betwene Mo than twentie and two, twyse ynoumbbred; Ther is non heraud that hath half swich a rolle Right as a rageman hath rekned him newe Tombes upon tabernacles, tylde upon lofte. Housed⁶ in hornes, harde set abouten⁶ Of armede alabaustre, clad for the nones Maad opon marbel in many manner wyse Knyghtes in their conisante7 clad for the nones

1 With texts, or names.

² That is, coats of arms of benefactors painted in the glass. So in an ancient roll in verse, exhibiting the descent of the family of the lords of Clare in Suffolk, preserved in the Austin friary at Clare, and written in the year 1356.

Borne of the Ulsters, as sheweth ryfe

Dame Mault, a lady full honorable,

Hir arms of glasse in the eastern gable.—

So conje

Ulstris arms and Glocestris thurgh and thurgh,

As shewith our Wyndow in houses thre,

Dortur, chapiter-house, and fraitour, which she

Made out the grounde both plancher and wall,

Made out the grounde both plancher and wall.

Dugdale cites this rol, Mon. Angl. i. p. 535. As does Weaver, who dates it in 1450. Fur Mon. p. 734. But I could prove this fashion to have been of much higher antiquity.

By Merkes of merchanntes we are to understand their symbols, cyphers, or badges, draw or painted in the windows. Of this passage I have received the following curious explication from Mr. Cole, rector of Blechley in Bucks, a learned antiquary in the heraldic art. Mira with the arms of their founders and benefactors stand also the MARKS of transcesses the merchants, who had no Arms, but used their Marks in a Shield like Arms. Instances of their sort are very common. In many places in Great Saint Mary's church in Cambridgiauch a Shield of Marks occurs: the same that is to be seen in the windows of the great shop opposite the Conduit on the Market-hill, and the corner house of the Petty Cury No doubt, in the reign of Henry VII., the owner of these houses was a benefactor the building, or glasing Saint Mary's church. I have seen like instances in Bristol cathedra and the churches at Lynn are full of them —In an ancient system of heraldry in the British Museum, I find the following illustation, under a shield of this sort. They be none army without an herawde or purcyvaunte. MSS. Harl. 2259, 9, fol. 110.

Surrounded with iron rails. Horne seems to be irons. But perhaps we should read.

Such a roll.

Set up on high.

Surrounded with iron rails. Horns seems to be irons. But perhaps we should read murkes, interpreted, in the short Glossary to the CREDE, CAVES, that is, in the present application, niches, arches. See GLOSS. Rob. Glouc. p. 669, i. HURM, is angile, corner. From the Saxon Dynn, Angulus. Chaucer Frankel. T. Urr. p. 110, v, 2672.

Seeking in every halke [nook], and every herne.

And again, CHAN. YEM. Prol. p. 121, v. 679.

Lurking in hernis and in lanis blind.

Read the line, thus pointed.

Housed in HURNES hard set abouten.

The sense is therefore. 'The tombs were within lofty-pinacled tabernacles, and enclosed is 'a multiplicity of thick-set arches.' HARD is close or thick. This conveys no lad item of a Gottle sepulchral shrine.

6 Placed very close or thick about the church,
7 In their proper habiliments. In their cognisances, or surcoats of arms. So again, Signal.

For though a man in her minstre a masse wold heren, His fight shall also byset on sondrye workes, The pennons and the poinells, and pointes of sheldes Withdrawen his devotion and dusken his harte.

That is, the banners, achievements, and other armorial ornaments, hanging over the

Alle it semed seyntes, ysacred opon erthe, And lovely ladies ywrought, leven by her sydes In many gay garnemens, that weren gold beten. Though the tax often yere were trewely gadered, Nolde it nought maken that hous, half as I trowe. Than cam I to that cloystre, and gaped abouten, Whough it was pilered and peynt, and portreyd well clene Alhyled1 with leed, lowe to the stones, And ypaved with poynttl², ich point after other With cundites of clene tyn closed al aboute³ With lavoures of lattin4, loveliche ygreithed5 I trowe the gaynage of the ground, in a gret shyre Nold aparaile that place, oo poynt tyl other ende. Thane was the chapitre house wrought as a greet chirch Corven and covered, ant queytelche entayled, With semliche selure yseet on lofte8 As a parlement hous ypeynted aboute9.

1 Covered.

2 Foint on point is a French phrase for in order, exactly. This explains the latter part of the line. Or pointly! may mean tiles in squares or dies, in chequer-work. See Skinner in P 1877, and du Fresne in PUNCTURA. And then his Point after other will be one square after an iden. So late as the reign of Henry VIII., so magnificent a structure as the refective of Christ-church at Oxford was, at its first building, paved with green and yellow tiles. The whole number was 3600, and each 100 cost three shillings and sixpence. MSS. Br. Twyne, Archiv, Oxon. 8 p. 352. Wolsey's great hall at Hampton Court, evidently built in some respect on the model of this at Christ-church, was very probably paved in the same trainer. See Ousewart on Seens.

The use Or channels for conveying the water in the Lavatory, which was usually placed ir the clayster.

Laten, a metal so called.

5 Prepared. Adorned.

From one end to the other. The chapter-house was magnificently constructed in the style of church architecture, firely vaulted, and richly carved.

A seemly ceiling, or roof, very lofty.

That they painted the walls of rooms, before tapestry became fashionable, I have before giorn in tables. Observat, Stens. I will here add other proofs. In an old French romance in the Mirkacles of the Virgin, liv. i. Carpent, Suppl. Lat. Gl. Du Cang. V. LAMBROISSARE.

Lors moustiers tiennent ors et sals, Et lor cambres, et lor grans sales, Font lambroissier, paindre et pourtraire.

Generaliss Direlemensis, in his account of the burning of Canterbury Cathedral in the year 1774, says, that not only the beam-work was destroyed, but the ceiling undermeath it, or concarneration and education, being of wood beautifully painted, was also consumed. "Ceiling inferior strength education, being of wood beautifully painted, was also consumed. "Ceiling inferior strength, says, that archbishop Aldred, about 106, built the whole church of York from the Prochytery 1 the Tower, and "superius oper pictorio quod Ceiling wocant auro multiple entire intermited mirabili arte construxit." p. 1704. Dec. Script, ut supr. There are many in turners in the pipe-rolls, not yet printed. The roof of the church of Cassino in Italy, in correct to be painted in 1749, like that of St. John Lateran at Rome. Hist, Cassin, tim the part of the castle of Dover called Arthur's hall, and a chamber chief Ground, change Monast ii. 2. Suppose, because the walls of these quartments were respectively about 118 miles of each. General is Arthur's queen. In the pipe-rolls of Henry 111, we have this notice, A.D. 1720. "Infra portain castri et birbecanam, etc. a. exite Cawling, Resett Side using capellain sancti Thomas in Castro Wynton." Ret. Pip. Henr. in as 4:1 This I orge supposed to be a chamber in Winchester castle, so called because in was painted. This I once supposed to be a chamber in Winchester castle, so called because it was pointed with the figure or some history of fair Rosamand. But a Rosamand-thought with a common apartment in the royal castles, perhaps in imitation of her rows in the Wood in ok, literally Date of a fire than a chamber, which yet was curiously constructed and decorated, of least in security of it. The old prose paraphrast of the chronicle of Robert of Glossett systems of the chronic bands the Robert of Glossett systems of the chronic bands are which this kinge [Hen, ii.14] of his also made: atta Waltham bishope's, in the castelle of Wynchester, atte park of Fremantel, and

Thanne ferd I into fraytoure1, and fond there a nother, An halle for an hygh kynge, an household to holden, With brod bordes abouten, ybenched wel clene, With wyndowes of glass, wrought as a chirche Than walkede I ferrer3, and went al abouten And seight halles ful heygh, and houses ful noble, Chambres with chymneys, and chapels gaye, And kychenes for an high kynge, in castels to holden, And her dortoure6 ydight, with dores ful stronge Fermerye and fraitur6, with fele mo houses7 And al strong ston wal sterne opon heithe With gaye garites, and grete, and iche hole glased. And other houses ynowe, to hereberwe the queenes. And yet these bilderes wiln beggen a bagge ful of whete Of a pure pore man, that may onethe paye Half his rent in a yere, and half ben byhynde.

Than turned I apen whan I hadde al ytoted10 And fond in a freitoure a frere on a benche, A greet chorl and a grym, growen as a tonne, With a face so fat, as a ful bleddere¹¹, Blowen bretful of breth, and as a bagge honged. On bothen his chekes, and his chyn, with a chol lollede So greet a gos ey, growen al of grece. That al wagged his fleish, as a quick mire12, His cope that13 biclypped him, wel clene was it folden Of double worstede ydyght, doun to the hele. His kyrtel of clene whiit, clenlyche ysewed Hit was good ynow of ground, greyn for to baren. I haylsede that thirdman, and hendliche I sayde, Gode sire for godes love, canst on me graith tellen, To any wortheley wiight, that wissen me couthe, Whom I shuld conne my crede, Christ for to folwe, That lenede lilliche14 hym selfe, and lyved ther after, That seynede no falshede, but fully Christ suwede, Forsith a certeyn man syker wold I trosten That he wold tell me the trewth, and turn to none other. And an Austyn this ender day, egged15 me faste That he wold techen me wel, he plyght me his treuthe And seyde me certeyn, sighten Christ deyed Oure ordre was evels, and erst yfounde

13 Covered.

^{*}Marteleston, atte Woodestoke, and other fele [many] places.' Chron. edit. Hearne, 47). This passage indeed seems to imply, that Henry the second himself provided for his fair cocubine a nowate or chamber of peculiar construction, not only at Woodstock, but he all the
royal palaces; which, as may be concluded from the pipe-roll just cited, was called by he
name. Leland says, that in the stately castle of Pickering in Yorkshire, 'in the first court be
'a foure Toures, of the which one is caulid Reammonder Toure.' Itin, fol. 71. Probably
because it contained one of these bowers or chambers. Or, perhaps we should read Rosautynous Bourge. Compare Walpole's Aneed. Paint, i, p. 10, 21,

1 Fratry.

2 A series of stately gothic windows.

3 Further.

4 Saw.

5 Dormitory.

6 Infirmary, &c.

7 Many other apartments.

8 To lodge the queen.

⁸ Further. Saw.
7 Many other apariments.
9 Scarcely.
11 Bladder. 19 Qua

¹² Quag-mire. 10 Observed. 14 Truly.

First felawe quath he, fy on his pylthe He is but abortiff, eked with cloutes He holdeth his ordinaunce with hores and theves, And purchaseth hem privileges, with penyes so rounde. It is a pure pardoners craft, prove and asay For have they thy money, a moneth therafter Certes theigh thou come agen, he wil ye nought knowen. But felawe our foundement was first of the other And we ben founded fulliche, withouten favntise And we ben clerkes renowen, cunning in schole Proued in procession by processe of lawe. Of oure order ther beth bichopes wel manye Seyntes on sundry stedes, that suffreden harde And we ben proved the priis of popes at Rome And of grettest degre, as gospelles telleth.

I must not quit our Ploughman without observing, that some other satirical pieces anterior to the Reformation, bear the adopted name of PIERS THE PLOWMAN. Under the character of a plowman the religious are likewise lashed, in a poem written in apparent imitation of Longland's VISION, and attributed to Chaucer. I mean the PLOW-MAN'S TALE!. The measure is different, and it is in rhyme. But it has Longland's alliteration of initials: as if his example had, as it were, appropriated that mode of versification to the subject, and the supposed character which supports the satire2. All these poems were, for the most part, founded on the doctrines newly broached by Wickliffe3; who

1 Perhaps falsely. Unless Chancer wrote the Crede, which I cannot believe. For in Chancer's PLOWMAN'S TALE this Crede is alluded to. v. 3005.

And of Freris I have before Told in amaking of a Crede; And yet I could tell worse and more.

This guarage at least brings the PLOWMAN'S TALE below the CREDE in time. But some have thought, very improbably, that this Crede is Yank Upland.

It is extraordinary, that we should find in this poem one of the absurd arguments of the partitions against ecclesiastical establishments, v. 2053. Urr. edit.

For Christ made no cathedralls,

Ne with him was no Cardinalls,

For Christ made no cathedralls,

But see what follows, concerning Wickliffe.

It is memoricable, that they touch on the very topics which Wickliffe had just published in his Conjectures on Farmers charging them with folly Acrenics. As in the following. 'Also Farmers buildin many great churches, and costy wast houses and cloisteres, as it were castely, and that withouten nede, &c. 'Lewis, Wickliffe, p. 22. I will here add a passage from withliffer trace smitled Ways from Parmers have no Benepries. Lewis, App. Num. xix. p. 25. 'And yet they Bordal wolen not present a clerk able of kunning of ged's law, but a black of the property of the process of the proc

maintained, among other things, that the clergy should not possess estates, that the ecclesiastical ceremonies obstructed true devotion, and that mendicant friars, the particular object of our Plowman's CREDE, were a public and insupportable grievance. But Wickliffe, whom Mr. Hume pronounces to have been an enthusiast, like many other reformers, carried his idea of purity too far; and, at least it appears from the two first of these opinions, under the design of destroying superstition, his undistinguishing zeal attacked even the necessary aids of religion. It was certainly a lucky circumstance that Wickliffe quarrelled with the pope. His attacks on superstition at first probably proceeded from resentment. Wickliffe, who was professor of divinity at Oxford, finding on many occasions not only his own province invaded, but even the privileges of the university frequently violated by the pretensions of the mendicants, gratified his warmth by throwing out some slight censures against all the four orders, and the popes their principal patrons and abettors. Soon afterwards he was deprived of the wardenship of Canterbury hall, by the archbishop of Canterbury, who substituted a monk in his place. Upon this he appealed to the pope, who confirmed the archiepiscopal sentence, by way of rebuke for the freedom with which he had treated the monastic profession. Wickliffe, highly exasperated at this usage, immediately gave a loose to his indignation, and without restraint or distinction attacked in numerous sermons and treatises, not only the scandalous enormities of the whole body of monks, but even the usurpations of the pontifical power itself, with other ecclesiastical corruptions. Having exposed these palpable abuses with a just abhorrence, he ventured still farther, and proceeded to examine and refute with great learning and penetration the absurd doctrines which prevailed in the religious system of his age: he not only exhorted the laity to study the scriptures, but translated the bible into English for general use and popular inspection. Whatever were his motives, it is certain that these efforts enlarged the notions of mankind, and sowed those seeds of a revolution in religion, which were quickened at length and brought to maturity by a favourable coincidence of circumstances, in an age when the increasing growth of literature and curiosity naturally led the way to innovation and improvement. But a visible diminution of the authority of the ecclesiastics, in England at least, had been long growing from other causes. The disgust which the laity had contracted from the numerous and arbitrary cacroachments both of the court of Rome, and of their own clergy, had greatly weaned the kingdom from superstition; and conspicuous symptoms had appeared, on various occasions, of a general desire to shake off the intolerable bondage of papal oppression.

theroyal buildings under Henry VII. Parker Hist Cambr. p. 220. He like Wykelane, and a great builder, but not therefore an architect. Richard Williams, dean of Litchfield. A chaplain to Henry VIII., bore the same office. MSS. Wood, Litchfield. D. 7. Add. Nicholos Townley cierk, was master of the works at Cardinal College. MSS. Twyne, I. 2 351. Walpole, i. Anecd. Paint. p. 40.

SECTION X.

LONGLAND's peculiarity of style and versification, seems to have had many cotemporary imitators. One of these is a nameless author on the fashionable history of Alexander the Great : and his poem on this subject is inserted at the end of the beautiful Bodleian copy of the French ROMAN D'ALEXANDRE, before mentioned, with this reference! Here fayleth a prossesse of this romaunce of Alixaunder the whiche prossesse that fayleth ye schulle fynde at the ende of thys boke wrete in Engeliche ryme.' It is imperfect, and begins and proceeds thus".

How Alexander partyd thennys3.

When this weith at his wil wedinge Hadde, fful rathe rommede he rydinge Thedince so ondrace with his oft Alixandre wendeth there wilde contre Was wist and wonderfull peple That weren proved ful proude, and prys of hevi helde Of bodi went thei thare withoute any wede And had grave on the ground many grete cavys There here wonnynge was wynturus and somerus No syte nor no sur stede sothli thei ne hadde But holus holwe in the grounde to hide hem inne Now is that name to mene the nakid wise Wan the kiddeste of the cavus that was kinge holde Hurde tydinge telle and loknynge wiste That Alixaundre with his ost at lede thidince To beholden of hom hure heizest prynce Than waies of worshipe wittie and quainte With his lettres he let to the lud sende

P. sec. It is in a different hand yet with Saxon characters. It has minatures in water

There is a poem in the Ashmolean museum, complete in the former part, which I believe is the same MSS. Ashm. 44. It has 27 passus, and begins thus:

Whener folk fasted and fed, fayne wolde thei her Some farand thing, &c.

As the end are these rabries, with void spaces, intended to be filled.

- *How Alexandre remewid to a flood that is called Phison.*

 'How king Duidimus sent letters to king Alexandre.'

 'How Duidimus enalitid to Alexandre of here levyng.'

 'How he spareth not Alexandre to telle hym of hys governance.'

 'How Alexandre sente aunswere to Duidimus by lettres.'

 'How Alexandre sente aunswere to Alexandre by lettre.'

 'How Alexandre sente aunswere to Alexandre by lettre.'

 'How Alexandre sente Duidimus another lettre.'

 'How Alexandre sente Duidimus another lettre.'

Thanne southte thei sone the foresaide prynce And to the schamlese schalk schewen hur lettres Than rathe let the reden the sonde That newe tythinge is tolde in this wise The gentil 1 Geneosophistians that gode were of witte To the emperour Alixandre here aunsweris wreten This is worschip of word worthi to have And in conquerer kid in contres manie Us is sertefyed seg as we soth heren That thou hast ment with the man among us ferre But yf thou kyng to us come with caere to figte Of us getist thou no good gome we the warne For what richesse . . . us might you us bi reve Whan no wordliche wele is with us founde We ben sengle of us silfe and semen ful bare Nouht welde we nowe but naked we wende And that we happili her haven of kynde May no man but god make us fine Thei thou fonde with thi folke to fighte us alle We schulle us kepe on caugt our cavns withinne Nevere werred we with wigth upon erthe For we ben hid in oure holis or we harme laache hadde Thus saide sothli the loude that thi sente And al so cof as the king kende the sawe New lettres he let the bi take And with his sawes of soth he hem alle That he wolde faire with his folke in a faire wise To bi holden here home and non harme wurke So heth the king with hem sente and sithen with his peple cosli til hem to kenne of hure fare But whan thai sieu the seg with so manye ryde Thei war a grison of his grym and wende gref tholie Ffast heiede thei to holis and hidden there And in the cavus hem kept from the king sterne, &c.

Another piece, written in Longland's manner, is entitled, TH WARRES OF THE JEWES. This was a favourite subject, as I have be fore observed, drawn from the Latin historical romance, which passe under the name of HEGESIPPUS DE EXCEDIO HIERUSALEM.

In Tyberyus tyme the trewe emperour
Syr Sesar hym sulf saysed in Rome
Whyle Pylot was provost under that prynce ryche
And sewen justice also in Judeus londis
Herodes under his empire as heritage wolde
King of Galile was ycallid whan that Crist deyad
They Sesar sakles wer that oft syn hatide
Throw Pilet pyned he was and put on the rode
A pyler pygt was don upon the playne erthe
His body bouden therto beten with scourgis

Whippes of quyrbole by went his white sides
Til he al on rede blode ran as rayn on the strete
Such stockyd hym an a stole with styf menes hondis
Blyndfelled hym as a be and boffetis hym ragte
Zif you be a prophete of pris prophecie they sayde
Which man her aboute bolled the laste
A thrange thorn crown was thraste on his hed
. . . casten hym with a cry and on a cros slowen
Ffor al the harme that he had hasted he nogt
On hym the vyleny to venge that hys venys brosten
Bot ay taried on the tyme gif they tone wolde
Gaf he space that him spilede they he speede lyte
Yf aynt was as yfynde and no fewer¹, &c.

Notwithstanding what has been supposed above, it is not quite certain, that Longland was the first who led the way in this singular species of versification. His VISION was written on a popular subject, and is the only poem, composed in this capricious sort of metre, which has been printed. It is easy to conceive how these circumstances contributed to give him the merit of an inventor on this occasion.

The ingenious doctor Percy has exhibited specimens of two or three other poems belonging to this class². One of these is entitled, DEATH AND LIFE: it consists of 229 lines, and is divided into two parts or Fitts. It begins thus:

Christ christen king that on the cross tholed, Hadde paines and passyons to defend our soules; Give us grace on the ground the greatlye to serve For that royall red blood that rann from thy side.

The subject of this piece is a VISION, containing a contest for superiority between *Our lady Dame* LIFE, and the *ugly fiend Dame* DEATH: who with their several attributes and concomitants are personified in a beautiful vein of allegorical painting. *Dame* LIFE is thus forcibly described.

Shee was brighter of her blee than was the bright sonn: Her rud redder than the rose that on the rise hangeth: Meekely smiling with her mouth, and merry in her lookes; Ever laughing for love, as shee like would: And as she came by the bankes the boughes eche one They lowted to that ladye and layd forth their branches; Blossomes and burgens breathed full sweete,

^{**}Jeruslem.** f. 19, b. It is also in Brit. Mus. Cott. MSS. Calif. A. 1. fol. 102.—123.

Gyraldus Cambrenis says, that the Welsh and English use alliteration, in omni sermone requisition. Descript, Cambr. cap. xi. p. £6). O'Theherty also says of the Irish, 'Non parve est apud nos in oratione elegantic schema, quod Paromacon, i.e. Assimile, dictiur: quoties smalte dictiones, ab eadem litera incipientes, ex ordine collocantur.' Ogyg. part. iii. p. 242

Percy's judicious Essay on the METRE OF PIERCE PLOWMAN'S VISIONS.

**Remy on the Metr. of P. P. Vis. p. & seq.

Flowers flourished in the frith where she forth stepped, And the grasse that was gray grened belive.

The figure of DEATH follows, which is equally bold and expressive. Another piece of this kind, also quoted by doctor Percy, is entitled, CHEVELERE ASSIGNE, or DE CIGNE, that is, the Knight of the Swan. This is a romance which is extant in a prose translation from the French, among Mr. Garrick's noble collection of old plays1. We must not forget, that among the royal manuscripts in the British Museum. there is a French metrical romance on this subject, entitled, L'YSTOIRE DU CHEVALIER AU SIGNE2. Our English poem begins thus 3:

All-weldynge god, whence it is his wylle, Wele he wereth his werke with his owene honde. For ofte harmes were hente that help wene mygte Nere the hygnes of hem that lengeth in hevene For this, &c.

This alliterative measure, unaccompanied with ryhme, and including many peculiar Saxon idioms appropriated to poetry, remained in use so low as the sixteenth centuay. In doctor Percy's Ancient Ballads, there is one of this class called THE SCOTTISH FEILDE, containing a very circumstantial narrative of the battle of Flodden fought in the year 1513.

In some of the earliest of our specimens of old English poetry, we have long ago seen that alliteration was esteemed a fashionable and favourite ornament of verse. For the sake of throwing the subject into one view, and further illustrating what has been here said concerning it, I chuse to cite in this place a very ancient hymn to the Virgin Mary, never printed, where this affectation professedly predominates.

> I. Hail beo vow5 Marie, moodur and may, Mylde, and meke, and merciable; Heyl folliche fruit of sothfast fay, Agayn vche stryf studefast and stable! Heil sothfast soul in vche a say, Undur the son is non so able. Heil logge that vr lord in lay The formast that never was founden in fable,

² K. vol. 70. Imprinted at London by me Wylliam Copland. There is an edition on parchment by W. de Worde, 1512, 'Newly translated out of Frenshe into Englyshe at thin-stigacion of the puyssaunt prynce lorde Edward duke of Buckynghame. Here I understand

^{*}Strand of the physical prince to the Edward and to the Chryslam Prench prose.

**2 15 E. vi. 9 fol. And in the Royal library at Paris, MSS. 7192, 'Le Roman du Chryslam au Cigne en vers.' Monff. Cat. MSS. ii. p. 789.

**3 See MSS. Cott. Calig. A. i. f. 109, 123.

**4 Among the Cotton MSS. there is a Norman Saxon alliterative hymn to the Virgin Mary. Ner. A. xiv. fol. 240, cod. membran. 8vo. 'On 700 ureisun to ure lessli.' That is, 4 in prayer to our lady.

Cripter milbe moder peyte Marie Miner huer leonie, mi leone lept.

⁵ See some pageant-poetry, full of alliteration, written in the reign of Henry VII., Lehnl. Coll. iii. App. 180, edit. 1770.

Heil trewe, trouthfull, and tretable, Heil cheef i chosen of chastite, Heil homely, hende, and amyable To preye for us to thi sone so fre! AVE.

II. Heil stern, that never stinteth liht: Heil bush, brennyng that never was brent; Heil rihtful rulere of everi riht, Schadewe to schilde that scholde be schent, Heil, blessed be yowe blosme briht, To trouthe and trust was thine entent; Heil mayden and modur, most of miht, Of all mischeves and amendement; Heil spice sprong that never was spent, Heil trone of the trinitie; Heil soiene¹ that god us sone to sent Yowe preye for us thi sone fre! AVE.

III. Heyl hertely in holinesse.

Heyl hope of help to heighe and lowe

strength and stel of stabylnesse Heyl windowe of hevene wowe,

reson of rihtwysnesse, Tovche a caityf comfort to knowe,

Innocent of angernesse, Vr takel, vr tol, that we on trowe,

Heyl frend to all that beoth forth flowe

Heyl liht of love, and of bewte,

Heyl brihter then the blod on snowe,

Yowe preye for us thi sone so fre! AVE

IV. Heyl mayden, heyl modur, heyl martir trowe, Heyl kyndly i knowe confessour, Heyl evenere of old lawe and newe, Heyl buildor bold of cristes bour,

rose higest of hyde and hewe, Of all ffruytes feirest fflour, turtell trustiest and trewe, Of all trouthe thou are tresour,

Heyl puyred princesse of paramour, Heyl blosme of brere brihtest of ble, Heyl owner of eorthly honour, Yowe preye for us thi sone so fre! AVE, &c.

V. Heyl hende, heyl holy emperesse,
Heyle queene corteois, comely, and kynde,
Heyl distruyere of everi strisse,
Heyl mender of everi monnes mynde,
Heil bodi that we oult to blesse,
So feythful frend may never mon fynde,
Heil levere and lovere of largenesse

Swete and swetest that never may swynde,

1botenere of everie bodi blynde, Heil borgun brihtes of all bounte,
Heyl trewore then the wode bynde,
Yow preye for us thi sone so fre! AVE.

VI. Heyl modur, heyl mayden, heyl hevene quene, Heyl gatus of paradys, Heyl sterre of the se that ever is sene, Heyl rich, royall, and ryhtwys, Heyl burde i blessed mote yowe bene, Heyl perle of al perey the pris, Heyl schadewe in vche a schour schene, Heyl fairer thae that flour de lys, Heyl cher chosen that never nas chis Heyl chef chamber of charite Hevl in wo that ever was wis

Your preye for us thi sone so fre! AVE, &c. &c.

These rude stanzas remindus of the Greek hymns ascribed to Orpheus. which entirely consist of a cluster of the appellations appropriated to each divinity.

SECTION XL

ALTHOUGH this work is professedly confined to England, yet I cannot pass over two Scotch poets of this period, who have adorned the English language by a strain of versification, expression, and poetical imagery, far superior to their age; and who consequently deserve to be mentioned in a general review of the progress of our national poetry. They have written two heroic poems. One of them is John Barbour archdeacon of Aberdeen. He was educated at Oxford; and Rymer has printed an instrument for his safe passage into England in order to prosecute his studies in that university, in the years 1357 and 13652. David Bruce, king of Scotland. gave him a pension for life, as a reward for his poem called the HISTORY OF ROBERT BRUCE, KING OF THE SCOTS3. It was printed at Glasgow in the year 16714, A battle fought by lord Douglas is thus described.

When that thus thir two battles were Assembled, as I said you air, The Stewart Walter that then was And the good lord als of Dowglas, In a battle when that they saw

Assemble with his company

The earl, foroutten dread or aw,
On all that folk so sturdily, For to help him they held their way,

And their battle with good array, a little by They sembled all so hardily, Beside the earl a little by

¹ MSS. Vernon, f. 122. In this manuscript are several other pieces of this seet. 'The Holy Virgin appears to a priest who often sung to her, and calls him her joculator.' MSS JAMES. KKYI, D. 32.

2 Food. vi. 31, 478.

5 Tanuer, Bibl. p. 73.

4 12mo.

That their foes felt ther coming well: For with weapons stallwort of steel They dang on them with all their might, Their foes received well, I heght, With swords and spears, and als with mass, The battle there so fellon was

And so right great spilling of blood, That on the erd the slouces stood.

The Scottish men so well them bare, And so great slaughter made they there, And fra so feil the lives they reav'd, That all the field was bloody leav'd. That time that thir three battles were All side by side fighting well near, There might men hear many a dint, And weapons upon arms stint, And might see tumble knights and steeds, And many rich and royal weeds Foully defiled under feet, Some held on loft, some tint the suct. A long while fighting thus they were, That men in no wise might hear there. Men might hear nought but groans and dints That flew, as men strike fire on flints. They fought ilk ane so eagerly, That they made neither noise nor cry But dang on other at their might With weapons that were burnisht bright The arrows also thick there flaw, (That they well might say, that them saw)

That they a hideous shower can ma; For where they fell, I underta,

They left after them tokening, That shall need, as I trow, leeching. The English archers shot so fast, That might their shot have any last, It had been hard to Scottishmen. But king Robert, that wel can ken, That their archers were perillous, And their shot right hard and grievous, Ordained forouth the assembly, His marshal, with a great menzie, Five hundred armed into steele That on light horse were horsed well, For to prick amongst the archers, And to assail them with their spears, That they no leisure have to shoot. This marshal that I hereof mute,

Sir Robert of Keith he was call'd When that he saw the battles so And saw the archers shoot stoutly
In hy mon them can be ride,

And overtake them at a side, And rush'd among them so rudely. Sticking them so despiteously,

And I before here have you tould. Assemble, and together go,

And in lik fusion bearing down, And slaying them forout ransoun,

That they them skailed e'erilkane; And, fra that time forth, there was nane That assembled, shot for to ma. When Scots archers saw that they sa

Reboted were, they wax'd hardy, And with their might shot eagerly

Among the horsemen that there rade, And wounds wide to them they made,

And slew of them a full great deal. They bore them hardily and well; For fra that their foes archers were Skailed, as I said to you air,

They more than they were by great thing, So that they dread not their shooting. They wax'd so hardy, that them thought, They should set all their foes at nought.

The following is a specimen of our author's talent at rural description. The verses are extremely soft.

This was in midst of month of May, Melland their notes with seemly soun, Forsoftness of the sweet seasoun,

And leaves of the branches spreeds, And blooms bright beside them breeds,

And fields strawed are with flowers Well savouring of seir colours, And all thing worthis, blyth and gay.

The other wrote a poem on the exploits of Sir William Wallace. It was first printed in 1601. And very lately reprinted at Edinburgh in quarto, with the following title. 'The acts and deeds of the most famous and valiant champion Sir William Wallace, knight, of 'Ellerslie. Written by BLIND HARRY, in the year 1361. Together with ARNALDI BLAIR RELATIONES. Edinburgh, 1758.' No circumstances of the life of our blind bard appear in Dempster1. This poem, which consists of twelve books, is translated from the Latin of Robert Blare, or Blair, chaplain to Sir William Wallace2. The following is a description of the morning, and of Wallace arming himself in his tent?

> Into a vale by a small river fair, On either side where wild deer made repair, Set watches out that wisely could them keep, To supper went, and timeously they sleep,

¹ See Dempst. viii. 349, 662.

² Tit. Gesta Willelm Wallas. Dempst. ii. 148. He flourished in 1300. He has left another Latin poem, De Liberata Tyrannide Scotia. Arnald Blair, mentioned in the title page in the text, probably Robert's brother, if not the same, was also chaplain to Wallace, and monk of Dumferling, about the year 1327. Relat. ut supr. p. 1. But see p. 9, 10. In the fifth book of the Scotch poem we have this passage, p. 94, v. 533.

Maister John Blair was oft in that message,
A worthy clerk, both wise and als right sage,
Levyt he was before in Parky town, &c.

He was the man that principell undertook,
Of Wallace life right famous in rensown,
With him they were and put in story all
Oft one or both mickle of his travell, &c.

³ P. 229, P. viii. v. 65. The editor seems to have modernised the spelling.

Of meat and sleep they cease with suffisaunce, The night was mirk, overdrave the darksom chance, The merry day sprang from the orient, With beams bright illuminate occident, After Titan Phebus upriseth fair, High in the sphere, the signs he made declare. Zephyrus then began his morning course, The sweet vapour thus from the ground resourse; The humble bregth down from the heaven avail In every mead, both frith, forest and dale. The clear rede among the rockis rang Through grene branches where the byrds blythly sang, With joyous voice in heavenly harmony, When Wallace thought it was no time to ly: He crossyd him, syn suddenly arose, To take the air out of his pallion goes Maister John Blair was ready to revess, In goode intent syne bouned to the mass. When it was done, Wallace can him array, In his armore, which goodly was and gay; His shining shoes that birnisht was ful been, His leg-harness he clapped on so clean, Pullane grees he braced on full fast, A close birnie with many siker clasp, Breast-plate, brasars, that worthy were in wear: Beside him forth Jop could his basnet bear; His glittering gloves that graven on either sid He seemed well in battell to abide. His good girdle, and syne his buirly brand, A staffe of steel he gripped in his hand. The host him blest, &c. Adam Wallaice and Boyd forth with him yeed By a river, throughout a florisht mead, And as they walk attour the fields so green, Out of the south they saw when that the queen Toward the host came riding soberly, And fifty ladies in her company, &c.

The four following lines on the spring are uncommonly terse and elegant.

Gentle Jupiter, with his mild ordinance, Both herb and tree reverts into pleasance; And fresh Flora her flowery mantle spread, In every dale both hop, hight, hill, and mead¹.

A different season of the year is here strongly painted.

The dark region appearing wonder fast, In November when October was past,

1 Lib. ix. v. 22, ch. i, p. 250.

214 BATTLE OF BLACK-EARNSIDE—PURSUIT OF WALLACE

The day failed through right course worthit short,
To banisht man that is no great comfort:
With their power in paths worthis gang,
Heavy they think when that the night is lang.
Thus good Wallace saw the night's messenger;
Phebus had lost his fiery beams so clear:
Out of the wood thei durst not turn that side
For adversours that in their way would hide.

The battle of Black-Earnside, shews our author a master in style of painting.

Kerlie beheld unto the bold heroun, Upon Fawdoun as he was looking down, A subtil stroke upward him took that tide Under the cheeks the grounden sword gart glide, By the mail good, both halse and his craig-bane In sunder strake; thus ended that chiftain, To ground he feil, fell folk about him throng, Treason, they cry'd, traitors are us among. Kerlie, with that, fled out soon at a side, His fellow Steven then thought no time to bide. The fray was great, and fast away they yeed, Both toward Ern; thus scaped they that dread. Butler for wo of weeping might not stint. Thus raklesly this good knight have they tint. They deemed all that it was Wallace men, Or else himself, though they could not him ken; He is right near, we shall him have but fail, This feeble wood may little him avail. Forty there past again to Saint Johnstoun, With this dead corps, to burying made it bown. Parted their men, syne divers ways they rode, A great power at Doplin still there bode. To Dalwryeth the Butler past but let, At sundry fords the gate they unbeset, To keep the wood while it was day they thought. As Wallace thus in the thick forest sought, For his two men in mind he had great pain, He wist not well, if they were tain or slain, Or scaped haill by any jeopardy. Thirteen were left with him, no more had he; In the Gask-hall their lodging have they tane. Fire got they soon, but meat then had they nane; Two sheep they took beside them of a fold, Ordain'd to sup into that seemly hold: Graithed in haste some food for them to dight: So heard they blow rude horns upon hight. Two sent he forth to look what it might be; They bode right long, and no tidings hearde he,

But bousteous noise so bryvely blowing fast: So other two into the wood forth past, None came again, but bousteously can blaw, Into great ire he sent them forth on raw. When that alone Wallace was leaved there, The awful blast abounded meikle mare ; Then trow'd he well they had his lodging seen; His sword he drew of noble metal keen, Syne forth he went where at he heard the horn. Without the door Fawdoun was him beforn, As to his sight, his own head in his hand; A cross he made when he saw him so stand. At Wallace in the head he swakked there, And he in haste soon hint it by the hair. Syne out again at him he could it cast, Into his heart he greatly was agast. Right well he trow'd that was do sprit of man, It was some devil, that sic malice began. He wist no wale there longer for to bide. Up through the hail thus wight Wallace can glide, To a close stair, the boards they rave in twin, Fifteen foot large he lap out of that inn. Up the water he suddenly could fare, Again he blink'd what pearance he saw there, He thought he saw Fawdoun, that ugly sire, That haill hall he had set into a fire; A great rafter he had into his hand. Wallace as then no longer would he stand. Of his good men full great marvel had he, How they were tint through his feil fantasie. Trust right well that all this was sooth indeed, Suppose that it no point be of the creed.

Power they had with Lucifer that fell,

The time when he parted from heaven to hell. By sik mischief if his men might be lost, Drowned or slain among the English host; Or what it was in likeness of Fawdoun. Which brought his men to sudden confusion; Or if the man ended in ill intent, Some wicked sprit again for him present. I cannot speak of sik divinity, To clerks I will let all sic matters be: But of Wallace, now forth I will you tell. When he was won out of that peril fell, Right glad was he that he had scaped sa, But for his men great mourning can he ma. Flait by himself to the Maker above Why he suffer'd he should sik paining prove. He wist not well if that it was God's will; Right or wrong his fortune to fulfil, Had he pleas'd God, he trow'd it might not be He should him thole in sik perplexitie.

But great courage in his mind ever drawe, Of Englishmen thinking amends to have. As he was thus walking by him alone Upon Ern side, making a piteous moan, Sir John Butler, to watch the fords right, Out from his men of Wallace had a sight; The mist again to the mountains was gone, To him he rode, where that he made his mone. On loud he speir'd, What art thou walks that gate? A true man, Sir, though my voyage be late; Erands I pass from Down unto my lord, Sir John Stewart, the right for to record, In Down is now, newly come from the king. Then Butler said, this is a selcouth thing, You lied all out, you have been with Wallace, I shall thee know, ere you come off this place, To him he start the courser wonder wight, Drew out a sword, so made him for to light. Above the knee good Wallace has him tane, Through thigh and brawn in sunder strake the bane. Derfly to dead the knight fell on the land. Wallace the horse soon seized in his hand, An ackward stroke syne took him in that stead, His craig in two; thus was the Butler dead. An Englishman saw their chiftain was slain, A spear in rest he cast with all his main, On Wallace drave, from the horse him to bear; Warily he wrought, as worthy man in wear. The spear he wan withouten more abode, On horse he lap, and through a great rout rode; To Dalwryeth he knew the ford full well: Before him came feil stuffed in fine steel. He strake the first, but bade, on the blasoun, While horse and man both fleet the water down. Another soon down from his horse he bare, Stamped to ground, and drown'd withouten mare, The third he hit in his harness of steel, Throughout the cost, the spear it brake some deal. The great power then after him can ride. He saw no waill there longer for to bide. His burnisht brand braithly in hand he bare, Whom he hit right they followed him na mare. To stuff the chase feil freiks followed fast, But Wallace make the gayest ay agast. The muir he took, and through their power yeed, The horse was good, but yet he had great dread For failing ere he wan unto a strength, The chase was great, skail'd over breadth and length, Through strong danger they had him ay in sight, At the Blackford there Wallace down can light, His horse stuffed, for way was deep and lang, A large great mile wightly on foot could gang.

Ere he was hors'd riders about him cast,
He saw full well long so he might not last.
Sad men indeed upon him can renew,
With returning that night twenty he slew,
The fiercest ay rudely rebuted he,
Keeped his horse, and right wisely can flee,
While that he came the mickest muir amang.
His horse gave over, and would no further gang!

I will close these specimens with an instance of our author's alle-

In that slumber coming him thought he saw, An aged man fast toward him could draw, Soon by the hand he hint him hastily, I am, he said, in voyage charg'd with thee, A sword him gave of basely burnisht steel, Good son, he said, this wand you shall bruik weil. Of topaz stone him thought the plummet was, Both hilt and hand all glittering like the glass. Dear son, he said, we tarry here too long, Thou shalt go see where wrought is meikle wrong; Then he him led to a mountain on hight, The world him thought he might see at a sight. He left him there, syne soon from him he went, Thereof Wallace studied in his intent, To see him more he had still great desire, Therewith he saw begin a fellon fire, Which braithly burnt in breadth through all the land, Scotland all over, from Ross to Solway-sand. Then soon to him there descended a queen, Illuminate, light, shining full bright and sheen; In her presence appeared so meikle light, That all the fire she put out of his sight, Gave him a wand of colour red and green, With a sapphire saved his face and eyn, Welcome, she said, I choose thee for my love. Thou art granted by the great God above, To help people that suffer meikle wrong, With thee as now I may not tarry long, Thou shalt return to thy own use again, Thy dearest kin are here in meikle pain; This right region you must redeem it all, Thy last reward in earth shall be but small; Let not therefore, take redress of this miss, To thy reward thou shalt have lasting bliss. Of her right hand she beraught him a book, And humbly thus her leave full soon she took, Unto the cloud ascended off his sight. Wallace brake up the book in all his might.

Into three parts the book well written was, The first writing was gross letters of brass, The second gold, the third was silver sheen. Wallace marvell'd what this writing should mean; To read the book he busied him so fast, His spirit again to waking mind is past, And up he rose, syne soundly forth he went. This clerk he found, and told him his intent Of his vision, as I have said before, Completely through, what needs any words more. Dear son, he said, my wit unable is To ransack sik, for dread I say amiss ; Yet I shall deem, though my cunning be small, God grant no charge after my words may fall. Saint Andrew was gave thee that sword in hand, Of saints he is the vower of Scotland: That mountain is, where he had thee on hight, Knowledge to have of wrong that thou must right; The fire shall be fell tidings, ere ye part, Which shall be told in many fundry airt. I cannot well wit what queen that should be, Whether Fortune, or our Lady so free, Likely it is, by the brightness she brought, Mother of him that all the world has wrought. The pretty wand, I trow, by mine intent, Assigns to you rule and cruel judgment; The red colour, who graithly understood, Betokens all to great battle and blood; The green, courage, that thou art now among, In trouble and war thou shalt continue long; The sapphire stone she blessed thee withal, Is lasting grace, will God, shall to thee fall; The threefold book is but this broken land, Thou must redeem by worthiness of hand; The brass letters betokens but to this, The great oppress of war and meikle miss, The which you shall bring to the right again, But you therefore must suffer meikle pain; The gold betokens honour and worthiness, Victory in arms, that thou shalt have by grace; The silver shews clean life and heaven's bliss, To thy reward that mirth thou shalt not miss, Dread not therefore, be out of all despair. Further as now hereof I can na mare.

About the present period, historical romances of recent events seem to have commenced. Many of these appear to have been written by heralds¹. In the library of Worcester college at Oxford, there is a poem in French, reciting the achievements of Edward the Black Prince, who

¹ Le Pere Menestrier, Cheval. Ancien. c. v. p. 215 Par. 13mo.

in the year 1376. It is in the short verse of romance, and was en by the prince's herald, who attended close by his person in all attles, according to the established mode of those times. This John Chandois-herald, frequently mentioned in Froissart. In this which is of considerable length, the names of the Englishmen roperly spelled, the chronology exact, and the epitaph1, forming a of peroration to the narrative, the same as was ordered by the e in his will?. This poem, indeed, may seem to claim no place because it happens to be written in the French language: yet, sive of its subject, a circumstance I have mentioned, that it was posed by a herald, deserves particular attention, and throws no lillustration on the poetry of this era. There are several proofs h indicate that many romances of the fourteenth century, if not in e, at least those written in prose, were the work of heralds. As it their duty to attend their masters in battle, they were enabled to ni the most important transactions of the field with fidelity. It customary to appoint none to this office but persons of discernt, address, experience, and some degree of education3. At solemn naments they made an essential part of the ceremony. Here they an opportunity of observing acoutrements, armorial distinctions, number and appearance of the spectators, together with the various ts of the tourney, to the best advantage : and they were afterwards ed to compile an ample register of this strange mixture of foppery ferocity!. They were necessarily connected with the minstrels at ic festivals, and thence acquired a facility of reciting adventures. arned French antiquary is of opinion, that anciently the French lds, called Hirana, were the same as the minstrels, and that they metrical tales at festivals. They frequently received fees or lare in common with the minstrels. They travelled into different otries, and saw the fashions of foreign courts, and foreign tourna-

is a fair and beautiful MSS, on vellum. It is an oblong octavo, and formerly belonged William Le Neve, Clarencieux herald.

without Le Neve, Clarencieux herald.

Le bare a ceitaph is frequent in somances. In the French romance of SAINTRE, written that time, his epitaph is introduced.

From Menestrier Cheval, Ancien, ut supr. p. 225, ch. v. "Que l'on croyoit avoir l'Esprit, Furon, says, that they gave this attendance in order to make a true report. L'Instit. 63 at Herusds, p. 44, a. See also Favin, p. 57. See a curious description in Proissant, insurance between the Chandois herald, mentioned above, and a marshal of France, they enter into a warm and very serious dispute concerning the devices d'amour borne change. Lie i, ch. vie.

they may into a warm and very serious dispute concerning the devices d'amour borne army. Lis. i. ch. 161.

anny. Lis. i. ch. 161.

anny. Lis. i. ch. 161.

and a principaux fonctions des Herautes d'armes etoit se trouver au jousts, &c. ou ils et les ceus pendant, recevoient les noms et les blasons des chevaliers, en tenoient les, et en composient recueils, &c. Menestr, Orig. des Armoir, p. 180. Sec also p. The regulers are mentioned in Perceferest, xi. 68, 77.

Les et et des pendants de la proposition de la prop pay many other proofs.

ments. They not only committed to writing the process of the lists, but it was also their business, at magnificent feasts, to describe the number and parade of the dishes, the quality of the guests, the brilliant dresses of the ladies, the courtesy of the knights, the revels, disguisings, banquets, and every other occurrence most observable in the course of the solemnity. Spenser alludes expressly to these heraldic details, where he mentions the splendor of Florimel's wedding.

To tell the glory of the feast that day,
The goodly servyse, the devisefull sights,
The bridegrome's state, the bride's most rich array,
The pride of ladies, and the worth of knights,
The royall banquettes, and the rare delights,
Were work fit for an HERALD, not for me.

I suspect that Chaucer, not perhaps without ridicule, glances at some of these descriptions, with which his age abounded; and which he propably regarded with less reverence, and read with less edification, than did the generality of his cotemporary readers.

Why shulde I tellen of the rialte
Of that wedding? or which course goth beforn?
Who blowith in a trumpe, or in a horn??

Again, in describing Cambuscan's feast.

Of which shall I tell all the array, Then would it occupie a sommer's day: And eke it nedeth not to devise, At everie course the order of servise: I will not tellen as now of her strange sewes, Ne of her swans, ne of her heronsewes³.

And at the feast of Theseus, in the KNIGHT'S TALE!

The minstralcie, the service at the feste,
The grete geftes also to the most and leste,
The riche array of Theseus palleis,
Ne who sat first or last upon the deis,
What ladies feyrist ben, or best daunsing,
Or which of them can best dauncin or sing,
Ne who most felingly spekith of love,
Ne what haukes sittin on perchis above,
Ne what houndes liggen on the floure adoun,
Of all this now I make no mentioun.

In the FLOURE and the LEAF, the same poet has described in eleven long stanzas, the procession to a splendid tournament, with all the prolixity and exactness of a herald. The same affectation, derived from the same sources, occurs often in Ariosto.

¹ F. Q. v. iii. 3. 4 V. 2199, p. 17, Urr. 2 Man of Lawe's T. v. 704. 3 Squires T. v. 83.

It were easy to illustrate this doctrine by various examples. The famous French romance of SAINTRE was evidently the performance of a herald. John de Saintre, the knight of the piece, was a real acron, and, according to Froissart, was taken prisoner at the battle of Poiners, in the year 13561. But the compiler confounds chronology, and ascribesto his hero many pieces of true history belonging to others. This was a common practice in these books. Some authors have suppesed that this romance appeared before the year 13802. But there reasons to prove, that it was written by Antony de la Sale, a Burrandian, author of a book of CEREMONIES, from his name very graintly entitled LA SALLADE, and frequently cited by our learned intiquary Selden3. This Antony came into England to see the so-Emaity of the queen's coronation in the year 14454. I have not seen ary French romance which has preserved the practices of chivalry more copiously than this of SAINTRE. It must have been an absolute master-piece for the rules of tilting, martial customs, and public ceremonies prevailing in its author's age. In the library of the Office of Arms, there remains a very accurate description of a feast of Saint George, celebrated at Windsor in 14715. It appears to have been written by the herald Blue-mantle Poursuivant. Menestrier says, that Guillaume Rucher, herald of Henault, has left a large treatise, desending the tournaments annually celebrated at Lisle in Flanders. In the reign of Edward IV., John Smarte, a Norman, garter king at arms, described in French the tournament held at Bruges, for nine days, in bonour of the marriage of the duke of Burgundy with Margaret the ting's daughter'. There is a French poem, entitled, Les noms et les armes des seigneurs, &-c. a l'assiege de Karleverch en Escoce, 13008. This was undoubtedly written by a herald. The author thus describes Le banner of John duke of Bretaigne.

Laniere avoit cointee et parce Au rouge ourle o jaunes lupars

De or et de asur eschequeree Determinee estoit la quarte pars⁹.

^{*}Imasar, Hist. i. p. 178.

**Joste, Not. in Upton. Milit. Offic, p. 56. Menestrier, Orig. Arm. p. 23.

**Joste, Not. in Upton. Milit. Offic, p. 56. Menestrier, Orig. Arm. p. 23.

**Joste, Not. in Upton. Milit. Offic, p. 56. Menestrier, Orig. Arm. M. 15. f. 12. 13.

**Josteman Patcher, heraut d'armes du titre de Heynaut, a fait un grau volume des rois de l'Eurette a Lisle en Flanders; c'est une ceremonie, ou un feste, dont il a decrit les joutes, leman, armoiries, livrees, et equipages de divers seigneurs, qui se rendoient de diversentata se le catalogues de rois de cette feste. Menestr. l'Orig. des Armoir, p. 64.

**Section Print Milit. Office, p. 56. Menestrier, Orig. des Armoir, p. 64.

**MSS. Cott. Brit. Mus.

In shoop of Glocester has most obligingly condescended to point out to me another write. In behap of Glocester has most obligingly condescended to point out to me another write, to which many of the romances of the fourteenth century owed their existence. Rottlandon, in his Monumens De LA Monarchie Francoine, has printed the Statuto de Norde du Saint Esprit an droit desir or du Norde entail for Louis d'Anjou rei de Postania de Sciele en 1332-34, tom ii. p. 349. This was an annual deletation an Charlet de l'Aujent des extentes, was built at the foot of the excence great of the PNORANIMINIST OF Augil The natures are as extraordinary as if they had been drawn up by Don Quas are home lift, or his answers the curate and the barber. From the seventh chapter we learn, that the knights

222 FROISSART ON THE MAGNIFICENCE OF THE AGE HE LIVES IN.

The pompous circumstances of which these heraldic narratives consisted, and the minute prolixity with which they were displayed, seem to have infected the professed historians of this age. Of this there are various instances in Froissart, who had no other design than to compile a chronicle of real facts. I will give one example out of many, At a treaty of marriage between our Richard II, and Isabel daughter of Charles V. king of France, the two monarchs, attended with a noble retinue, met and formed several encampments in a spacious plain, near the castle of Guynes. Froissart expends many pages in relating at large the costly furniture of the pavilions, the riches of the side-boards, the profusion and variety of sumptuous liquors, spices, and dishes, with their order of service, the number of the attendants, with their address and exact discharge of duty in their respective offices, the presents of gold and precious stones made on both sides, and a thousand other particulars of equal importance, relating to the parade of this royal interview1. On this account, Caxton, in his exhortation to the knights of his age, ranks Froissart's history, as a book of chivalry, with the romances of Lancelot and Percival; and recommends it to their attention, as a manual equally calculated to inculeate the knightly virtues of courage and courtesy2. This indeed was in an age when not only the courts of princes, but the castles of barons, vied with one another in the lustre of their shews : when tournaments, coronations, royal interviews, and solemn festivals, were the grand objects of mankind. Froissart was an eye-witness of many of the ceremonies which he describes. His passion seems to have been that of seeing magnificent spectacles, and of hearing reports concerning them3. Although a canon of two churches, he passed his life in travelling from court to court, and from castle to castle! He thus, either from his own observation, or the credible informations of others, easily procured suitable materials for a history, which professed only to deal in sensible objects, and those of the most splendid and conspicuous kind. He was familiarly known to two kings of England, and one of Scotland5. But the court which he most admired was

who came to this yearly festival at the chatel de U cuf, were obliged to deliver in writing to the clerks of the chapel of the castle their yearly adventures. Such of these histories a very thought worthy to be recorded, the clerks are ordered to transcribe in a book, which was called Le livre des avenements aux chevatiers, &c. Et demerra le dil lever descenses is dicte chafelle. This sacred register certainly furnished from time to time ample mismals of the romance writers. And this circumstance gives a new explanation to a reference which we so frequently find in romances: I mean, that appeal which they so constantly make to explanate the record.

authentic record.

1 Froiffart's Chonvelle, translated by Lord Berners. Pinson, 1523, vol. ii. f. 242.

2 Boke of the Ordre of Chevalrye or Knighthood's Translated out of the Frenche and imperiated by Wylliam Caxton. S.D. Perhaps 1434, 4to.

3 His father was a painter of armories. This might give him an early turn for these Set.

M. de la Curne de S. Palaye, Mem. Lit. tom. x. p. 664, edit. 4to.

4 He was originally a clerk of the chamber to Philippa, queen of Edward III 11 was almost a canon and treasurer of Chimay in Henault, and of Lisle in Flanders's and chambra Guy earl of Castellon. Labor. Introd. a l'Hist, de Charles vi. p. 69. Compare the Properties Chron. ii. f. 29, 305, 316. And Bullart, Academ. des Arts et des Scienc. i. p. 221, 125.

8 Chron. ii. f. 153, 161.

that of Gaston earl of Foix, at Orlaix in Bearn; for, as he himself acquaints us, it was not only the most brilliant in Europe, but the grand centre for tidings of martial adventures1. It was crowded with knights of England and Aragon. In the mean time it must not be forzot, that Froissart, who from his childhood was strongly attached to carousals, the music of minstrels, and the sports of hawking and hunting², cultivated the poetry of the troubadours, and was a writer of romances3. This turn, it must be confessed, might have some share in communicating that romantic cast to his history which I have mentioned. During his abode at the court of the carl of Foix, where he was entertained for twelve weeks, he presented to the earl his collection of the poems of the duke of Luxemburgh, consisting of sonnets, belades, and virelays. Among these was included a romance, composed by himself, called MELIADER, or THE KNIGHT OF THE SUN OF Gaston's chief amusement was to hear Froissart read this romance4 every evening after supper5. At his introduction to Richard II. he presented that brilliant monarch with a book beautifully illuminated, engrossed with his own hand, bound in crimson velvet, and embellished with silver bosses, clasps, and golden roses, comprehending all the matters of AMOURS and MORALITIES, which in the course of twenty-four years he had composed. This was in the year 1396.

1 Chron. ii. f 30. This was in 1331.

9 Mem, Lit. ut supr. p. 665. Speaking of the death of king Richard, Froissart quotes a prediction from the old French researce of Borr, which he says was fulfilled in that catastrophe. Liv. iv. c. 119.

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Doit l'en les vers et les regestes. Et les estoires LIRE as festes,

Frienart brought with him for a present to Gaston Earl of Foix four greyhounds, which wer called by the romantic names of Tristram, Hector, Brut, and Roland. Gaston was so bed of knowing that he kept upwards of 600 dogs in his castle. M. de la Curne, ut sure, p. 74, 673. He wrote a treative on hunting, printed 1520. See Verdier, Art. Gaston Counter Fetx. In like tration of the former part of this note, Crescimbent says, 'Che in molte the first printed in the former part of this note, Crescimbent says, 'Che in molte the first printed in the first pri Vesez. 460.

France or District again as a poet. If take this opportunity of remarking, that romantic tales or histories appear at a very early period to have been READ as well as SUNG at feasts. So Wace in the Roman du Rounus Enach Museum, above-mentioned.

Vere, 46.

I should think that this was his romance of Meliader. Froissart says, that the king a receiving it asked him what the book treated of. He answered, d Amour. The king, this our historian, seemed much pleased at this; and examined the book in many places, for a was food of reading as well as speaking French. He then ordered Richard Crendon, the dwalfer in waiting, to carry it into his privy chamber, don't lime fit has chere. He gave the several parts of his chronicle, as they were finished, to his different patrons. Le laboureur says, that Frissart sent fifty-six quires of his Roman At Chaoniques to Calbaure de Bailly an illuminator; which, when illuminated, were intended as a present to the king of England. Hist, the illuminated copies of Froissart now reasons among the royal manuscripts in the British Musuum. Among the stores of Henry IIII at his manor of Bedogton in Surrey, I find the fashionable reading of the times exempled in the following b. L., vir. II ma, a great book of paralments written and lymned with gold of graver's wirk Po Confessione Amonta, with xin other beskes, Le premer when the decimal parts of the fashionable reading of the times exempled in the following b. L., vir. II ma, a great book of paralments written and lymned with gold of graver's wirk Po Confessione Amonta, with xin other beskes, Le premer when the decimal parts of the property classed.

224 THE CUSTOMS, MANNERS, AND MORALS OF THE MIDDLE AGES.

When he left England the same year, the king sent him a massy

goblet of silver, filled with one hundred nobles2.

As we are approaching to Chaucer, let us here stand still, and take a retrospect of the general manners. The tournaments and carousals of our ancient princes, by forming splendid assemblies of both sexes, while they inculcated the most liberal sentiments of honour and heroism, undoubtedly contributed to introduce ideas of courtesy, and to encourage decorum. Yet the national manners still retained a great degree of ferocity, and the ceremonies of the most refined courts in Europe had often a mixture of barbarism, which rendered them ridiculous. This absurdity will always appear at periods when men are so far civilised as to have lost their native simplicity, and yet have not attained just ideas of politeness and propriety. Their luxury was inelegant, their pleasures indelicate, their pomp cumbersome and unwieldy. In the mean time it may seem surprising, that the many schools of philosophy which flourished in the middle ages, should not have corrected and polished the times. But as their religion was corrupted by superstition, so their philosophy degenerated into sophistry. Nor is it science alone, even if founded on truth, that will polish nations. For this purpose, the powers of imagination must be awakened and exerted, to teach elegant feelings, and to heighten our natural sensibilities. It is not the head only that must be informed, but the heart must also be moved. Many classic authors were known in the thirteenth century, but the scholars of that period wanted taste to read and admire them. The pathetic or sublime strokes of Virgil would be but little relished by theologists and metaphysicians.

SECTION XII.

THE most illustrious ornament of the reign of Edward III., and of his successor Richard II., was Jeffrey Chaucer; a poet with whom the history of our poetry is by many supposed to have commenced; and who has been pronounced, by a critic of unquestionable taste and

2 Cron. f. 251, 252, 255, 319, 348. Bayle, who has an article on Froissart, had no idea of searching for anecdotes of Froissart's life in his Chronicle. Instead of which, he swells his notes on this article with the contradictory accounts of Moreri, Vossius, and others: whose disputes might have been all easily settled by recurring to Froissart hims.—elf, who has interspersed in his history many curious particulars relating to his own life and wears.

¹ Froissart says, that he accompanied the king to various palaces, ^c A Elten, a Lodos, a ^c Kinkestove, a Cenes, a Certesee, et a Windsor. ^c That is, Eltham, Leeds, Kingston, Chertsey, &c. Chron. liv. iv. c. 119, p. 348. The French are not much improved at this day spelling English places and names. ^c Perhaps by Cenes, Froissart means Shene, the royal palace at Richmond. ^c

discernment, to be the first English versifier who wrote poetically. He was born in the year 1328, and educated at Oxford, where he made a rapid progress in the scholastic sciences as they were then taught : but the liveliness of his parts, and the native gaiety of his disposition, soon recommended him to the patronage of a magnificent monarch, and rendered him a very popular and acceptable character in the brilliant court which I have above described. In the mean time, he added to his accomplishments by frequent tours into France and Italy, which he sometimes visited under the advantages of a public character. Hitherto our poets had been persons of a private and circumscribed education, and the art of versifying, like every other kind of composition, had been confined to recluse scholars. But Chaucer was a man of the world : and from this circumstance we are to account, in great measure, for the many new embellishments which he conferred on our language and our poetry. The descriptions of splendid processions and gallant carousals, with which his works abound, are a proof that he was conversant with the practices and diversions of polite life. Familiarity with a variety of things and objects, opportunities of acquiring the fashionable and courtly modes of speech, connections with the great at home, and a personal acquaintance with the vernacular poets of foreign countries, opened his mind and furnished him with new lights2. In Italy he was introduced to Petrarch, at the wedding of Violante, daughter of Galleazzo duke of Milan, with the duke of Clarence: and it is not improbable that Boccacio was of the partys, Although Chaucer undoubtedly studied the works of these celebrated writers, and particularly of Dante before this fortunate interview; yet it seems likely, that these excursions gave him a new relish for their compositions, and enlarged his knowledge of the Italian fables. His travels likewise enabled him to cultivate the Italian and Provencal languages with the greatest success; and induced him to polish the asperity, and enrich the sterility of his native versification, with softer cadences, and a more copious and varigated phraseology. In this attempt, which was authorised by the recent and popular examples of Petrarch in Italy, and Alain Chartier in France⁴, he was countenanced and assisted by his friend John Gower, the early guide and encourager

I Johnson's Dictionary, Pref. p. 1.

The earl of Salisbury, beheaded by Henry IV., could not but patronise Chaucer. I do
to man for political reasons. The earl was a writer of verses, and very fond of poetry. On
the account, an acquaintance was much cultivated by the famous Christina of Pisa; whose
this, both in prose and verse, compose so considerable a part of the old French literature.
The earl to call him 'Geaden's chevaher, aimant dictier, et hil-meme gracieux dicteur.' See
The Beisen, Mem. Lin tom. ii. p. 767, seq. 400. I have seen hone of this earl's Dittier.
There we be would have been here considered in form, as an English poet.

**Probassart was also present. Vit De Petranque; iii. 772. Amst. 1766, 4to. I believe ranks Joylus is the first who mentions this anecdote. Vit. Galeaz. ii. p. 152.

VALUE OF TRANSLATIONS—WICKLIFFE'S BIBLE. est. The revival of learning in most countries appear to owed its rise to translation. At rude periods the modes of inking are unknown, and the arts of original composition yet been studied. The writers therefore of such periods are yet been studied. The writers therefore or such periods are not very usefully employed in importing the ideas of other. They do not venture to think for themselves, at the merit of inventors, but they are laying the foundations ture: and while they are naturalising the knowledge of more ages and countries by translation, they are imperceptibly img the national language.

This has been remarkably the case, g the nanonar ranguage. This has been remarkably the case, and it in the year 1387, in the year 1387, Trevisa, canon of Westbury in Wiltshire, and a great traveller, rrevisa, canon of Westbury in Wiltsnire, and a great traveller, and a great traveller, and a great traveller, and a great traveller, at any finished a translation of the Old and New Testaments, at command of his munificient patron Thomas lord Berkley², but also slated Higden's Polychronicon, and other Latin pieces. But saured Engueurs Folkering arrows, and senior precessing precessing a translations would have been alone insufficient to have produced sustained any considerable revolution in our language: the great rk was reserved for Gower and Chaucer. Wickliffe had also transred the bibles; and in other respects his attempts to bring about a formation in religion at this time proved beneficial to English litera-The orthodox divines of this period generally wrote in Latin: are, The orthodox divines of this period generally wrote in and the state of the period generally wrote in English and Wickliffe, that his arguments might be familiarised to compose in English and Wickliffe, that his arguments was obliged to compose in English readers and the bulk of the people, was obliged to compose in English readers and the bulk of the people, was ounged to compose in Engine, his numerous theological treatises against the papal corruptions. Edward III., while he perhaps intended only to banish a badge of conquest, greatly contributed to establish the national dialect, by or conquest, greatly commouted to establish the national dialect, by abolishing the use of the Norman tongue in the public acts and abousting the use of the Norman rongue in the public acts and judicial proceedings, as we have before observed, and by substituting the national language of the country. But Chaucer manifestly first taught his countrymen to write English; and formed a style by naturalising words from the Provencal, at that time the most polished dialect of any in Europe, and the best adapted to the purposes of As my disciple and my poete; In sundrie wise as he well couth, The which he for my sake made, etc. poetical expression.

1 Gower, Confess. Amant. I. v. fol. 190, b. Barthel, 1554-

And grete wel Chaucer, when ye mete, For in the flowers of his youth, Of dites and of songs glade

2 H. Wharton, Append. Cav. p., 49.

3 Such as Bartholomew Hantwille De Proprietatibus Rerum, lib. xix. Bibl. Bodi. by The Such as Bartholomew Hantwille De Arte Militari, MSS. Digb. 233.

4 Such as Bartholomew Leaves Regimine Principium, a translation probably specific Worde, 3494 fol. And Vegetius Press. Regimine Principium, a translation of Amagu. See some NSS. is Regidus Romans De est of Richardion Potycenton Repair States and See Such and S

It is certain that Chaucer abounds in classical allusions: but his poetry is not formed on the ancient models. He appears to have been an universal reader, and his learning is sometimes mistaken for genius; but his chief sources were the French and Italian poets. From these originals two of his capital poems, the KNIGHT'S TALE1, and the ROMAUNT OF THE ROSE, are imitations or translations. The first of these is taken from Boccacio.

Boccacio was the disciple of Petrarch; and although principally known and deservedly celebrated as a writer or inventor of tales, he was by his cotemporaries usually placed in the third rank after Dante and Petrarch. But Boccacio having seen the Platonic sonnets of his master Petrarch, in a fit of despair committed all his poetry to the flames, except a single poem, of which his own good taste had long taught him to entertain a more favourable opinion. This piece, thus happily rescued from destruction, is at present so scarce and so little known, even in Italy, as to have left its author but a slender proportion, of that eminent degree of poetical reputation, which he might have justly claimed from so extraordinary a performance. It is an heroic poem, in twelve books, entitled, LE TESEIDE, and written in the octave stanza, called by the Italians ottava rima, which Boccacio adopted from the old French chausons, and here first introduced among his countrymen3. It was printed at Ferrara, but with some deviations from the original, and even misrepresentations of the story, in the year 1475. Afterwards, I think, in 1488. And for the third and last time at Venice, in the year 15286. But the corruptions have been sufferred to remain through every edition.

Whether Boccacio was the inventor of the story of this poem is a curious enquiry. It is certain that Theseus was an early hero of romance. He was taken from that grand repository of the Grecian heroes, the History of Troye, written by Guido de Colonna7. In the royal library at Paris, there is a MSS. entitled, The ROMAN DE THESEUS ET DE GADIFER2. Probably this is the printed French romance, under the title. 'Histoire du chevalier THESEUS de Cou-

Chaucer alludes to some book from whence this tale was taken, more than once, viz. v. 1.

Whiltom, ex elde ateries tellin us, v. 1465. Az elde book to us saine, that all this storie telleth more plane, v. 3434. Of souls from I nought in this register. That is, this history, narrative. See also v. 2297. In the Legende of good women, where Chaucer's works are mentioned, is this passage, which I do not well understand, v. 420.

And all the love of Palamon and Arcite Of Thebis, though the storie is known lite.

Gonser, Ethl. Fr. Tom. vii. p. 328. But we must except, that besides the poem mentioned by Boccacio's AMAZONIDA, a FORZE D'ERCOLE, are both now extant: and were printed a Ferrara in, or about, the year 1475 fol.

Grandmen, Istor. Volgar. Poes, vol. i. L. i. p. 65. Ven. 1731, 4to.

Poems della Territo del Boccacio chiosato, e dichiarato du Andrea de Bassi in Ferrara,

The Lydgate's Transact or GLAS, never printed, among the lovers painted on the wall is been killing the Minotaure. I suppose from Ovid, Bibl. Bodl. MSS, Fairfax, s6. Or as Chaucer, Legende Ariader.

MSS. Bol [Reg. Paris] Tom II 974 E.

logne, par sa prouesse empereur de Rome, et aussi de son fils Gadifer empereur du Greece, et de trois enfans du dit Gadifer, traduite de vieille rime Picarde en prose Francoise.' Paris 15341. Gadifer. with whom Theseus is joined in this ancient tale, written probably by a troubadour of Picardy, is a champion in the oldest French romances2. He is mentioned frequently in the French romance of Alexander.3 In the romance of PERCEFORREST, he is called king of Scotland, and said to be crowned by Alexander the great4. But whether or no this prose HITOIRE DU CHEVALIER THESEUS is the story of Theseus in question, or whether this is the same Theseus, I cannot ascertain. There is likewise in the same royal library a manuscript, called by Montfaucon, HISTORIA THESEI IN LINGUA VULGARI, in ten books. The Abbe Goujet observes, that there is in some libraries of France an old French translation of BOCCACIO'S THESEID, from which Anna de Graville formed the French poem of PALAMON and ARCITE, at the command of queen Claude, wife of Francis I., about the year 1487°. Either the translation used by Anna de Graville, or her poem, is perhaps the second of the manuscripts mentioned by Montfaucon. Boccacio's THESEID has also been translated into Italian prose, by Nicholas Granuci and printed at Lucca in 15797. Boccacio himself mentions the story of Palamon and Arcite. This may seem to imply that the story existed before his time: unless he artfully intended to recommend his own poem on the subject by such an allusion. It is where he introduces two lovers singing a portion of this tale. Dioneo e Fiametta gran pezza canterona insieme d'ARCITE e de PALAMONES! By Dioneo, Boccacio represents himself; and by Fiametta, his mistress, Mary of Aragon, a natural daughter of Rob. king of Naples.

I confess I am of opinion, that Boccacio's THESEID is an original composition. But there is a Greco-barbarous poem extant on this subject, which, if it could be proved to be antecedent in point of time to the Italian poem, would degrade Boccacio to a mere translator on this occasion. It is a matter that deserves to be examined at large. and to be traced with accuracy.

This Greek poem is as little known and as scarce as Boccacio's THESEID. It is entitled, Θησέος καὶ γάμου της Έμηλίας. It was printed in quarto at Venice in the year 1529. Stampata in Vinegia per

¹ Fol. tom. ii. Again, ibid. 4to. Bl. Lett. Lenglet, Bibl. Rom. p. 191.

The chevaliers of the courts of Charles the fifth and sixth adopted names from the old romances, such as Lancelot, Gadifer, Carados, &c. Mem. anc. Cheval. i. p. 340.

Historie du Perceforrest roy de la Gr. Bretagne, et Gadiffer roy d'Escoffe, &c. 6 tom.

³ Historie du Perceforrest roy de la Gr. Bretagne, et Gadulier roy d'Escolle, &c. 6 tom. Paris, 1532. fol.

⁴ Bibl, MSS. ut supr. p. 773.

⁵ 40. There is a French prose translation with it. The Thesend has also been translated into French prose by D. C. C. 1597. 12mo. Paris. *La Thesende de Jean Moccace, contenant les chastes amours de deux chevaliers Thebans, Arcite et Polemon, &c. *June de la Fontaine also translated into French verse this poem. She died 1536. Her translation was never printed. It is applauded by Joannes Secundus, Eleg. xv.

⁶ Giorn. vii. Nov. 10. p. 348. edit. Vineg. 1548. 4to. Chaucer himself alludes to this stery, D. Kn. v. 369. Perhaps on the same principle.

Giovanantonio et fratelli da Sabbio a requisitione de M. Damiano de Santa Maria de Spici MDXXIX, del Mese de Decembrio1. It is not mentioned by Crusius or Fabricius: but it is often cited by Du Cange in his Greek glossary, under the title, DE NUPTH THESEI ET ÆMILIÆ. The heads of the chapters are adorned with rude wooden cuts of the story. I once suspected that Boccacio, having received this poem from some of his learned friends among the Grecian exiles, who being driven from Constantinople took refuge in Italy about the fourteenth century, translated it into Italian. Under this supposition, I was indeed surprised to find the idea of chivalry, and the ceremonies of a tournament minutely described, in a poem which appeared to have been written at Constantinople. But this difficulty was soon removed, when I recollected that the Franks, Venetians, and Germans, had been in posession of that city for more than one hundred years; and that Baldwin earl of Flanders was elected emperor of Constantinople in the year 1204, and was succeeded by four Latin or Frankishemperours, down to the year 12612. Add to this, that the word τερνεμέντον a TOURNAMENT, occurs in the Byzantine historians. From the same communication likewise,

1 A M5S, of it is in the Royal library at Paris, Cod. 2569. Du Cange, Ind. Auct. Gloss.

2 A M5S. of it is in the Royal library at Paris, Cod. 2569. Du Cange, Ind. Auct. Gloss. Gr. Barb. ii. p. 65. col. r.

2 Alexat which period it is probable that the anonymous Greek poem, called the Loves of Library and Khomama, was written. This appears by the German name Frederic, which chim occurs in u. and is greeised, with many other German words. In a M5S. of this poem which Crusius saw, were many paintings and illuminations: where, in the representation of a lattle, he observed no guns, but javelins, and hows and arrows. He adds, 'et musical testifications': It is written in the lambic measure mentioned below. It is a series of wandering attentions with little art or invention. Lybister, the son of a Latin king, and a Christian, art forward accompanied with an hundred attendants in search of Rhodamaa, whom he had her by the stratagema of a certain old woman skilled in magic. He meets Clitophon and of Ling is Armenia. They undergo various dangers in different countries. Lybister relates his drama occerning a partridge and an eagle; and how from that dream he fell in love with Rhodama dampter of Chyses a pagan king, and communicated his passion by sending an armes, to which his name was affixed, into a tower, or castle, called Argyrocastre, &c. Sec. Land Tastos Graccia, p. 974. But we find a certain species of erotic romances, some in verse as any proce, existing in the Greek empire, the remains and the dregs of Heliodorus, Achiber Tatius, Xenophon the Ephesian, Charito, Eustathius or Eumathius, and others, about or rather before the year 1800. Such are the Loves of Rhodame and Davieles of Theodorus Prodromus, who wrote about the year 1700. This piece was imitated by Nicetas Engenment in the Loves of Callimachus and Chrysorrhee, The Erotic history of Hemperius, The history of the Loves of Callimachus and Chrysorrhee, The Erotic history of Hemperius, The history of the Loves of Callimachus and Chrysorrhee, The Erotic history of Hemperius, The history of the Loves of Callimachus and Chrysorrhee, The Erotic his

And Lambecc, v. p. 262, 264.

As also Topis Hastiludium, Fr. Tournoi. And Toppissus hastiludio contendere, and Cassacussus relates, that when Anne of Savoy, daughter of Amadeus, the fourth earl the Allobrages, was married to the emperor Andronicus, junior, the Frankish and Savoyard chins, who accompanied the princess, held tilts and tournaments before the court at Constantials: which, he adds, the Greeks learned of the Franks. This was sin the year 1326. Hist. years I is case at But Nicetas says, that when the emperor Manuel made some stay at tastoch, the Greeks lead a solemn tournament against the Franks. This was about the year not Hist. Byzant, I, iii cap. 3. Canamus observes, that the same emperor Manuel altered as ularge of the shields and lances of the Greeks to those of the Franks. Hist. Byzant, I iii. Novembers, who wrote about the year 1340, affirms, that the Greeks learned in partice from the Franks. Hist. Byzant, I is. p. 332, edit. fol. Genev. 1615. The word Lagish Lagar, Knights. Chroniers, occurs often in the Byzantine historians, even as early as a lagist to the contents, who wrote about 1140. Alexind. Iib. ziii. p. 411. And we have in J. Cantaters, 're's Kafakansus rapings' rigam,' He conferred the honour of Knighthood.

I mean the Greek exiles, I fancied Boccacio might have procured the stories of several of his tales in the DECAMERON: as, for instance, that of CYMON and IPHIGENIA, where the names are entirely Grecian. and the scene laid in Rhodes, Cyprus, Crete, and other parts of Greece belonging to the imperial territory.1 But, to say no more of this, I have at present no sort of doubt of what I before asserted, that Boccacio is the writer and inventor of this piece. Our Greek poem is in fact a literal translation from the Italian THESEID. It consists of twelve books, and is written in Boccacio's octave stanza, the two last lines of every stanza rhyming together. The verses are of the iamble kind. and something like the VERSUS POLITICI, which were common among the Greek scholars a little before and long after Constantinople was taken by the Turks, in the year 1443. It will readily be allowed, that the circumstance of the stanzas and rhymes is very singular in a poem composed in the Greek language, and is alone sufficient to prove this piece to be a translation from Boccacio. I must not forget to observe, that the Greek is extremely barbarous, and of the lowest period of that language.

It was a common practice of the learned and indigent Greeks, who frequented Italy and the neighbouring states about the fifteenth and sixteenth centuries, to translate the popular pieces of Italian poetry, and the romances or tales most in vogue, into these Greco-barbarous iambics2. PASTOR FIDO was thus translated. The Romance of ALEXANDER THE GREAT was also translated in the same manner by Demetrius Zenus, who flourished in 1530, under the title of Αλεξάνδρευς ὁ Μακέδων, and printed at Venice in the year 15293. In the very year, and at the same place, when and where our Greek poem on Theseus, or Palamon and Arcite, was printed. APOLLONIUS OF TYRE, another famous romance of the middle ages, was translated in the same manner, and entitled Διηγήσις ώραιωτάτη 'Απολλωνίου τοῦ έν Τύρω ρημάδα. The story of king

This indeed is said of the Franks. Hist, ut supr. I. iii. cap. 25. And in the Greek poem now under consideration one of the titles is, ' Πως "συνημεν ό Θσιύς σοὺς δύο Θηβαίους Καβαλαρίως.' How Theseux dubbed the two Thebans Knights, lib. vii. Signatur. νημ, fol. vers.

How Thereux dubbed the two Thebans Knights, lib, vij. Signatur, vgu, fol. vers.

1 Giorn. v. Nov. 1.

2 That is verrus politici above-mentioned, a sort of loose iambic. See Langii Puthologia Greconarhara. Tretes's Chiliads are written in this versification. See Du Cange, Gl. Gr. ii, col. 1196.

2 Crus. ut supr. p. 373, 399.

4 That is, Rhythmically, Poetically, Gr. Barb.

5 Du Cange mentions, Mεταγλώτισμα ἀνό Λατινίκης εἰς 'Pupacieus δαγρατη τελλη-έναδος' Αντολλανίου τοῦ Τύρου. Ind. Auct. Gloss. Gr. Barb. ii. p. 36, col. b. Compare Fabricius, Bibl. Gr. vi. 8ετ. I believe it was first printed at Venice, 1503, viz. 'Historia Apollonii Tyases, 'Tyrennia' Ven. 1505. Liber Eroticus, Gr. barb. lingua exaratus ad modum rythmorum northorum russimus audit, &c. 'Vogr. Cattal libr, ratior, p. 345, celt. 1752. I think it was reprinted at Venice, 1696. apud Nicol. Glycem. 8vo. In the works of Velserus, there is Narratio Eorum quae Apollonio regi acciderunt, &c. He says it was first written by some Greek author. Velser Op. p. 697. celt. 1652. fol. The Latin is in Bibl. Bodl. MSS. Land, 22—Bodl. F. 7, 7. And F. 11, 45. In the preface, Velserus, who died 1614, 237, that he believes the original in Greek still remains at Constantinople, in the library of Manod Eugenieus. Montfaucon mentions a noble copy of this romance, written in the thirness century, in the royal library at Paris, Bibl. MSS. p. 753. Compare MSS. Langh 1621. Bodl.

Arthur they also reduced into the same language. The learned Martinus Crusius, who introduced the Greco-barbarous language and literature into the German universities, relates, that his friends who studied at Padua sent him in the year 1564, together with Homer's Iliad, Διδάγοι REGIS ARTHURI, ALEXANDER above-mentioned, and other fictitious histories or story-books of a similar cast1. The French history or romance of BERTRAND DU GUESCELIN, printed at Abbeville in 14872, and that of BELISAIRE, or Beliasrius, they rendered in the same language and metre, with the titles Διήγησις έξαίρετος Βελθάνδρου του 'Ρωμαίου', and Toropier εξίγησις περί Βελλισαρίου, &c. Boccacio himself, in the DECAME-RONS, mentions the story of Troilus and Cressida in Greek verse; which I suppose had been translated by some of the fugitive Greeks with

VI D. 15. Getta Apollonii, &c. There is a MSS. in Saxon of the romance of Apollonius or Tyre. Wanley's Catal apud Hickes, ii, 146. See Martin, Crusii Turco-Grec. p. 200. edit, 1714. Gower recites many stories of this romance in his Confessio Amantis. He calls Apollonius 'a yeage, a freshe, a lustic knight.' Lib. viii. fol. 175. b.—185. a. But he refera to Godfrey of Viterbo's Pantheon, or universal Chronicle, called also Memoria Saculorum parsly in prove, partly verse, from the Creation of the world, to the year 1186. The authordied in 1190.

-A Cronike in daies gone

The which is cleped Panteone, &c.

fol. 275. 2. The play called Performs Prince of Tyre, attributed to Shakespeare, is taken from this story of Apollonius as told by Gower, who speaks the Prologue. It existed in Latin before the year goo. See Barth. Aversar. Ivili. cap. i, Chancer calls him 'of Tyre Apollonius.' Peor. Man. L. Tale. v. St. p. go. Urr. edit. And quotes from this romance.

How that the curaid king Antiochus That is so horrible a tale to rede,

Birafte his daughter of hir maidinhede, When he her drewe upon the pavement.

That is so horrible a tale to rede, When he her drewe upon the pavement. In the royal library there is 'Histoire d'Apollin roy de Thir.' Brit. Mus. MSS. Reg. 20 C, ii. 2. With regant to the French editions of this romance, the oldest I have seen is, 'Plaisante et agreable Histoire d'Apollonius prince de Thyr en Affrique et roy d'Antioch, traduite par 'Gillet Carosset, Paris, 1530. 3vo. And there is an old back-letter edition, printed in quarto et Geneva, entitled, 'La Chronique d'Appolloniur roy de Thir.' Attempth the story appeared in a modern dress by M. le Brun, under the title of 'Avantures d'Apollonius de Thyr, printed in twelves at Paris and Roterdam, in 1710. And again at Paris the following year. 'In the edition of the Gesta Ramanorum, printed at Rouen in 1521, and containing one hundred and eighty-one chapters, the history of Apollonius of Tyre occurs, ch. 153. This is the first of the addinound chapters.

3 So I translate 'alion id genus minores fibellos.' Crus. ibid. p. 489. Crusius was born in 15216, and died 1607.

3 At the and of Le Triumphe des NEUT PRIUX, &c. fol. That is, The NINE WORTHES.

3 De Cange, Gl. Gr. Barb. ii, Ind. Auctor. p. 36, col. b. This history contains Beltrand's, ex Bertrand's amours with Xpurárza Chrysatza, the king of Antioch's daughter.

4 Lambeec. Bibl. Canar. Lib. v, p. 264. It is remarkable, that the story of Date abelian

Lamberg 1911. Canar. Lib. v. p. 264. It is remarkable, that the story of Date ebolum Belliarris is see in Proceeding, but in this romance. Probably Vandyck got this story from a medernised edition of it, called Belliarris on the Computerant, Paris, 1643. See. Which however, is said in the title-page to be taken from Proceeding. It was written by the sieur de

Granules
They conclimes applied their Greek iambies to the works of the ancient Greek poets. Deme-tion Zeros, above-mentioned, translated Homer's Barpax auromayin; and Nicolaus Lucanus, the Hind The first was printed at Venice, and afterwards reprinted by Crusins. Turco-Gree, p. 17. The latter was printed at Venice, a 15.6, apud Steph. Sabium. This Demetrius Latter was also printed at Venice, 15.6, apud Steph. Sabium. This Demetrius Latter was also be the author of the Palaneuvanyla, or Battle of tim Cars also Mice. See Crus this supp. 366. And Fabric. Bibl. Gr. i. 264, 223. On account of the Greechast areas books which began to grow common, chiefly in Italy, about the year 1500, Stephen Salio, or Sabius, above-mentioned, the printer of many of them, published a Greechartaneus lexicon at Venice, 1527, entitled, "Corona Pretiona, Eirayany sia largyangulae."

21 [area Zecuma, 270] And Palaneuripus, water mafter analyzedation, profiles, 1841. and vir Chargets and Avenue yamens vir Ipness, for it was the yespectures and vir Courade yamens vor America. It is a mixture of modern and ancient Greek words. Latin and Italian. It was reprinted at Venice by Petrus Burans, 1540.

whom he was connected, from a romance on that subject; many ancient copies of which now remain in the libraries of France1. The story of FLORIUS AND PLATZFLORA, a romance which Ludovicus Vives with great gravity condemns under the name of Florian and Blanca-Flor, as one of the pernicious and unclassical popular histories current in Flanders about the year 15232, of which there are old editions in French, Spanish³, and perhaps Italian, is likewise extant very early in Greek jambics, most probably as a translation into that language. I could give many others; but I hasten to lay before my readers some specimens both of the Italian and the Greek PALAMON AND ARCITE!. Only premising, that both have about a thousand verses in each of the twelve books, and that the two first books are introductory: the first containing the war of Theseus with the Amazons, and the second that of Thebes, in which Palamon and Arcite are taken prisoners. Boccacio thus describes the Temple of Mars.

N e icampi Tracii sotto icieli hyberni

D a tempesta continua agitati D oue schiere di nimbi sempiterni D auenti or qua e or la trasmutati I n uarii loghi ne iguazosi uerni E de aqua globi per fredo agropati

G itati sono eneue tutta uia

C he in giazo amano aman se induria

E una selua sterile de robusti C erri doue eran folti e alti molto

N odosi aspri rigidi e uetusti

C be de ombra eterna ricopreno il uolto D el tristo suolo enfra li antichi fusti

D i ben mille furor sempre rauolto

V i si sentia grandissimo romore N e uera bestia anchora ne pastore

I n questa nide la cha delo idio A rmipotente questa edificata T utta de azzaio splendido e pulio

D alquale era del fol riuerberata

1 Lenglet's Bibl. Rom. p. 253. "Le Roman de Troylus." And Montfaucon, Bibl. MSS p. 792, 753, &c., &c. There is, "L'Amore di Troleo et Griseida que si tratta in buone parte la "Guerra di Troja, d'Angelo Leonico, Ven. 1553." in oct. rhyme. 8vo. More will be said of

793, &C., &C. Here's, L'Amore di House's Grosse que de Grosse que de Guerra di Troja, d'Angelo Leonico, Ven. 1553. 'in oct. rhyme. 8vo. More will be said of this hereafter.

2 Lud. Viv. de Christiana Femina. lib. i, cap. cui tit. Qui non legendi Scriptores, &c. He lived at Bruges. He mentions other romances common in Flanders, Leonella and Canamor, Cuelas and Florella, and Pyramus and Thisbe.

3 Flores y Blancaplor. En Alkala, 1512. 4to.—Histoire Amoreuse de Flores et de Blanchefleur, traduite de l'Espagnol par Jucques Vincent. Paris, 1554. 8vo.—Florinor at Passender, traduite de l'Espagnol en prose Francoise, Lyon, 15.... 8vo. There is a French edition at Lyons, 1571. It was perhaps originally Spanish. 'The translation of Flores and Blancaflore in Greek iambies might also be made in compliment to Boccacio. Their adventures make the principal subject of his Philocopo: but the story existed long before, as Boccacio himself informs us, L. i. p. 6. edit. 1723. Flores and Blancafore are mentioned as illustrious lovers by Matfres Eymengau de Besers, a poet of Languedoe, in his Breviani D'Amor, dated in the year 1288. MSS. Reg. 19 C. i. fol. 199. This tale was probably enlarged in passing through the hands of Boccacio. Sec Canteres. T. iv. p. 169

4 For the use of the Greek Thissen I am obliged to Mr. Stanley, who patronises the smales he so well understands. I believe there is but one more copy in England, belonging to Mr. Ramsay the painter. Yet I have been told that Dr. George, provost of King's, had a copy. The first edition of the Italian book, no less valuable a curosity, is in the excellent library of Dr. Askew. This is the only copy in England. Bibl. Smith. Addend. fol. al. Venet. 1753-40. I am informed, that Dr. George's books, amongst which was the Greek Theseid, were purchased by Lord Spencer.

L aluce che aboreua il logho rio E le porte eran de eterno admante

E le le colone di ferro custei L i impeti de menti parue alei

E il ciecho pechare e ogne omei V idiue le ire rosse come focho

E con gli occulti ferri itradimenti L i discordia sedea esanguinenti

E tutti iloghi pareano strepenti

V eder che fieri dela porta usiano S imilemente quiui si uedeano E la paura palida in quel locho V ide ele insidie con uista apparenza

T utta differro era la stretta entrata

F errato dogni parte tutte quante V ide che lo edificio sosteneano

F erri auea in mano eogni differenza D aspre minaze edi crudel intenza

E n mezo illocho la uertu tristissima S edea di degne laude pouerissima

V ideui ancora lo alegro furore L a morte armata uide elo stupore

D i sangue sol ne le bataglie fore E ra ciaschun di focho tolto aterre

E t era il tempio tutto historiato1 E cio che pria ui uide designato E oltre acio con uolto sanguinoso E ogni altare qui uera copioso

D i corpi human cacciato eluminoso A rse ediffate per le triste guerre

D i socil mano e disopra edintorno E ran le prede de nocte edi giorno T olto ale terre equalunque sforzato

F u era qui in habito musorno

V ideanuissi le gente incatenate V edeni ancor le naue bellatrici

E i miseri pianti & infelici O gni ferita ancor si vedea lici E ogni logo con aspecto fiero

P orti di ferro e forteze spezate

I n uoti carri eli uolti guastati E t ogni forza con li aspecti e lati E sangue con le terre mescolati S i uedea Marte turbido e altiero, &c2.

The Temple of Venus has these imageries.

P oi presso ase uidde passar belleza S enza ornamento alchun se riguardando

E gir con lei uidde piaceuolleza E luna laltra secho comendano P oi con lor uidde istarsi gioueneza D estra e adorna molto festegiando

E daltra parteuiddeelfoleardire L usinge e ruffiania in sieme gire

I n mezo el locho in su alte colone D i rame uidde un tempio al qual dintorno

Thus, Troplopara means paintings, properly history-paintings, and Isopin and angents the storm in basharous Greek. There are various examples in the Byzantine writers. In madde Latinity Historic rabbus signifies literally a Painter. Perhaps our HISTORIC RATTER are all was originally the king's Hammator. Terepoyeafes moved was occurs in an Inscription patients by In Cange, Dissertat. Joinv. xxvi. p. 319. Where moved was implies an porm before us Terralies is used for a Painter, lib. ii.

La ris supplient the Zwit oblivious of Lorogivas. In the middle Latin writers we have The person of the first with histories or figures, viz. Formsecus dealbavit and folderum lintrinsecus autem depinxit historialiter. Dudo de Act. Norman I. ui. p. 151. Dame mer the Italian word before us in the same sense. Dante, Purgat. Cant x.

Quivi er MINTORIATA l'alta gloria Del Roman Prince.

brain frequently occurs, simply for picture or representation in colours. Nilus Monach. ich upon er. Kai ferming vermin and invar and Sharrameray. Pictures of lich upons, and plants. And in a thousand other instances.

234 SPECIMEN OF GREEK TRANSLATIONS OF ITALIAN TALES.

D anzando giouenette uidde e done

Q ual da se belle : e qual de habito adorno D iscinte e schalze in giube e in gone

E in cio sol dispendeano il giorno

P oi sopra el tempio uidde u olitare P assere molte e columbi rugiare

E alentrata del tempio uicina V idde che si sedeua piana mente M adona pace : e in mano una cortina N anzi la porta tenea lieue mente

A presso lei in uista assai tapina P acientia sedea discreta mente P allida ne lo aspecto : e dogni parte E intorno alei uidde promesse e carte

> P oi dentro al tempio entrata di sospiri V i senti un tumulto che giraua

F ochoso tutto di caldi desiri

D i noue fiame nate di martiri

M osse da una dona cruda e ria

O uesto glialtri tutti aluminaua

D i qua ciaschun di lagrime grondaua

C he uidde li chiamata gilosia &c.

Some of these stanzas are thus expressed in the Greco-barbarous translation.

Εἰς τοῦτον είδε τοῦ θεοῦ, τὸν οἴκον τὸν μεγάλον, ἀπάρματα πολλὰ σκληρὰ, κτισμένος ἦτον ὅλος. Ὁ λόλαμπρος γὰρ ἦτοναι, ἔλαμπεν ὡς τὸν ἦλιον, ὅταν ὁ ἦλιος ἔκρους, ἄστραπτεν ὡς τὸν ἡέγγος. Ὁ τόπος ὅλος ἔλαμπεν, ἐκτὴν λαμπροτητάντου, τὸ ἔμπατου ὁλοαἰδηρον, καὶ τὰ στενωματάτου. ᾿Απὸ διαμάντη πόρτεστου, ἦσαν καὶ τὰ καρφία, σηδερομέναις δυνατὰ, ἀπάπασαν μερία.

Κολόναις ήσαν σιδηρές, πολλά χοντρές μεγάλαις, άπάνωτους έβάστεναν, όλον τον οίκον κείνον. Έκείδε την βουρκότηταν, τον λογισμον έκείνων, όποκτην πόρταν βγένασι, ἄγροι καὶ θυμομένοι. Καὶ την τυφλή την άμαρτίαν καὶ τὸ οὐαὶ καὶ ὅχου έκεῖσε ἐφαινόντησαν, ὅμοιον σὰν καὶ τ΄ ἄλλα. Καὶ ταῖς ὀργαῖς ἐσκεύθηκεν, κόκιναις ὡς φωτία, τὸν φόβον εἶδε λόχλομον, ἐκεῖσε σμίαν μερία.

Μετὰ κοιφὰ τὰ σίδερα, είδε δημηγερσίαις, καὶ ταῖς φαλσίαις πουγίνονται, καὶ μοιάζουν δικαιοσούνες. Ἐκεῖτον ὰσυνηβασία, μεταῖς διαφωνίαις, εβάσα εἰς τὸ χέρητης, σίδερα ματομένα. "Ολος ὁ τόπος ἔδειχνε, ἄγριος καὶ χολιασμένος, ἀγρίους γὰρ φοβερισμούς, κιωμοτάτην μαλέαν. Μέσα στὸν τόπον τοίτονε, ἡ χάρηα τυχεμένη, ἐκάθετον ὁ πόπρεπε, νὰ ἔναι παινεμένη.

In passing through Chaucer's hands, this poem has received many new beauties. Not only those capital fictions and descriptions, the

¹ From which it was thought proper to give one larger specimen, as the language in intelligible only to a very few curious scholars.

2 L. vii. Sign. µ g.

temples of Mars, Venus, and Diana, with their allegorical paintings, and the figures of Lycurgus and Emetrius with their retinue, are so much beightened by the bold and spirited manner of the British bard. as to strike us with an air of originality1. In the meantime it is to be remarked, that as Chaucer in some places has thrown in strokes of his own, so in others he has contracted the uninteresting and tedious prolixity of narrative, which he found in the Italian poet. And that he might avoid a servile imitation, and indulge himself as he pleased in an arbitrary departure from the original, it appears that he neglected the embarrassment of Boccacio's stanza, and preferred the English heroic couplet, of which this poem affords the first conspicuous example extant in our language.

The situation and structure of the temple of Mars are thus described.

> A forrest In which there wonneth nether man ne best: With knotty knarry barrein trevs old, Of stubbys sharpe, and hideous to behold, In which ther was a rombyll and a swough2, As though a storm shoulde burstein every bough. And downward from a hill, under a bent,

There stode the temple of Mars armipotent,

¹ Beccacio's situations and incidents, respecting the lovers, are often inartificial and manifecting. In the Italian poet, Emilia walking in the garden and singing, is seen and heard first by Arcite, who immediately calls Palamon. They are both equally, and at the arm point of tiese, rapitivated with her beauty; yet without any expressions of jealousy, or appearance of rivalry. But in Chaucer's management of the commencement of this amour, Falamon by seeing Emilia first, acquires an advantage over Arcite, which altimately renders the unsurrophs more agreeable to poetical justice. It is an unnatural and unanimated picture which Baccacio presents, of the two young princes violently enamoured of the same object, and still remaining in a state of amity. In Chaucer, the quarrel between the two friends, the familiation of all the finiture beautiful distress of the piece, commences at this moment, and causes a conversation full of mutual rage and resentment. This rapid transition from a friend-hip ceremental by every tie, to the most implacable hostility, is on this occasion not only lightly matural, but produces a sudden and unexpected change of circumstances, which ensures the detail, and is always interesting. Even afterwards, when Arcite is released from the prison by Partihous, he embraces Palamon at parting. And in the fifth book of the Trinsaction, when Palamon goes armed to the grove in search of Arcite, whom he finds sleeping, they meet on terms of much civility and friendship, and in all the mechanical formality of the manners of remance. In Chaucer, this dialogue has a very different cast. Palamon at seeing Arcite, tests a colde smerels glide throughout his heart; he starts from his amburstance, and arcite with the appellation of falls trailors. And although Boccacio has nearly in discriminating the characters of the two princes, by giving Palamon the impetuosity appropriate and partite the mildanes of Heteror; yet Arcite by Boccacio is her injudiciously appropriate and active the mildanes of Heteror; yet A

236 CHAUCER'S GLOOMY PICTURE OF THE TEMPLE OF MARS.

Wrought all of burnyd1 stele : of which th' entré Was long, and streight, and gastly for to se : And therout came such a rage and avyse2 That it made al the gatys for to rysea. The northern light in at the doris shone, For window on the wall ne was ther none, Throgh which men mightin any light dissern. The dore was al of adamant eterne, Yclenchid overthwart and endelong, With iron tough, for to makin it strong. Every pillar the tempyl to sustene Was tonne grete4 of yren bright and shene.

The gloomy sanctuary of this tremendous fane, was adorned with these characteristical imageries.

> There saw I first the dark Ymagining Of Felony, and all the compassing: The cruell Ire, redde as any glede6. The Pikpurse also, and eke the pale Drede⁶; The Smyter with the knife undir the cloke? The shepyn brenning with the blake smoke8; The Treason of the murdering in the bedde9, The opin Warre with woundis all bebledde; Conteke¹⁰ with bloodie knyves¹¹, and sharpe Menace, All full of chirking12 was that sory place ! The slear of himselfe yet saw I there, His herte blode hath bathid all his here, The naile ydryven in the shode13 anyght14, With the cold deth the mouth gapyng uprygho,

1 Burnished.

2 Noise.

3 'It strained the doors: Almost forced them from their hinges.'

4 Agreat ton. A ton-weight.

7 Dryden has converted this image into clerical hypocrisy, under which he takes an opportunity of gratifying his spleen against the clergy. Knight's Tale, B. ii. p. 56, edit 1713.

Next stood Hypocrisy with holy leer, Soft-smiling and demurely looking down, But hid the dagger underneath the gown.

8 Perhaps, for sheppn we should read cheppn or cheping, i. e. a town, a place of trade. This line is therefore to represent A City on fire. In Wickliffe's bible we have, 'It is lykto-children sittynge in Chepwinge' Matt. xi. 16.
9 Dryden has lowered this image,

Th' assassinating wife. --

11 This image is likwise entirely misrepresented by Dryden, and turned to a satire on the church.

Contest with sharpened knives in cloysters drawn, And all with blood bespread the holy lazon.

12 Any disagreeable noise or hollow murmur. Properly, the jarring of a door upon the hinges. Chaucer's Boeth. p. 364. b. Urr. edit. 'When the selde cherkings agrisethe of the colde, by the fellnesse of the wind Aquilon.' The original is, 'Vento Campus inhorruit.' 13 Herd.

14 In the night.

15 This couplet refers to the suicide in the preceding one: who is supposed to kill himself by driving a nail into his head in the night, and to be found dead and cold in his bed, with his 'mouth gapyng upryght.' This is properly the meaning of his 'hair being bathed in blood.' Shode, in the text, is literally a back of hair. Dryden has finely purposed this passage. phrased this passage.

Amiddis of the temple fate Mischaunce, With discomfort, and sory countenance. Yet sawe I Wodeness1 laughing in his rage. Armid complaint of Theft, with fers Corage; The carrein in the bush with throte ycorves, A thousand sleyne and not of qualme ystorve. The tyrant with the prey by force yreft, The town destroyid ther was nothing left. Yet saw I brent the ships upon steris, The hunter straunglid with the wild beris. The sow fretting4 the chyld right in the cradel, The coke scaldid for all his longe ladel. Nought was forgott the infortune of Mart; The cartir overridden by his cart6, Under the whele he lay full lowe adowne. There were also of Marts divisoune, The Barbour, and the Butcher, and the Smith That forgith sharpe swerdis on the stith?. And all above, depeinted in a towr, Saw I Conquest sitting in grete honour, With the sharpe swerde right ovir his hed, Hanging but by a subtill-twined thred8.

This groupe is the effort of a strong imagination, unacquainted with selection and arrangement of images. It is rudely thrown on the canyas without order or art. In the Italian poets, who describe every thing, and who cannot, even in the most serious representations, easily suppress their natural predilection for burlesque and familiar imagery, nothing is more common than this mixture of sublime and comic ideas. The form of Mars follows, touched with the impetuous dashes of a savage and spirited pencil.

> The" statue of Mars upon a cart11 stode, Armid, and lokid grym as he were wode12. A wolfe ther stod before him at his fete With eyin red, and of a man he ete.

Throat cut.

Slain, not destroyed by sickness, or dying a natural death.

Charioteer.

Charioteer.

No. 1998, p. 26, Urr.

Throat are many other instances of this mixture, v. 1799.

We strive as did the houndis for the bone, v. 1264. 'We fare as he that dronk is as a mouse, &c.' v. 2762. 'Farewel physick!' Go bere the corse to church, v. 2521. 'Some said he lokid grim and he wolde both, &c.'

Form, or agure. Statuary is not implied here. Thus he mentions the statue of Mars on lance, var. v. 977. I cannot forbear adding in this place these fine verses of Mars arming self in haite, from our author's Complaint of Mars and Venue, v. 99.

He throwith on his beline of huge weight; And girt him with his sworde, and in his hond His mighty spere, as he was wont to feight, His shekith so, that it almost to wonde.

These verses are all they have neeling but verbs and substantives.

12 Mad.

238 LINES OF STATIUS-GROUNDWORK OF CHAUCER'S TALE.

With sotill pensil was the storie, In1 redoubting Mars and of his glorie2.

But the ground-work of this whole description is in the Thebaid of Statius. I will make no apology for transcribing the passage at large, that the reader may judge of the resemblance. Mercury visits the temple of Mars, situated in the frozen and tempestuous regions of Thrace.

Hic steriles delubra notat Mavortia sylvas Horrescitque tuens : ubi mille furoribus illi Cingitur, adverso domus immansueta sub Æmo. Ferrea compago laterum, ferro arcta teruntur Limina, ferratis incumbent tecta columnis. Læditur adversum Phæbi jubar, ipsaque sedem Lux timet, et dirus contristat sydera fulgor. Digna loco statio. Primis subit impetus amens E foribus, cæcumque Nefas, Iræque rubentes, Exanguesque Metus; occultisque ensibus astant Infidiæ, geminumque tenens Discordia ferrum. Innumeris strepit aula minis. Tristissima Virtus Stat medio, lætusque Furor, vultuque cruento Mors armata sedet. Bellorum solus in aris Sanguis, et incensis qui raptus ab urbibus ignis. Terrarum e uviæ circum, et fastigia templi Captæ insignibant gentes, cœlataque ferro Fragmina portarum, bellatricesque carinæ, Et vacui currus, protritaque curribus ora!.

Statius was a favourite writer with the poets of the middle ages. His bloated magnificence of description, gigantic images, and pompous diction, suited their taste, and were somewhat of a piece with the romances they so much admired. They neglected the gentler and genuine graces of Virgil, which they could not relish. His pictures were too correctly and chastly drawn to take their fancies: and truth of design, elegance

1 Recording.
2 v. 2043.
3 Chaucer points out this very temple in the introductory lines, v. 1981.

Like to the estries of the grisly place. That hight the grete temple of Mars in Thrace. In thilke cold and frosty region, Ther as Mars has his sovran mansion.

Stat, Theb. vii. 4to. And below we have Chaucer's Doors of adamant eterne, viz. v. 68.

——Clauszque adamante perenni

Dissiluere fores.

Statius also calls Mars, Armifotens, v. 78. A sacrifice is copied from Statius, where sage

Chaucer, v. 2296.

And did her thingis as men might behold

It Stace of Thebes.

I think Statius is copied in a simile, v. 1640. The introduction of this poem is also taken from the Thebaid, xii. 545, 481. 797. Compare Chaucer's lines, v. 870, seq. v. 917, seq. v. 995, seq. The fineral pyre of Arcite is also translated from Theb. vi. 155, seq. See Ch. v. 2018, 183 I likewise take this opportunity of observing, that Lucretius and Plato are imitated in the poem. Together with many passages from Ovid and Virgil.

of expression, and the arts of composition were not their objects¹. In the mean time we must observe, that in Chaucer's Temple of Mars many personages are added: and that those which existed before in Statius have been retouched, enlarged, and rendered more distinct and picturesque by Boccacio and Chaucer. Arcite's address to Mars, at entering the temple, has great dignity, and is not copied from Statius.

O stronge god, that in the reignis cold Of Thrace honourid art, and God yhold! And hast in everie reign, and everie lond, Of armis al the bridil in thy hond; And them fortunist, as they lest devise, Accept of me my pitous sacrifice².

The following pourtrait of Lycurgus, an imaginary king of Thrace, is highly charged, and very great in the gothic style of painting.

Ther mayst ou3 see, commyng with Palamon, Lycurgus himself, the grete king of Thrace ; Blake was his berde, and manly was his face: The circles of his eyin in his hede They glowdin betwixte yalowe and rede: And like a lyon lokid he about, With kempid heris on his browis stout: His limis grete, his brawnis herd and strong, His shulderes brode, his armis round and long. And as the guise ywas in his contre Full high upon a char of gold stode he: With four grete white bullis in the tracis. Instead of cote armur, on his harneis With yalowe nailes, and bright as any gold, He hath a berist skinn cole-blak for old. His long here was kemped behind his bak, As any raven's fether't shone for blak. A wrethe of golde armgrete5, of huge weight, Upon his hed, sett full of stonis bright, Of fine rubies, and clere diamondes. About his char ther wentin white alandes6, Twentie and more, as grete as any stere, To huntin at the lyon or wild bere ;

¹ In Trolles and Cressile he has translated the arguments of the twelve books of the Thebaid of Statius. See B. v. p. 1479, seq.

Inchaid of Statius. See B. v. p. 1479, seq.

2 V. 1375.

4 A bears.

6 As big as your arm.

7 As big as your arm.

8 As big as your arm.

8 As big as your arm.

8 As big as your arm.

9 As big as your arm.

10 As big as your arm.

11 As big as your arm.

12 As big as your arm.

13 As big as your arm.

14 As big as your arm.

15 As big as your arm.

16 As big as your arm.

16 As big as your arm.

18 As big as yo

240 PARALLEL PASSAGES FROM STATIUS AND CHAUCER.

And folowid him with mosil1 fast ybound, Coleres of gold2 and torretes3 filid4 round. A hundrid lordis had he in his rout, Armid ful wele, with hertis stern and stout5.

The figure of Emetrius king of India, who comes to the aid of Arcite, is not inferior in the same style, with a mixture of grace,

> With Arcite, in storys as men find, The grete Emetrius, the king of Ind

1 Muzzle.

² In Hawes's PASTIME OF PLEASURE, [written temp. Hen. vii.] Fame is attended with two greyhounds; on whose golden collars Grace and Governance, are inscribed in diamond letters. See next note.

² Rings. The fastening of dogs collars. They are often mentioned in the inventory of furniture, in the royal palaces of Henry VIII., above cited. MSS. Harl. 1419. In the Castle of Windser. Article Collars, I. 409. 'Two greyhoundes collars of crimson velvett and cloth of gold, lacking torretter.' Two other collars with the kings arms, and at the 'ende portculis' and rose. 'Item, a collar embrawdered with pomegranates and roses with 'turrets of silver and gilt.'—'A collar garnished with stoleworke with one shallop shelle of 'silver and gilte, with torrettes and pendanntes of silver and guilte.'—'A collar of white 'velvette, embrawdered with peries, the swivels of silver. 'But to be more particular as to 'these imitations.' * these imitations.

Ver. 900. p. 8. Urr. edit.

A company of ladys twey and twey, &c.

Thus Theseus, at his return in triumph from conquering Scythia, is accessed by the dames of Thebes, Star. Thes. xii. 519-

Jamque domos patrias, Scythicæ post aspera gentis Prælia, laurigero subeuntem Thesea curru Lætifici plausus, &c. &c. Paulum et ab insessis mæstæ Pelopeides aris Promovere gradum, seriemque et dona triumphi Mirantur, victique animo rediere mariti. Atque ubi tardavit currus, et ab axe superbo Explorat causas victor, poscitque benigna Aure preces : orsa ante alias Capancia conjux, Belliger Ægide, &c.

Chaucer here copies Statius, (v. 861,-966.) Kn. T. from v. 519. to v. 600. THER. See also ibid. 465. seq.

V. 930. p. 9.—Here in the Temple of the goddess Clemence, &c.

Statius mentions the temple of Clemency as the asylum where these ladies were assembled Tann. xii. 48r.

Urbe fuit media, nulli concessa potentum Ara deum, mitis posuit Clementia sedem, &c.

V. 2047 .- Ne what jewillis men into the fire cast, &c.

Literally from Statius, Tunn. vi. 206.

4 Filed. Highly polished.

Ditantur flammæ, non unquam opulentior illa Ante cinis ; crepitant gemmæ, &c.

But the whole of Arcite's funeral is minutely copied from Statius. More than a hundred parallel lines on this subject might be produced from each poet. In Statius the account of the trees felled for the pyre, with the consternation of the Nymphs, takes up more than twenty-four lines, v. 84,—116. In Chaucer about thirteen, v. 2922.—2937. In Boccacio, als stapas. B. vi. Of the three poets, Statius is most reprehensible, the first author of this liplaced and unnecessary description, and who did not live in a Gothic age. The status of Mars and Venus I imagined had been copied from Fulgenius, Boccacio's favorite mythogometry of the station of the state of the state

8 V. 2129.

Upon a stede bay, trappid in stele, Coverid with clothe of gold diaprid wel, Cam riding like the god of armis Mars: His cote armure was of the clothes of Tars1. Couchid with perles white and round and grete; His sadill was of brent2 gold new ybete, And mantlet upon his shulderes hanging, Bretfull3 of rubies redde as fire sparkling. His crispe here like ringes4 was yronne, And yt was yalowe, glittering as the sonne. His nose was high, his eyin bright citryn6, Ruddy his lippes, his colour was sangyn. And a fewe frekles in his face yspreint6, Betwixt yalowe and somedele blak ymeint. And as a lyon he his eyis kest8. Of five and twenty yere his age I ghest. His berde was well begonning for to spring His throte was as a trompet thondiring. Upon his hede he wered, of laurer grene A garloud freshe, and lustie for to sene. Upon his honde he bore for his delite An egle tame, as ony lilie white. An hundrid lordis had he with them there. All armid, saaf their heddis, in their gere?. About this king ther ran on every part Full many a tame lyon, and libart10,

he banner of Mars displayed by Theseus, is sublimely conceived.

The red statue of Mars, with spere and targe, So shineth in his white banner large That all the feldis glittrin up and down11

his poem has many strokes of pathetic description, of which these imens may be selected.

Upon that other side when Palamon Wist that his cosin Arcite was ygon, Such sorowe makith he, that the grete tour Resounded of his yelling and clamour: The fetteris upon his shinnis grete Werin of his bitter salt teris wete12,

Not of Turnes in Cilicia. It is rather an abbreviation for Tartarin, or Tartarium. See wer's Flower and Leafe, V. 212.

his every trimpe hanging a brode bannere Of fine Tartarium full richely bete.

was a costly stuff appears from hence. 'Et ad faciendum unum Jupoun de large les pouderst. cum garteris blu paratis cum boucles et pendants de argente sous.' Cen J. Coke Frovisoris Magn. Carderob. temp. Edw. ii. ut sup: It often in the wandrobe accounts for furnishing tournaments. Du Cange says, that this was a cost manufactured in Tartary. Gloss. Tartarium. But Skinner in V. derives it Issues is the Milanese. He cites Stat. 4 Hen. viii. c. vi.

1 Union is the Milanese. Gerieves.

A source of Usel and yellow.'

A source of Usel and yellow.'

10 Libbard. v. 2157.

10 V. 1277.

16

Arcite is thus described, after his return to Thebes, where he despairs of seeing Emilia again.

> His slepe, his mete, his drink, is hym byreft; That lene he waxith, and drie as a sheft: His eyin hollow, grislie to behold His hew sallowe, and pale as ashin1 cold: Solitary he was, evir alone, And wayling all the night making his mone. And if he herde song or instrument, Than would he wepin, he might not be stent² So febyll were his spirits and so low, And chaungid so that no man might him know3.

Palamon is thus introduced in the procession of his rival Arcite's funeral.

> Tho gan this wofull Theban Palamon With slotery4 berde, and ruggy ashey heres, In clothis blak bedropped all with teres, And, passing ovir weping Emily, Was rufullist of all the company.

To which may be added the surprise of Palamon, concealed in the forest, at hearing the disguised Arcite, whom he supposes to be the squire of Theseus, discover himself at the mention of the name of Emilia.

> Through his herte He felt a cold swerde suddenly to glide: For ire he quoke, no longer wold he bide, And whan that he had heard Arcitis tale, As he were wode, wyth face al dede and pale, He sterte him up out of the bushis thick, &c".

A description of the morning must not be omitted; which vies, both in sentiment and expression, with the most finished modern poetical landscape, and finely displays our author's talent at delineating the beauties of nature.

> The mery lark, messengere of the day, Salewith in her song the morowe gray; The firie Phebus rysith up so bright, That all the orient laughith at the sight's: And with his stremis dryeth in the greves⁹ The silver dropis hanging in the leves10.

Nor must the figure of the blooming Emilia, the most beautiful object of this vernal picture, pass unnoticed.

² Stayed. 3 V, 1363 6 Squallid. 5 V. 2884 6 V. 137-7 Saluteth. ² Saluteth.

³ In the Greek,

Pureat. c. z. p. 234. For *Orient*, perhaps *Orisonnt*, or the *horizon*, is the true reserved.

So the edition of Chancer in 1561. So also the barbarous-Greek poem on this stary.

Dryden seems to have read, or to have made and of the property of the p minspelling of Horison, ORIENT.

Emilie, that fairir was to sene
Than is the lillie upon the stalk grene;
And freshir than the May with flouris newe,
For with the rosy colour strofe hir hewe!

In other parts of his works he has painted morning scenes con amore: and his imagination seems to have been peculiarly struck with the

charms of a rural prospect at sun-rising.

We are surprised to find, in a poet of such antiquity, numbers so pervous and flowing; a circumstance which greatly contributed to render Dryden's paraphrase of this poem the most animated and harmonious piece of versification in the English language. I cannot leave the KNIGHT'S TALE without remarking, that the inventor of this poem. appears to have possessed considerable talents for the artificial construction of a story. It exhibits unexpected and striking turns of fortune; and abounds in those incidents which are calculated to strike the fancy by opening resources to sublime description, or interest the heart by pathetic situations. On this account, even without considering the poetical and exterior ornaments of the piece, we are hardly disgusted with the mixture of manners, the confusion of times, and the like violations of propriety, which this poem, in common with all others of its age, presents in almost every page. The action is supposed to have happened soon after the marriage of Theseus with Hippolita, and the death of Creon in the siege of Thebes: but we are soon transported into more recent periods. Sunday, the celebration of matins, judicial astrology, heraldry, tilts and tournaments, knights of England, and targets of Prussia2, occur in the city of Athens under the reign of Theseus.

SECTION XIII.

CHAUCER'S ROMAUNT OF THE ROSE is translated from a French poem entitled, LE ROMAN DE LA ROSE. It was begun by William of Lorris, a student in jurisprudence, who died about the year 12603. Being left unfinished, it was completed by John of Meun, a native of a little town of that name, situated on the river Loire near Orleans, who seems to have flourished about the year 13104. This poem is esteemed by the

The hights of the Tentonic order were settled in Prissia, before 1300. Ch. Prol. v. 53.

The hights of the Tentonic order were settled in Prissia, before 1300. Ch. Prol. v. 53.

Trachet, p. 198,

Trachet, p. 198,

The last p. 200. He also translated Boethius De Consolatione, and Abelard's Letters,

and Assurers of the Sphill, 6.c.

244 ROMAUNT OF THE ROSE-CHAUCER AND WILLIAM OF LORRIS.

French the most valuable piece of their old poetry. It is far beyond the rude efforts of all their preceding romancers : and they have nothing equal to it before the reign of Francis I., who died in the year 1547. But there is a considerable difference in the merit of the two authors. William of Lorris, who wrote not one quarter of the poem, is remarkable for his elegance and luxuriance of description, and is a beautiful painter of allegorical personages. John of Meun is a writer of another cast. He possesses but little of his predecessor's inventive and poetical vein; and in that respect was not properly qualified to finish a poem begun by William of Lorris. But he has strong satire, and great liveliness1. He was one of the wits of the court of Charles le Bel.

The difficulties and dangers of a lover, in pursuing and obtaining the object of his desires, are the literal arguments of this poem. This design is couched under the allegory of a Rose, which our lover after frequent obstacles gathers in a delicious garden. He traverses vast ditches, scales lofty walls and forces the gates of adamantine and almost impregnable, castles. These enchanted fortresses are all inhabited by various divinities; some of which assist, and some oppose, the lover's progress2.

Chaucer has luckily translated all that was written by William of Lorris3: he gives only part of the continuation of John of Meun! How

1 The poem consists of 22,734 verses. William of Lorris's part ends with v. 4149. 'A peu que je ne m'en desespoir.'

² In the preface of edit. printed in 1538, all this allegory is turned to religion. The Rose is proved to be a state of grace, or divine wisdom, or eternal beatitude, or the Holy Virgin, to which heretics cannot gain access. It is the white Rose of Jericho, Court Flouristic Rose in Jericho, &c. The chemists, in the mean time, made it a search for the philosopher's stone: and other professions, with laboured commentaries, explained it into

Occleve's Letter of Cupide, written 1402. Urry's Chaucer, p. 536. v. 283. Who calls John of Meun the author of the Romaunt of the Rose.
 Chaucer's poem consists of 7,699 verses: and ends with this verse of the original, vir.

V. 13,105.

'Vous aurez absolution.'

But Chaucer has made several omissions in John of Meun's part, before he comes to this period. He has translated all William of Lorris's part, as I have observed; and his transslation of that part ends with v. 4432. viz.

'Than shuldin I fallin in wanhope.'

Chaucer's cotemporaries called his Romant of the Rose, a translation Lydgate says that

Notably did his business
By grete avyse his wittes to dispose,
To translate the ROMANS OF THE ROSE.

Prol. Boch, st. vi. It is manifest that Chaucer took no pains to disguise his translation. Its literally follows the French, in saying, that a river was lesse than "Saine," i.e., the Seine Paris, v. 118. "No wight in all Paris." v. 7157. A grove has more birds "than been in all "the relme of Fraunce, v. 495. He calls a pine, "A tree in France men call a pine," t. 1457. He says of roses, 'so faire werin nevir in Rone, v. 1674. "That for Paris et al. "Pavie." v. 1654. He has sometimes reference to French ideas, or words, not in the criginal. As "Men clepin hem Sereins in France," v. 684. "From Jerusalem is Durans."

far he has improved on the French original, the reader shall judge. I will exhibit passages selected from both poems; respectively placing the French under the English, for the convenience of comparison. The renovation of nature in the month of May is thus described.

That it was May, thus dremed me1, That all thing ginnith waxin gay, In May that it n'ill shroudid bene, These wooddis eke recoverin grene, In time of love and jollite, For ther is neither buskenor hav2 And it with newe levis wrene3: That drie in winter ben to sene:

And the erth waxith proude withall For sote dewis that on it fall,

Amid the povir estate forgette In whiche that winter had it sette:

And than becometh the grounde so proude, That it will have a newe shroud; And make so quaynt his robe and favre. That it had hewes an hundred payre,

Of grasseand flowris Indeand Pers: And many hewis ful divers That is the robe I mene iwis, Through which the ground to praisin is, The birdis, that han leftethir songe While they han suffrid cold ful stronge, In wethers grille and darketo sight, Ben in May, for the sunne bright So glad, &c.5

In the description of a grove, within the garden of Mirth, are many

354. "Grein de Paris." v. 1369. Where Skinner says, Paris is contracted for Paradize in mentioning ministrels and jugglers, he says, that some of them 'Songin songes of Lornine.' v. 776. He adds,

For in Loraine there notis be Full swetir than in this contre-

There is not a syllable of these songs, and singers, of Loraine, in the French. By the way, I asspect that Chaucer translated this poem while he was at Paris. There are also many allusions to English affairs, which I suspected to be Chaucer's; but they are all in the French original. Such as, 'Horophips of Cornevaile,' v. 4550. These are called in the original, 'Chalesseaux de Cornouaille, v. 3991. A knight is introduced, allied to king 'Arthour of Beetaigne,' v. 1792. Who is called, 'Bon roy Artus de Bretaigne,' Orig, v. 1187. Sir Gawie, and Sir Kay, two of Arthur's knight, are characterised, v. 2005. Seq. See Orig, v. 2533. Where the word Kewler is corrupt for Keie. But there is one passage, in which he meaticus a Backelev at fair as 'The Lordis sonne of Windisore v. 1250. This is added by Chauter, and intended as a compliment to some of his patrons. In the Legende of good Women, Cupid says to Chaucer, v. 329.

For in plain test, withoutin nede of glose, Thou hast translated the Romannt of the Rose;

2 Qu'en foli moys de May songeoye Qu'en foll mors de May songeoye
Que toute chose ai s'esgaye,
Qui en May parer ne se vueille,
Les boys recouvrent leur verdure,
La terre seemes s'en orgouille
En sublish la povrete
Lors devient la terre si gobe,
fii soet si cointe robe faire,
D'herbes, de fleures Indes and Perses:
Est la robe que je devise
Les absensite qui tant ae sont teuz
Es pour la froit et divers temps,
Si flex

Ou temps amoreux plein de joye, Si qu'il n'y a buissons ne haye Et couvrir de nouvelle sueille : Qui sont sces tant qui l'hiver dure ; Pour la rougee qui ta mouille, Ou elle a tout l'hiver este; Qu'elle veult avoir neusve robe ; Que de couleurs y a cent paire, Et de maintes couleurs diverses Parquoy la terre mieulx se prise. Pour l'hiver qu'ils ont tous sentuz,

Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
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Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May, et par la printemps,
Si liez, Scott en May,

natural and picturesque circumstances, which are not yet got into the storehouse of modern poetry.

These trees were sett as I devise1. Five fadom or sixe, I trowe so, And for to kepe out wel the sunne, And everie branch in othir knitte That sunnemight ther none discende Ther might men does and roes ise5, From bow to bow alwaie lepinge; That comin out of ther clapers, And madin many a turneying

One from another in a toise, But they were hie and gret also ; The croppis were so thik yrunne? And ful of grene levis sitte3, Lest the tendir grassis shende. And of squirels ful grete plente, Connis 6 ther were also playing, Of sondrie colors and maners; Upon the freshe grasse springing9.

Near this grove were shaded fountains without frogs, running into murmuring rivulets, bordered with the softest grass enamelled with various flowers.

In placis sawe I wellis there10 In whiche ther no froggis were, And faire in shadow was eche wel; But I ne can the nombre tel

Of stremis smale, that by devise Mirth had don com thorough condise11,

Of which the watir in renning, Gan makin a noise ful liking. And by the stremes ovir al ellis About the brinkis of these wellis, Sprange up the grasse as thick isett And soft eke as any velvett.

On which man might his leman ley As softe as fetherbed to pley .-There sprange the violet all newe, And fresh perwinke 12 riche of hewe; And flouris yalowe white and rede, Such plenti grew ther ner in mede: Full gaie was al the grounde and queint And poudrid, as men had it peint,

1 Mais sachies que les arbres furent L'ung fut de l'autre loing assis Mais moult furent fueillus et hauls Et si espis par dessus furent Ne ne povoient bas descendre Au vergier eut dains & chevreleux, Qui par dessus arbres sailloyent; Comim Bien souvent hors de leurs tanieres, En mou 'The tops, or boughs, were so thickly twisted together.'

Set. 'Be hurt.'

See.

Si iong a iong comme care durent De cinque toises voyre de six, Pour gardir de l'este le chauls, Que chaleus percer ne lis peuvent Ne faire mal a l'erbe tendre. Et aussi beaucoup d'escureux, Conuins y avoit qui yssoient En moult de diverses manieres, v. 13

Si loing a loing comme estre durent

6 Conies. 7 Chancer imitates this passage in the Assemble of Foules, v. 190, seq. Other passages of that poem are imitated from Roman de la Rose. 8 Burroughs.

10 Par lieux y eut cleres fontaines, Qui des arbres estoient umbrez, Et petit ruisseaulx, que Deduit L'eaue alloit aval faisant Aux bortz des ruisseaulx et des rives, Poignoit l'erbe dru et plaisant Poignost Ferbe trid et platsant Amy povoit avec sa mye Violette y fut moult belle Fleurs y eut blanches et vermeilles, De toutes diverses couleurs, Si estoit soef flairans 11 Conduits

9 v. 1301. Sans barbelotes¹ and sans raines, Par moy ne vous seront nombres, Par moy ne vous seront nombres,
Avoit la trouves par conduit;
Son melodieux et plaisant.
Des fontaines cleres et vives
Grant soulas et plaisir faicant.
Soy deporter ner doubtes myeEt aussi parvenche nouvelle;
On ne pourroit trouver pareilles,
De haulk pris et de grans valeurs,
Et reilagrans et odorans, v. 1342.

12 Periwinkle.

With many a fresh and sondry floure That castin up ful gode savoure1.

But I hasten to display the peculiar powers of William de Lorris in delineating allegorical personages; none of which have suffered in Chaucer's translation. The poet supposes, that the garden of Mirth, or rather Love, in which grew the Rose, the object of the lover's wishes and labours, was enclosed with embattled walls, richly painted with various figures, such as Hatred, Avarice, Envy, Sorrow, Old Age, and Hypocrisy. Sorrow is thus represented.

SORROWE was pantid next ENVIE2 Upon that wal of masonrie. But wel was seen in her colour, That she had livid in languour ; Her seemid to have the jaundice, Not half so pale was AVARICE.

Ne nothing alike of lenesse

For sorowe, thought, and grete distresse.

A s'rowful thing wel semid she; Nor she had nothing slow ybe For to bescrachin of hir face, And for to rent in many place

Hir clothes, and for to tere her swire3, As she that was fulfilled of ire: And al to torn lay eke hir here: About hir shoulders, here and there;

For angre and for male talents. As she that had it all to rent

Nor are the images of HATRED and AVARICE inferior.

Amiddis sawe I HATE ystynde6 .-

And she was nothing wel araide But like a wode woman afraide: Yfrowncid foule was hir visage, And grinning for dispiteous rage, Full hideous was she fortosene, Her nose ysnortid up for tene6 Full foul and rustey was she this, Her hed iwrithin was iwis,

Full grimly with a grete towaile, &c7.

The design of this work will not permit me to give the portrait of Idleness, the portress of the garden of Mirth, and of others, which form the groupe of dancers in the garden: but I cannot resist the pleasure of transcribing those of Beauty, Franchise, and Richesse, three capital figures in this genial assembly.

TO les ENVIR etolt TRISTESSE Li been paroit a sa couleur
Li sembloit avoir la jaunice,
Le palisseur ne de maigresse
Moult sembloit bien que fust doiente : D'esgratignier toute sa chiere; En mains lieux l'avoit dessiree, Ses cheveulx derompus estoient, Presque les avoit tous desroux

Neck.
An millen de mur je vy HAVNE.
Si n'estoit par bien atou-nee,
Rechignee estoit et fronce
Mealt hydrose estoit et rouillee.
Ten ordement d'un touaille,

Painte aussi et garnye d'angoisse Qu'elle avoit a cueur grant douleur: La n'y faisoit riens AVABICE, Car le travaile et la destresse, &c. Car le fravaue et la desireixe, coc. Car el n'avoit pas este lente Sa robe ne luy estoit chiere Comme culle qui fut yree. Qu'autour de son col pendoient, De maltalent et de corroux, v. 3 p. 4 y. 300.

Ains sembloit estre forcence. Avoit le nez et rebourse. Et fut an teste entortillee Qui moult estoit d'horrible tailla. The God of love, jolife and light1, Ladde on his hande a ladie bright, Of high prise, and of gret degre This ladie called was BEAUTIE. e, of which I told, Full well ythewid was she holde: Ne was she darke ne browne, but bright, And an arowe, of which I told,

And clere as is the mone light .-Her fleshe was tendre as dewe of floure, Her chere was simple as birde in boure:

As white as lilie, or rose in rise3, Her face was gentil and tretise4; No wintrid6 browis hedde she; Fetiss she was, and smal to se, Nopopped here, for the ded nought To windir her or to peint ought.

Her tresses yalowe and long straughten⁹ Unto her helis down the ¹⁰raughten¹¹.

Nothing can be more sumptuous and superb than the robe, and other ornaments, of RICHESSE, or Wealth. They are imagined with great strength of fancy. But it should be remembered, that this was the age of magnificence and shew; when a profusion of the most splendid and costly materials were lavished on dress, generally with little taste and propriety, but often with much art and invention.

RICHESSE a robe of purpre on had12, Ne trow not that I lie or mad13,

1 Le Dieu d'amours si s'estoit Pres se tenoit de son coste Ainsi comme une des cinque flesches Point ne fut obscur, ne brun, Tendre eut la chair comme rousee, Et blanch comme fleur de lis, Elle estoit gresie et alignee Car elle n'avoit pas mestier Les cheveulx ent blons et si longs

Celle dame eut nom BEAULTE. En ille aut toutes bonnes taiches: Mais fut clere comme la lune. Simple fut comme une espousee. Visage eut bel douls et alis, N'estoit fardie ne pignee De soy farder et affaictier. Qu'ils batoient aux talom, v. 1004.

A une dame de hault pris,

Car elle n'avoit pas meant.

Les chevenir ent blons et si longs

2 Having good qualities. See supr. v. 939, seq.

3 On the bush. Or, In perfection. Or, A budding rose,

4 Well proportioned.

5 Feitens. Handsome.

6 Contracted.

7 Affectedly dressed. Properly, dressed up like a puppet.

8 To tim. To adorn.

10 Reached.

11 v. 1003.

A Richesse, si noblement,
Qu'en tout le monde n'eust plus bel,
Pourtraictes y furent d'orfroys
Et encores y avoit-il
A noyaulx d'or au col fermoit,
Noblement eut le chief pare
Qui gettoient moult grant clarte,

Oui gettoient moult grant clarte,

Square rose.

6 Contracted.

7 Affectedly dressed.

11 v. 1003.

A Richesse, si noblement,
Mieulx fait, ne aussi plus nouvel:
Hystoryes d'empereurs et roys.
Un-ouvrage noble et sobtui;
De riches pierres decore
Tout-y estoit bien assorte.
Sainte par dessus sa vesture:
Sainte par dessus sa vesture: Noblement cut le chief pare Qui gettoient moult grant clarte, Puis cut une riche samture Le boucle d'une pierre fu, Celluy qui sur soy le protoit D'autre pierre fut le mordans Cest pierre portoit bon cur, De sa sante et de sa vei, Les cloux furent d'or epure, Cui attoiret, grans et pasans, Les cloux furent d'or epure,
Qui estoient grans et pesans,
Si eut avecques a Richesse
Si riche, si plaisant, et si bel,
De pierres estoit fort garny,
Qui bien en vouldroit deviser,
Rubis, y eut saphirs, jagonces,
Mais devant eut par grant maistrise,
Et le pierre si clere estoit
Si en povoit veoir au besoing
Telle clarte si en yssoit
Par tout le corps et par sa face Par tout le corps et par sa face

Grosse et de moult grant vertu De tous venins garde estoit.— Qui guerissoit du mal des dens. Qui l'avoit pouvoit estre asseur Quant a jeun il l'avoit vei: Par dessus le tissu dore, En chascun avoit deux besan Uns cadre d'or mis sur la tres On's caure d'or mis sur la tresse, Qu'onques ou ne veit le pareil: Frecieuses et aplany, On ne les pouvroit pas priser Esmerandes plus de cent ouces! Un escarboucle bien assise Que cil qui devant la mettoit A soy conduire une lieue loing Que Richesse en resplandissou Aussi d'autour d'elle la place, v. 1060 For in this world is none it liche¹. Ne none so faire: For it full wele And purtraied in the ribaninges4 And with a bends of gold tassiled, About her neck, of gentle entailes, In which ther was ful grete plente RICHESE a girdle had upon Of vertu grete and mokill¹¹ might, Ofvenim durst him nothing doubt

Was of a ston ful precious, That whole a man it couth ymake And yet the ston had soche a grace All thilke daie not blinde to bene The barris14 were of gold full fine Upon the tressis of RICHESSE,

Ne by a thousand delc² so riche. With orfraies3 laid was everie dele, Of dukis stories and of kinges; And knoppis6 fine of gold amiled7. Was set the riche chevesaile9; Of stonis clere and faire to se. The bokill10 of it was of ston For who so bare the ston so bright While he the ston had him about.-The mordaunt¹² wrought in noble guise

That was so fin and vertuous Of palsie, and of the tothe ake: That he was sikre¹³ in evvrie place That fasting might that ston sene. Upon a tissue of sattin, Full hevie, grete, and nothing light, In everiche was a besaunt wight 16.

Was sett a circle of noblesse. Of brende¹⁶ gold, that full light yshone, So faire, trowe I, was nevir none.

2 Parts. Entridery in gold.

Band Knot. 4 Laces laid on robes. Embroideries. Buttons.

Band Knot.

Band Knot.

Band Knot.

**Estamented Enameling, and perhaps pictures in enamel, were common in the middle ages. From the Testament of Joh. de Foxle, knight, Dat. apud Bramshill Co. Southampt. Nov. 5, 155.

**Item lego domino abbati de Waltham unum annulum auri grossi, cum una saphiro infia, et nominibus trium regum [of Cologne] sculptis in eodem annulo. Item lego Marpric voroni mee unam tabulam argenti deaurati et ameditam, minorem de duabus quas labo, cum diversis ymaginibus sculptis in eadem.—Item lego Margerie uxori Johannis de Wikoa unum monile auri, cum S. litera sculpta et ameditai in eodem. Registr. Wykeham, Epic Winton, P. ii. fol. 24. See also Dugd. Bar. i. 234, 2. 'AMILED is from the French Lami, or Enamel. This art flourished most at Limoges in France. So early as the year 157, we have 'Duas tabulas seneas superauratas de lubore Limogrie.' Chart. ann. 1197, apud Libelia tom. vii. 1741. SACK. P. 1274. It is called Ofus Lemnoviticum, in Dugdale's Mox. 23, 313, 331. And in Wilkin's Concil. i. 666, where two cabinets for the host are codered, one of silver or of ivory, and the other de opere Lemovicino. Synod. Wicorn. A.D. 130. 1313, 331. And in Wilkin's Concil. i. 666, where two cabinets for the host are codered, one of silver or of ivory, and the other de opere Lemovicino. Synod. Wicorn. A.D. 130. 1310. in many other places. I find it called Limaise, in a metrical romance, the name of which I have forgot, where at omb is described, of which I have forgot, where a tomb is described,

And yt was, the Romans sayes,

All with golde and limaise.

Carpentier [V. Limogia.] observes, that it was anciently a common ornament of sumptuous tembs. He cites a Testament of the year 1327, 'Je lais huit cent livres pour faire deux tembes hautes et levees de l'Euves de Limogias.' The original tomb of Walter de Merton, bishop of Rochester, erected in his cathedral about the year 1276, was made at Limogias. This appears from the accompts of his executors, viz. 'Et computant xl.l. v.s. vi.d. liberat. 'Magistro Johanni Linnomeensi, pro tumba dicti Episcopi Roffensis, scil. pro Constructione et carriagio de Lymogias ad Roffam. Et xl.s. viii d. cuidam Executori apud Lymoges ad 'ordinandum et providendum ('onstructionem dictæ Tumbæ. Et x.s. viii. d. cuidam garcioni 'massi asseul Lymogias quærenti dictam tumbam constructam, et ducenti eam cum dicto Mag. etati agud Lymoges quærenti dictam tumbam constructam, et ducenti eam cum dicto Mag. Johanne usque Roffam. Et xxii l. in materialibus circa dictam tumbam defricandam. Et 'vii marcas, in ferramento ejusdem, et carriagio a Londin. usque ad Roff, et aliis parandis ad 'dictam tumbam. Et xi s. cuidam vitriario pro vitris fenestrarum emptarum juxta tumbam 'dicti Eispcopi apud Roffam.' Ant. Wood's MSS. Merton Papers, Bibl. Bodl. Cod.

Balland 46.

Of good workmanship, or carving. From Intagliare, Ital.

10 Backle. 11 Muckel.

12 Tongue of a buckle. Mordeo. Lat. Great.

A resigner of a suckie. Mordeo. Lat.

13 Certain.

14 Cammot give the precise meaning of Barris, nor of Cloux in the French. It seems to be an of a backle. In the wardrobe-roll, quoted above, are mentioned, 'One hundred garters cause bouckes, barris, et pedentibus argento.' For which were delivered, 'ecc barrs argenti.' a. sr. Edw. iii.

15 The weight of a besant.' A byzant was a species of gold-coin. stamped at Byzantium. 13 Certain.

tt of a besant.' A byzant was a species of gold-coin, stamped at *Byzantium*.

16 Burnished. A wedge of gold.

But he were konning for the nones That could devisin all the stones,
That in the circle shewin clere, It is a wonder thing to here:

For no man could or preis2, or gesse, Of hem the value or richesse: Rubies ther were, saphirs, ragounces3, And emeraudes more than two ounces:

But all before full subtilly A fine carboncle set sawe I: The stone so clear was and so bright,

That al so sone as it was night,

Men mightin se to go for nede, A mile or two, in length or brede ; Soche light ysprang out of the stone, That RICHESSE wondir bright yshone

Both on her hedde and all hir face And eke about her all the place.

The attributes of the portrait of MIRTH are very expressive.

Of berde unnethe had he nothing5, For it was in the firste spring : Ful young he was and merie' of thought,

And in samette6 with birdis wrought, And with golde bete ful fetously, His bodie was clad full richely: Wrought was his robe in straunge gise,

1 'Well-skilled in these things,' 2 Appraise. Value.
2 The gem called a Jacinth. We should read in Chaucer's text, Jagraces instead of Ragumees, a word which never existed; and which Speght, who never consulted the French Roman de la Rose, interprets merely from the sense of the context, to be 'A kind of precises 'stone.' Gloss. Ch. in V. The knowledge of precious stones was a grand article in the assural philosophy of this age: and the medical virtue of gems, alluded to above, was a doctrine much inculcated by the Arabian naturalists. Chaucer refers to a treatise on gems, called the Laurence of fame L. ii. v. 260. LAPIDIARY, famous in that time. House of Fame, L. ii. v. 260.

And thei were sett as thicke of ouchis t stonis faire That men while in the LAPIDAIRE. Fine, of the finist stonis faire

Montfaucon, in the royal library at Paris, recites Le Lapidaire, de la vertu des pierres Catal. MSS, p. 794. This I take to be the book referred to by Chaucer. Henry of Hantingdon wrote a book De Gemmis. He flourished about 1145. Tann. Bibl. p. 295. Greek Treatise, Du Cange, Gloss, Gr. Barb. ii. Ind. Auctor, p. 37, col. x. In the Cottage library is a Sacra Treatise on precious stones. Thenra. A 3, liii. fol. of. The writing is more ancient than the cru quest. Pellouter mentions a Latin poem of the eleventh century on Precious Stones, written by Marbode bishop of Rennes, and soon afterwards translated into French verse. Mem. Lanc Celt. part i. vol. i. ch. xiii. p. 26. The translation begins,

Evax fut un mult riche reis Lu reigne tint d'Arabeis.

Evax fut un mult riche reis Lu reigne tint d'Arabeis.

It was printed in Obuvres de Hildebert Eveque du Mons, edit. Ant. Beaugendre, col. 1712. This may be reckoned one of the oldest pieces of French vesification. A manuscrip De Specielus Lapidum, occurs twice in the Bodleian library, falsely attributed to one Adam Noberde, Cod. Digh. 28, f. 169.——Cod. Laud. C. 3, Princ. 'Evax rex Arabum legitur sepsisse.' But it is, I think, Marbode's book above-mentioned. Evax is a fabulous Arabian king, said to have written on this subject. Of this Marbode, or Marbodeaus, see Ol. Borreb. Diss. Acad. de Poet pag. 87, § 78, edit. Francof. 1683, 4to. His poem was published, with notes, by Lampridius Alardus. The eastern writers pretend, that king Solomon, amorg a wariety of physiological pieces, wrote a book on Gems: one chapter of which treated of the precious stones, which resist or repel evil Genii. They suppose that Aristotle stole all baphilosophy from Solomon's books. Fabric. Bibl. Gr. xiii. 387, seq. And i. p. 71. Compare Herbelot, Hibl. Oriental, p. 962, b. Artic. Ketan alahgiar, seq.

4, v. 1071

6 . v. 1071 Et si n'avoit barbe a menton Il etoit jeone damoysaula Oui tout etoit e or batu. D'un' robe moult desgysee, Et decouppee par quointise, D'un souhers decouppes a las Et sa neye luy fist chapeau 6 Samite. Sattin. Explained above.

Si non petit poil follaton : Son bauldrier sut portrait d'oiseauls Tres richement estoit vestu Oui fut en maint lien incasse, Et fut chausse par mignouse Par joyeusete et soulas, De roses gracieux et beau. v. 838-

And all to slittered1 for quientise, In many a place lowe and hie, And shodhe was, with grete maistrie. With shone decopid2 and with lace, By drurie3 and eke by solace; Had made and on his hedde it set? His lefe a rosin chapelet

FRANCHISE is a no less attractive portrait, and sketched with equal grace and delicacy.

> And next him daunsid dame FRANCHISE®. Arayid in ful noble guise.

Shen as not broune ne dunne of hewe. But white as snowe if all in newe, Her nose was wrought at point devise?, For it was gentill and tretise; With eyin glad and browis bent, Her hare down to her helis went. Simple she was as dove on tre, Ful debonaire of hart was she9.

The personage of DANGER is of a bolder cast, and may serve as a contrast to some of the preceding. He is supposed suddenly to start from an ambuscade; and to prevent Bialcoil, or Kind Reception, from permitting the lover to gather the rose of beauty.

> With that anon out start DANGERE10, Out of the place where he was hidde; His malice in his chere was kidde¹¹; Full grete he was, and blacke of hewe, Sturdie and hideous whoso him knewe; Like sharpe urchons12 his heere was grov His eyes red sparcling as fire glow, His nose frouncid¹³ full kirkid¹⁴ stoode, He come criande¹⁵ as he were woode¹⁶.

1 Cut used slashed.

3 Cut or marked with figures. From Decouper, Fr. To cut. Thus the parish clerk Absolon, in the Miller's Talk, v. 210. p. 26, Urr.

With Poulis windowes carven on his shose.

I suppose Poulls nindenes was a cant phrase for a fine device or ornament.

Modesty.

4 Mistress.

Apres tous ceulx estoit FRANCHISE, Que ne fut ne brune ne bise ; Ains for comme la neige blanche
Le ner avoit long et tretis,
Les chevenix ent tres-blons et longs, Le cueur eut doulx et debonnaire, v. 1190.

Courtoise estoit, joyeuse et franche, Yeulx vers rins, soureils saitis, Simple feut comme les coulons.

With the utmost exactness.

All the females of this peem have grey eyes and yellow hair. One of them is said to have 'Her even graie as is a functor,' v. safe. Where the original word, translated graie, is even, v. lat. We have this colour again, 'Orig. v. 822. 'Lea yeulx cut even.' This too Chaucer translates, 'Her eyin graie, '652. The same word occurs in the French text before us, v. top. This comparison was natural and beautiful, as drawn from a very familiar and favourite that is the age of the poet. Perhaps Chaucer means 'grey as a falcon's ejec.' W. 1152

M A taut saillit villain DANGRER, Grant fut, noir et tout herica Las in france, le nez hydeux

De la on il estoit muee; S'ot, les yeulx rouges comme feux, Est scene tout forcenez. v. 2059-

in 'Was discovered by his behaviour, or countenance.' Perhaps we should read cheke,

12 Urckins. Hedge-hogs.

14 Crooked. Turned upwards.

16 v. 3130.

"Crying as if he was mad."

252 CHAUCER IMPROVES ON LORRIS-BEING THE MORE MASCULINE.

Chaucer has enriched this figure. The circumstance of DANGER'S hair standing erect like the prickles on the urchin or hedge-hog, is

his own, and finely imagined.

Hitherto specimens have been given from that part of this poem which was written by William de Lorris, its first inventor. Here Chaucer was in his own walk. One of the most striking pictures in the style of allegorical personification, which occurs in Chaucer's translation of the additional part, is much heightened by Chaucer, and indeed owes all its merit to the translator; whose genius was much better adapted to this species of painting than that of John of Meun, the continuator of the poem.

With her, Labour and eke Travaile, Lodgid bene, with Sorowe and Wo, That nevir out of her court go, Pain and Distresse, Sicknesse and Ire, And Melanc'ly that angry sire, Ben of her palais2 senators; Groning and Grutching her herbegeors3;

The day and night her to tourment, With cruill deth their he present, And tellin her erliche⁴ and late,

That DETH stondith armid at her gate.

Then bring they to remembraunce, The foly dedes of hir enfances.

The fiction that Sickness, Melancholy, and other beings of the like sort, were counsellors in the palace of OLD AGE, and employed in telling her day and night, that 'DEATH stood armed at her gate,' was far beyond the sentimental and satirical vein of John of Meun, and is

conceived with great vigour of imagination.

Chaucer appears to have been early struck with this French poem. In his DREME, written long before he began this translation, he supposes, that the chamber in which he slept was richly painted with the story of the ROMAUNT OF THE ROSE". It is natural to imagine, that such a poem must have been a favourite with Chaucer. No poet, before William of Lorris, either Italian or French, had delineated allegorical personages in so distinct and enlarged a style, and with such a fullness of characteristical attributes: nor had descriptive poetry selected such a variety of circumstances, and disclosed such an exuberance of embellishment, in forming agreeable representations of nature. On this account, we are surprised that Boileau should mention Villon as the first poet of France who drew form and order from the chaos of the old French romancers.

1 Travaile et douleur la hebergent, Que mort prochaine luy presentent, Tant luy sont de fleaux sentir; En cest tardifve presence, Mais il le lient et la chargent, Et talent de seq repentir : Adonc luy vient en remembraunce, Quant et se voit foible et chemus, v. 4713

² Palace.
4 Early.
6 v. 322. Chaucer alludes to this poem in The Marchaunt's Table, v. 1548 p. 52. Un.

Villon sceut le PREMIER, dans ces siecles grossiers Debrouiller l'ART CONFUS de nos vieux ROMANCIERS1.

But the poetry of William of Lorris was not the poetry of Boileau.

That this poem should not please Boileau, I can easily conceive. It is more surprising that it should have been censured as a contemptible performance by Petrarch, who lived in the age of fancy. Petrarch having desired his friend Guy de Gonzague to send him some new piece, sent the ROMAN DE LA ROSE. With the poem, instead of an encomium, he returned a severe criticism; in which he treats it as a cold, inartificial, and extravagant composition : as a proof, how much France, who valued this poem as her chief work, was surpassed by Italy in eloquence and the arts of writing2. In this opinion we must attribute something to jealousy. But the truth is, Petrarch's genius was too cultivated to relish these wild excursions of imagination: his favourite classics, whom he revived, and studied with so much attention, ran in his head. Especially Ovid's ART OF LOVE, a poem of another species, and evidently formed on another plan; but which Petrarch had been taught to venerate, as the model and criterion of a didactic poem on the passion of love reduced to a system. We may add, that although the poem before us was founded on the visionary doctrines and refinements concerning love invented by the Provencal poets, and consequently less unlikely to be favourably received by Petrarch, vet his ideas on that delicate subject were much more Platonic and more metaphysical.

SECTION XIV.

CHARGER'S poem of TROILUS and CRESSEIDE is said to be formed on an old history, written by Lollius, a native of Urbino in Italy3. Lydgate says, that Chaucer, in this poem,

> made a translacion Of a boke which called is TROPHE Of Lumbarde tongue, &c4.

Art. Poet, ch. i. He died about the year 1456.

See Petrarch Carm. L. i. Ep. 30.

Petra Lambeccius enumerous Lolius Urbicus among the Historici Latini profani of the ind century. Prodrom, p. 246, Hamb. 1659. See also Voss. Historic. Latini, ii, 2, p. 163-tin. Ladg. Eat. But this could not be Chaucer's Lolius. Chaucer places Lollius among be intonians of Troy, in his house of Fame, iii, 380. It is extraordinary, that Du Freine, in the late Ameteram, used by him for his Latin glossary, should mention this Lollius Urbicus of the thod century. Tom. 1, p. 147, edit. I. As 1 apprehend, none of his works remain. Awo of that Chaucer translated from some Italian original is, that in a MSS. which I have sent the poem. I find, Monestee for Meneter, Ruples for Ruples, Phésisse for Facéwar, i. 5, ps. seq. Where, by the way, Xantippe, a Trojan chief, was perhaps corruptly written in Xantopo, I e Xantippus. As Joseph. Iscan. iv. 10. In Lydgate's Troy, Zantiphus, L. & A computed from Antiphus, Dict. Cret. p. 105. In the printed copies we have Antiphus for Assalpphus like v. 249.

**Trol. Eoch. 21, 11.

It is certain that Chaucer, in this piece, frequently refers to 'MYNE AUCTOR LOLLIUS!! But he hints, at the same time, that Lollius wrote in Latin2. I have never seen this history, either in the Lombard or the Latin language. I have before observed, that it is mentioned in Boccacio's Decameron, and that a translation of it was made into Greek verse by some of the Greek fugitives in the fourteenth century. Du Fresne, if I mistake not, somewhere mentions it in Italian. In the royal library at Paris it occurs often as an ancient French romance. 'Cod. 7546. Roman de Troilus.'- Cod. 7564. Roman de Troilus et de Briseida ou Criseida,'-Again, as an original work of Boccacio. 'Cod. 7757. Philostrato dell' amorose fatiche de Troilo per GIOVANNI BOCCACIO3. Les suivans (adds Montfaucon4) contiennent les autres œuvres de Boccace.' Much fabulous history concerning Troilus, is related in Guido de Columna's Destruction of Troy. Whatever were Chaucer's materials, he has on this subject constructed a poem of considerable merit, in which the vicissitudes of love are depicted in a strain of true poetry, with much pathos and simplicity of sentiment. He calls it, 'a litill tragedie".' Troilus is supposed to have seen Cresside in a temple; and retiring to his chamber, is thus naturally described, in the critical situation of a lover examining his own mind after the first impression of love.

1 lib. i. vi. 395
2 Lib. ii. v. 100.
3 · Boccacio s Filostratowas printedin quo. at Milan, in 1483. The title is, 'Il Fyolostrato, 'che tracta de lo innamoramento de Troulo a Gryseida; et de molte altre infinite bateagne.' Impresso nella inclita cita de Milano par magistro Uldericho Scinzenzeler nell anno 'M. CCCCLXXXVIII. a di xxvii di mese Septembre.' Itis inthe octave stanza. The editor of the Canterbury Tales informs me, that Boccacio himself, in his Decamenon, has made the same honourable mention of this poem as of the Therseida.' although without acknowledging either for his own. In the introduction to the Sixth Day, he says, that 'Dioneo insieme can 'Lauretta de Troule et d' Cautetta d' Cautetta de Troule et d' Cautetta de Troule et d' Cautetta d' Cau

him with rhymes only; and adds,

To everie lover I me' excuse sendite But out of Latin in my tongue it write. That of no sentiment I this endite

L. ii. v. to, seq. But Sir Francis Kinaston who translated Troil us AND Cression [1625] into Latin rhymes, says, that Chaucer in this poem 'has taken the liberty of his own inventions' in the mean time, Chaucer, by his own references, seems to have been studious of sides departing from Lollius. In one place, he pays him a compliment, as an author whose excelencies he could not reach. L. iii. v. 1330.

Bot sothe is, though I can not tellen all,

As can mine author of his excellent.

See also L. iii. 546, 1823. 6 L. ult. v. 1785.

And whan that he in chambre was alone, He down upon his beddis fete him sette, And first he gan to sihe¹, and then to grone, And thought aie on her so withoutin lette: That as he satte and woke, his spirit mette² That he her saugh, and temple, and all the wise³ Right of her loke, and gan it newe avise⁴.

There is not so much nature in the sonnet to Love, which follows. It is translated from Petrarch; and had Chaucer followed his own genius, he would not have disgusted us with the affected gallantry and exaggerated compliments which it extends through five tedious stanzas. The doubts and delicacies of a young girl disclosing her heart to her lover, are exquisitely touched in this comparison:

And as the newe abashid nightingale
That stintith⁶ first, when she beginith sing,
When that she herith any herdis⁶ tale,
Or in the hedgis anie wight stirring,
And after sikir⁷ doth her voice outring;
Right so Cresseide when that her drede stent⁶
Opened her herte and told him her intent⁹.

The following pathetic scene may be selected from many others. Troilus seeing Cresside in a swoon, imagines her to be dead. He unsheaths his sword with an intent to kill himself, and utters these exclamations.

And thou, cite, in which I live in wo, And thou, Priam, and brethren al ifere¹⁰, And thou, my mother, farwel, for I go: And, Atropos, make ready thou my bere: And thou, Creseide, O sweet herte dere, Receive thou now my spirit, would he say, With swerd at hert all redy far to dey.

But as god would, of swough¹¹ she tho abraide¹³, And gan to sighe, and TROILUS she cride; And he answerid, Lady mine Creseide, Livin ye yet? And let his sword doune glide. Yes, herte mine, that thankid be Cupide, Quoth she: and therwithall she sore sight¹³ And he began to glad her as he might.

Toke her in armis two, and kist her oft, And her to glad he did all his entent: For which her ghost, that flickered aie alofte Into her woefull breast aien it went:

⁵ Sept.
5 Manner.
8 Sept.
8 Her fears ceased.

Thought Imagined.

4 L. i. v. 359.

6 Herdaman. A Shepherd.

12 Then swited.

But at the last, as that her evin glent1 Aside, anon she gan his swerde aspie, As it lay bere, and gan for fere to crie:

And askid him why he had it outdrawe? And Troilus anon the cause hir tolde, And how therwith himself he would have slawe: For which Creseide upon him gan behold, And gan him in her armis fast to fold; And said, O mercy, God, to whiche a dede Alas! how nere we werin bothe dede2!

Pathetic description is one of Chaucer's peculiar excellencies.

In this poem are various imitations from Ovid, which are of too peculiar and minute a nature to be pointed out here, and belong to the province of a professed and formal commentator on the piece. The Platonic notion in the third book3 about universal love, and the doctrine that this principle acts with equal and uniform influence both in the natural and moral world, are a translation from Boethius* And in the KNIGHT'S TALE he mentions, from the same favorite system of philosophy, the FAIRE CHAINE OF LOVE5. It is worth observing, that the reader is referred to Dares Phrygius, instead of Homer, for a display of the achievements of Troilus.

His worthi dedis who so lift him here, Rede Dares, he can tel hem all ifere.

Our author, from his excessive fondness of Statius, has been guilty of a very diverting, and what may be called a double anachronism. represents Cresside, with two of her female companions, sitting in a pavid parlour, and reading the THEBAID of Statius, which is called the Geste of the Siege of Thebes, and the Romance of Thebis. In another place, Cassandra translates the arguments of the twelve books of the THEBAID10. In the fourth book of this poem, Pandarus endeavours to comfort Troilus with arguments concerning the doctrine

1 Glanced.

2 L. iv. v. 1205.

3 v. 1750.

4 Consolat. Philosoph. L. ii. Met. ult. iii. Met. z. Spenser is full of the same doctrine. See Fairy Queen, iix. 1. iv. x. 34, 35, &c. &c. I could point out many other imitations from Boethus in this poem.

5 v. 2990. Urr.

6 L. iv. v. 1770.

7 L. ii. v. 81.

8 L. ii. v. 84.

9 L. ii. v. 100. Bishop Amphiorux is mentioned, ib. v. 104. Pandarus says, v. 106.

— All this I know my selve, And all the assiege of Thebes, and all the care : For herof ben ther makid bokis twelve.

In his Dreme, Chaucer, to pass the night away, rather than play at chess, calls for a Remarker in which 'were written fables of quenis livis and of kings, and many other things smale.' The proves to be Ovid. v. 52. Seq. See Man. of L. T. v. 55. Urr. There was an old Fresh Romance called PARTONETER, often cited by Du Cange and Carpentier. Gl. Lat. This Parthenopeus, a hero of the Theban story. It was translated into English, and called PERTONATE. See p. 123. Supr.

L. v. v. 1490. I will add here, that Cresside proposes the trial of the Ordeal to Trais.

L. iii. v. 1048. Troilus, during the times of truce, amuses himself with hawking. L. iii. v. 1785.

of predestination, taken from Bradwardine, a learned archbishop and theologist, and nearly Chaucer's cotemporary1.

This poem, although almost as long as the Æneid, was intended to

be sung to the harp, as well as read.

And redde where so thou be, or ellis songe2.

It is dedicated to the morall Gower, and to the philosophical Strode. Gower will occur as a poet hereafter. Strode was eminent for his scholastic knowledge, and tutor to Chaucer's son Lewis at Merton college in Oxford.

Whether the House of Fame is Chaucer's invention, or suggested by any French or Italian poet, I cannot determine. But I am apt to think it was originally a Provencal composition, among other proofs,

from this passage.

And ther came out so gret a noise, That had it standin upon OYSE, Men might have herd it esily, I trow, to ROME sikerly3.

The Oyse is a river in Picardy, which falls into the river Seine, not many leagues from Paris. An Englishman would not have expressed distance by such an unfamiliar illustration. Unless we reconcile the matter, by supposing that Chaucer wrote this poem during his travels. There is another passage where the ideas are those of a foreign romance. To the trumpeters of renown the poet adds,

-All that usid clarion In Casteloigne or Arragon4.

Casteloigne is Catalonia in Spain5. The martial musicians of English tournaments, so celebrated in story, were a more natural and obvious allusion for an English poet6.

This poem contains great strokes of Gothic imagination, yet bordering often on the most ideal and capricious extravagance. The poet

in a vision, sees a temple of glass,

Of god stondinge in sundrie stages, In which were more images, Sette in more riche tabernacles, And more curious pourtraituris, And quaint manir of figuris, Of golde work than I sawe evir3.

On the walls of this temple were engraved stories from Virgil's Eneido,

In his book Du Caura Dat, published by Sir Henry Savile, 1617. He touches on this attracerry, Nome's Pr. T. v. 1249. Urr. See also Tr. Cr. L. iv. v. 95t. seq.

2 L. nll. v. 1296.

3 L. ii. v. 838.

4 B. iii. v. 157.

3 L. ii. v. 838.

4 B. iii. v. 157.

4 B. iii. v. 157.

5 B. ii. v. 157.

5 B. ii. v. 157.

5 B. ii. v. 158.

5 B. ii. v. 159.

6 B. ii. v. 159.

6 B. ii. v. 159.

6 B. ii. v. 150.

he mentions Virgil's hell, he likewise refers to Claudian De Raptu Proserpane, have Informed to the Land There is a translation of a few lines from Dante, whom he calls see post of Florence, in the Wife of Bath's Tale, v. 1125, p. 84. Urr. The story of

258 CHAUCER CARRIED TO THE HOUSE OF FAME AND DISCRIBES IT.

and Ovid's Epistles1. Leaving this temple, he sees an eagle with golden wings soaring near the sun.

——Faste by the some on hie, As kennyng smyght I with mine eie Methought I sawe an eagle sore; But that it semid mochil more², Then I had any egle sene³.——

It was of gold, and shone so bright, That nevir man saw suche a sight, &c.

The eagle descends, seizes the poet in his talons, and mounting again, conveys him to the House of Fame; which is situated, like that of Ovid, between earth and sea. In their passage thither, they fly above the stars; which our author leaves, with clouds, tempests, hail, and snow, far beneath him. This aerial journey is partly copied from Ovid's Phaeton in the chariot of the sun. But the poet apologises for this extravagant fiction, and explains his meaning, by alledging the authority of Boethius; who says, that Contemplation may soar on the wings of Philosophy above every element. He likewise recollects, in the midst of his course, the description of the heavens, given by Marcianus Capella in his book De Nuptiis Philologia et Mercuris, and Alanus in his Anticlaudian6. At his arrival in the confines of the House of Fame, he is alarmed with confused murmurs issuing from thence, like distant thunders or billows. This circumstance is also borrowed from Ovid's temple. He is left by the eagle near the house, which is built of materials bright as polished glass, and stands on a rock of ice of excessive height, and almost inaccessible. All the southern side of this rock was covered with engravings of the names of famous men, which were perpetually melting away by the heat of the sun. The northern side of the rock was alike covered with names; but being here shaded from the warmth of the sun, the characters remained unmelted and uneffaced. The structure of the house is thus imagined.

Both the castle and the toure, Without pecis or joynynges,

-Me thoughtin by sainct Gile, That all was of stone of berille, And eke the hall and everie boures; And many subtill compassyngs,

Hugolin of Pisa, a subject which Sir Joshua Reynolds has lately painted in a capital style, is translated from Dante, 'the grete poete of Italie that hight Dante,' in the Mostress Tales, v. 87. A sentence from Dante is cited in the Legendre of Good Wostre, v. 36. In the Frenne's Tale, Dante is compared with Virgil, v. 25.

It was not only in the fairy palaces of the poets and romance-writers of the middle ages, that Ovid's stories adopted the walls. In one of the courts of the palace of Nonesuch, all Ovid's Metamorphoses were cut in stone under the windows. Hearne, Coll. MSS. 35 p. 64. But the Epistles seems to have been the favorite work, the subject of which coincided with the gallantry of the times.

The eagle says to the poet, that this house stands

"Right so as thine awne cole tellith."

R. H. v. 204. This is, Ovid's Metamorphoses. See Met. L. xii. v. 40, &c.

4 R. i. v. 406, seq.

5 The MARCHAUNT'S TALE, v. 1248, p. 70. Urr, And Lidg. Stor. Theb. fol. 357.

6 A famous book in the middle ages. There is an old French translation of ir. Edd. Reg.

Paris. MSS. Cod. 7632.

7 See Met. xii. 39. And Virg. Æn. iv. 173. Val. Flace. ii. 117. Lucan. i. 469.

As barbicans and pinnacles, Imageries and tabernacles I sawe, and full eke of windowis As flakis fallin in grete snowis.

In these lines, and in some others which occur hereafter2, the poet perhaps alludes to the many new decorations in architecture, which began to prevail about his time, and gave rise to the florid Gothic style. There are instances of this in his other poems. In his DREAME, printed 15973.

And of a sute were al the touris, Subtily carven aftir flouris .-With many a smal turret hie.

And in the description of the palace of PLEASAUNT REGARDE, in the ASSEMBLIE OF LADIES!

> Fairir is none, though it were for a king, Devisid wel and that in every thing; The towris hie, ful plesante shal ye finde, With fannis fresh, turning with everie winde. The chambris, and the parlirs of a sorte, With bay windows, goodlie as may be thought: As for daunsing or other wise disporte, The galeries be al right wel ywrought.

In Chancer's Life, by William Thomas, it is not mentioned that he was appointed clerk of the king's works, in the palace of Westminster, in the royal manors of Shene, Kensington, Byfleet, and Clapton, and in the Mews at Charing6. Again in 1380, of the works of St. George's chapel at Windsor, then ruinous7. But to return.

Within the niches formed in the pinnacles stood all round the

Al manir of minstrelis, And jestours that tellyn tales Both of weping and eke of game.

That is, those who sung or recited adventures either tragic or comic, which excited either compassion or laughter. They were accompanied with the most renowned harpers, among which were Orpheus, Arion, Chiron, and the Briton Glaskerion9. Behind these were placed, by many a thousand time twelve, players on various instruments of music. Among the trumpeters are named Joab, Virgil's Misenus, and Theodamas10. About these pinnacles were also marshalled the most famous megicians, juglers, witches, prophetesses, sorceresses, and professors of natural magic¹¹, which ever existed in ancient or modern

Therets. S. R. iii. v. 212. V. 81. p. 572. Urr. 4V. 148.
Chacon's Life in Urry's edition. William Thomas digested this Life from collections by set. His bosher, Dr. Timothy Thomas, wrote or compiled the Glossary and Preface to the edition. Dury's Westminst. Anney, i. 86. Timothy Thomas was of Christ Church d, and died in 1751.

Comp. 8. Her. it.

Fig. 4. Her. it. Apud Tanner, Bibl. p. 266. Not. c.

The word is above explained.

Conserting this harper, use Percy's Raffads.

The MARCHAUNT'S TALE, v. 1936, seq. p. 70. Ure.

Franchists TALE, where several feats are described, as exhibited at a feast done by

Franchists TALE, where several feats are described, as exhibited at a feast done by

times: such as Medea, Circe, Calliope, Hermes1, Limotheus, and Simon Magus2. At entering the hall he sees an infinite multitude of heralds, on the surcoats of whom were richly embroidered the armorial ensigns of the most redoubted champions that ever tourneyed in Africa, Europe, or Asia. The floor and roof of the hall were covered with thick plates of gold, studded with the costliest gems. At the upper end, on a lofty shrine, made of carbuncle, sate Fame. Her figure is like those in Virgil and Ovid. Above her, as if sustained on her shoulders, sate Alexander and Hercules. From the throne to the gates of the hall, ran a range of pillars with respective inscriptions. On the first pillar made of lead and iron3, stood Josephus, the Jewish historian, 'That of the Jewis gestis told,' with seven other writers on the same subject. On the second pillar, made of iron, and painted all over with the blood of tigers, stood Statius. On another higher than the rest stood Homer, Dares Phrygius, Livy4, Lollius, Guido of Columna, and Geoffry of Monmouth, writers of the Trojan story. On a pillar of 'tinnid iron clere,' stood Virgil; and next him, on a pillar of copper, appeared Ovid. The figure of Lucan was placed on a pillar of iron 'wroght full sternly,' accompanied with many Roman historians5. On a pillar

natural magic, a favorite science of the Arabians. Chaucer there calls it 'An art which sotill 'tragetoris plaie.' v. 2656 p. 210. Urr. Of this more will be said hereafter.

1 None of the works of the first Hermes Trismegistus now remain. Cornel. Agrip. Van Scient. cap. xlviii. The astrological and other philosophical pieces under that name are suppositious. Fabr. Biblioth Gr. xii. 708. And Chan. Yem. Talle, v. 1455. p. 226. Urr. Some of these pieces were published under the fictitious names of Abel, Enoch, Abraham, Solomon, Saint Paul, and of many of the patriarchs and fathers. Cornel. Agripp. de Van. Scient. cap. xlv. Who adds, that these trifles were followed by Alphonsus king of Castile, Robert Grathead, Bacon, and Apponus. He mentiones Zabulus and Barnabas of Cyprus as famous writers in magic. Gover's Confess. Amant. p. 134. b. 146. edit. 1554. fol. per Berthelette. In speaking of ancient authors, who were known or celebrated in the middle ages, it may be remarked, that Macrobius was one. He is mentioned by William de Lorris in the Roman but La Rose, v. o. 'Ung aucteur qui ot nom Macrobe.' A line literally translated by Chaucer. 'An author that hight Macrobe.' v. 7. Chaucer quotes him in his Dresme, v. 26. Is the Nonnes Priest's Talle, v. 1238. p. 271. Urr. In the Assemble of Powers, v. 111 see also ibid. v. 31. He wrote a comment on Tully's Somnium Scipions, and in these passages also ibid. v. 31. He wrote a comment on Tully's Somnium Scipions, and in these passages also ibid. v. 31. He wrote a comment on Tully's Somnium Scipions, and in these passages also ibid. v. 31. He wrote a comment on Tully's Somnium Scipions, and in these passages also ibid. v. 31. He more that Homer is the fountain of all invention. This is in 134 Famil. Let. is, 2. There is a MSS. of the first, and part of the second book of Macrobius, elegantly written, as it seems, in France, about the year 800. MSS. Coton. Virett. C in Cod. Membr. fol. viii. fol. 138. M. Planudes, a Constantinopolitan monk of the fourteend century, is said to

As jugelours playin at these festis grete.

It was an appendage of the occult sciences studied and introduced into Europe by the

3 In the composition of these pillars, Chaucer displays his chemical knowledge.

4 Dares Phrygius and Livy are both cited in Chaucer's Dreme, v. 1070, 1084 Chaucer fond of quoting Livy. He was also much admired by Petrarch; who, while at Paris, 2000 in translating him into French. This circumstance might make Livy a favorite with Chaoces Vie de Petrarque, iii. p. 547.

5 Was not this intended to characterise Lucan? Quintilian says of Lucan, 'Oracerdas' magis quam poetis annumerandus.' Instit. Orat. L. x. c. i.

of sulphur stood Claudian, so symbolised, because 🛰 wrote of Pluto and Proscrpine.

That bare up all the fame of hell:

Of Pluto and of Proserpine That queen is of the darke pine'.

The hall was filled with the writers of ancient tales and romances, whose subjects and names were too numerous to be recounted. In the mean time crowds from every nation and of every condition filled the hall, and each presented his claim to the queen. A messenger is dispatched to summon Eolus from his cave in Thrace; who is ordered to bring his two clarions called SLANDER and PRAISE, and his trumpeter Triton. The praises of each petitioner are then resounded, according to the partial or capricious appointment of Fame; and equal merits obtain very different success. There is much satire and burnour in these requests and rewards, and in the disgraces and honours which are indiscriminately distributed by the queen, without discernment and by chance. The poet then enters the house or labrynth of RUMOUR. It was built of sallow twigs, lik a cage, and therefore admitted every sound. Its doors were also more numerous than leaves on the trees, and always stood open. These are romantic exaggerations of Ovid's inventions on the same subject. It was moreover sixty miles in length, and perpetually turning round. From this house, says the poet, issued tidings of every kind, like fountains and rivers from the sea. Its inhabitants, who were eternally employed in hearing or telling news, together with the rise of reports, and the formation of hes are then humourously described : the company is chiefly composed of sailors, pilgrims, and pardoners. At length our author is awakened at seeing a venerable personage of great authority; and thus the Vision abruptly concludes.

Pope has imitated this piece, with his usual elegance of diction and harmony of versification. But in the meantime, he has not only misrepresented the story, but marred the character of the poem. He has endeavoured to correct it's extravagancies, by new refinements and additions of another cast: but he did not consider, that extravagancies are essential to a poem of such a structure, and even constitute its beauties. An attempt to unite order and exactness of imagery with a subject formed on principles so professedly romantic and anomalous, is like giving Corinthian pillars to a Gothic palace. When I read Pope's elegant imitation of this piece, I think I am walking among the modern monuments unsuitably placed in Westminster-abbey.

² R. iii. v. ang. Chaucer alludes to this poem of Claudian in the MARCHAUNT'S TALE.

at supper, as was then the custom; and agree. together the next morning, but to relieve the fatig telling each a story1. Chaucer undoubtedly Boccacio, whose DECAMERON was then the most writing a set of tales. But the circumstance in as the cause which gave rise to his DECAMERON, hundred stories, is by no means so happily co Chaucer for a similar purpose. Boccacio supp plague began to abate at Florence, ten young pe retired to a country house, two miles from the c enjoying fresh air, and passing ten days agreeal and established amusement, instead of playing a was for each to tell a tale. One superiority w Chaucer's plan afforded above that of Boccacio, of displaying a variety of striking and drama would not have easily met but on such an exp stance which also contributed to give a variety for a number of persons in their situation, so no so pleasant, I add so rational, a mode of entertain been imagined.

The CANTERBURY TALES are unequal, and of if any, of the stories are perhaps the invention already spoken at large of the KNIGHT'S TALE, noblest compositions⁵. That of the CANTER deserves the next place, as written in the higher the poem by which Milton describes and char the SQUIER'S TALE. The imagination of the Arabian fiction engrafted on Gothic chivalry. N

¹ There is an inn at Burford in Oxfordshire, which accomm

tion purely the sport of arbitrary fancy: it is in great measure founded on Arabian learning. Cambuscan, a king of Tartary, celebrates his birth-day festival in the hall of his palace at Sarra, with the most royal magnificence. In the midst of the solemnity, the guests are alarmed with a miraculous and unexpected spectacle: the minstrells cease on a sudden, and all the assembly is hushed in silence, surprise, and suspence.

While that the king sate thus in his noblay, Herkining his minstrelis ther thingis play, Beforn him at his bord deliciously: In at the halle dore, ful sodeinly, There came a knight upon a stede of brass; And in his honde a brode mirrour of glass: Upon his thombe he had of gold a ring, And by his side a nakid sword hanging. And up he rideth to the hie bord:: In all the hall ne was there spoke a word, For marveile of this knight him to behold'.

These presents were sent by the king of Araby and Inde to Cambuscan in honour of his feast. The horse of brass, on the skilful movement and management of certain secret springs, transported his rider into the most distant region of the world in the space of twenty-four hours; for, as the rider chose, he could fly in the air with the swiftness of an eagle: and again, as occasion required, he could stand motionless in opposition to the strongest force, vanish on a sudden at command, and return at his master's call. The Mirrour of glass was endued with the power of shewing any future disasters which might happen to Cambuscan's kingdom, and discovered the most hidden machinations of treason. The Naked Sword could pierce armour deemed impenetrable,

Were it as thik as is a branchid oke.

And he who was wounded with it could never be healed, unless its possessor could be entreated to stroke the wound with its edge. The Ring was intended for Canace, Canbuscan's daughter; and while she bore it in her purse, or wore it on her thnmb, enabled her to understand the language of every species of birds, and the virtues of every plant.

And whan this knight hath first his tale yold, He ridd out of the hall and down he light: His Stede, which that shone as the sunne bright,

¹ v. of. See a fine romantic story of a Count de Macon; who, while reveiling in his hall with many knights, is suddenly alarmed by the entrance of a gigantic figure of a black man, meented on a black steed. This terrible stranger, without receiving any obstruction from games of gates, rides directly forward to the high table; and, with an imperious tone, unless the count to follow him, &c. Nic. Gillos, chron. ann. 1720. Ons. FAIR. Qu. § v. p. 146.

264 ARABIAN PHILOSOPHERS-BRAZEN HEADS THAT SPOKE.

Stant in the court as still as any stone. The knight is to his chamber lad anon, He is unarmed and to the mete ysette: And all these presents full riche bene yfette, That is to saine, the Sword and the Mirrour, All born anon was unto the high tour, With certayn officers ordayned therefore: And under Canace the Ring is bore Solemnly ther as she sate at the table1.

I have mentioned, in another place, the favorite philosophical stud of the Arabians. In this poem the nature of those studies is display and their operations exemplified: and this consideration, added to circumstances of Tartary being the scene of action, and Arabia country from which these extraordinary presents are brought, indu me to believe this story to be one of the many fables which Arabians imported into Europe. At least it is formed on the principles. Their sciences were tinctured with the warmth of the imaginations; and consisted in wonderful discoveries and mysteri

This idea of a horse of brass took its rise from their chemical kn ledge and experiments in metals. The treatise of Jeber, a fam Arab chemist of the middle ages, called LAPIS PHILOSOPHORUM, tains many curious and useful processes concerning the nature metals, their fusion, purification, and malleability, which still main a place in modern systems of that science². The poets of roma who deal in Arabian ideas, describe the Trojan horse as madbrass3. These sages pretended the power of giving life or speec some of their compositions in metal. Bishop Grosthead's speal brazen head, sometimes attributed to Bacon, had its foundation Arabian philosophy4. In the romance of VALENTINE and ORSO brazen head fabricated by a necromancer in a magnificient char of the castle of Clerimond, declares to those two princes their r parentage.6 We are told by William of Malmesbury, that Sylvester the second, a profound mathematician, who lived in eleventh century, made a brazen head, which would speak when spe

For of the greate clerke Groostest I red, how redy that he was Upon clergy a Head of Brasse To make, and forge it for to telle Of such things as befell, &c.

¹ v. 188.

The Arabians call chemistry, as treating of minerals and metals, SIMIA. From word signifying the veins of gold and silver in the mines. Herbelot, Bibl. Orient, p. Hither, among many other things, we might refer Merlin's two dragons of gold finishe most exquisite workmanship, in Geoffrey of Monmouth, l. viii. c. 17. Ibid. vii. Where Merlin prophesies that a brazen man on a brazen horse shall guard the gr

³ Lydgate's Trove Boke, B. iv. c. 35. And Gower's Conf. Amant. B. i. f. 13. b 2554. A horse of brasse thei lette do forge. Gower, Confes. Amant. ut supr. L. iv. fol. lxiiii, n. edit. 1554.

Ch. xxviii. seq.

to, and oracularly resolved many difficult questions. Albertus Magnus, who was also a profound adept in those sciences which were taught by the Arabian schools, is said to have framed a man of brass: which not only answered questions readily and truly, but was so loquacious, that Thomas Aquinas while a pupil of Albertus Magnus, afterwards a seraphic doctor, knocked it in pieces as the disturber of his abstruse speculations. This was about the year 1240.2 Much in the same manner, the notion of our knight's horse being moved by means of a concealed engine, corresponds with their pretences of producing preternatural effects, and their love of surprising by geometrical powers. Exactly in this notion, Rocail, a giant in some of the Arabian romances, is said to have built a palace, together with his own sepulchre, of most magnificient architecture, and with singular artifice: in both of these he placed a great number of gigantic statues or images, figured of different metals by talismanic skill, which in consequence of some occult machinery, performed actions of real life, and looked like living men3. We must add, that astronomy, which the Arabian philosophers studied with a singular enthusiasm, had no small share in the composition of this miraculous steed. For, says the poet.

He that it wrought couth many a gin,

Thus the buckler of the Arabian giant Ben Gian, as famous among the orientals as that of Achilles among the Greeks, was fabricated by the powers of astronomy.5 And Pope Sylvester's brazen head, just mentioned, was prepared under the influence of certain constellations.

Natural magic, improperly so called, was likewise a favorite pursuit of the Arabians, by which they imposed false appearances on the spectator. This was blended with their astrology. Our

¹ De Gest, Reg. Angl. lib. ii. cap. 10. Compare Majer. Symbolor. Aureze Mensze, lib. x.

^{*} Delrio, Disquis. Magic. lib. i. cap. 4.

* Delrio, Disquis. Magic. lib. i. cap. 4.

* Herbelce, Eitl. Orient. V. RORAIL. p. 717. 2.

* v. 160. I do not precisely understand the line immediately following.

And knew ful many sele and many a bond.

ble. 1.e. Seal, may mean a taliamanic sigil used in astrology. Or the Hermetic seal used a hermitry. Or, connected with Bond, may signify contracts made with spirits in chemical strainers. But all these belong to the Arabian philosophy, and are alike to our purpose, at the Arabian books now extant, are the alphabets out of which they formed Taliamans to the down spirits or angels. The Arabian word Kimia, not only signifies chemistry, but a cold and superstitious science, by which they bound spirits to their will, and drew from the information required. Herbelot, Dist. Orient, p. 810, 1005. The curious and the appaintive reader may consult Cornelius Agrippa, De Van. Scient. cap. xliv. xlv.

Many mysteries were concealed in the composition of this shield. It destroyed all the darms and enchantments which wither demons or giants could make by govitic or magic art. Berbeiot this supr. V. Glan. p. 396. a.

Sometimes a vine, and grapis w Sometimes a castill, &c.

Afterwards a magician in the same poem sher of his art in raising such illusions: and by v Aurelius before supper, presents before him p. with deer of vast proportion, some of which a and others with arrows. He then shows the kin dance. At the clapping of the magician's han disappear4. These feats are said to be perform the stars6. We frequently read in romances o framed by magicians6, which by the same power vanish. To trace the matter home to its tru have their origin in a science which professedl part of Arabian learning. In the twelfth ce magical and astrological Arabic books translated gious. Chaucer, in the fiction before us, supp guests in Cambuscan's hall believed the T temporary illusion effected by the power of magi

I Sure.

2 Juglers.

4 But his most capital performance is to remove an immense shore: this is done in such a manner, that for the space of one were away, ibid alley. By the way, this tale appears to be the boke doth me remember. v. 2790. And 'From Garunn v. 2778. The Garonne and Seine are rivers in France.

6 Frankel, T. v. 2800 p. 111. Urr. The Christians called of the Saracens or Arabians. And many of their own philosop the subject or performed experiments on its principles, were Witness our Bacon, &c. From Sir John Maundeville's Travel were in high request in the court of the Cham of Tartary a that, at a great festival, on one side of the Emperor's talle, phers skilled in various sciences, such as astronomy, necromane that some of these had before them astrolabes of gold and horologes richly furnished, with many other mathematical instruction. In the case of the series of the serie

An appearaunce ymade by some magike, As jogleurs playin at these festis grete1.

In speaking of the metallurgy of the Arabians, I must not omit the sublime imagination of Spencer, or rather some British bard, who, feigns that the magician Merlin intended to build a wall of brass about Cairmardin, or Carmarthen; but that being hastily called away by the lady of the Lake, and slain by her perfidy, he has left his fiends still at work on this mighty structure round their brazen cauldrons, under a rock among the neighbouring woody cliffs of Dynevaur, who dare not desist till their master returns. At this day says the poets if you listen at a chink or cleft of the rock.

-Such gastly noyse of yron chaines And brasen cauldrons thou shalt rombling heare, Which thousand sprights with long enduring paines Do tosse, that it will stunn thy feeble braines, And oftentimes great grones and grievous stowndes When too huge toile and labour them constraines, And oftentimes loud strokes and ringing sowndes From under that deepe rock most horribly reboundes.

- X. The cause some say is this: a little while Before that Merlin dyde, he dyd intend A BRAZEN WALL in compasse to compyle About Cairmardin, and did it commend Unto those sprights to bring to perfect end: During which work the Lady of the Lake, Whom long he lovd for him in haste did send, Who thereby forst his workemen to forsake, Them bounde, til his returne, their labour not to slake.
- XI. In the mean time, through that false ladies traine, He was surprizd, and buried under beare, Ne ever to his work returnd againe : Nathlesse those feends may not their worke forbeare, So greately his commandment they feare, But there do toyle and travayle night and day. Until that BRASEN WALL they up do reare?.

This story Spenser borrowed from Giraldus Cambrensis, who during his progress through Wales, in the twelfth century, picked it up among other romantic traditions propagated by the British bards. I have

refer, who "was wont to shewe to strangers a very sumptuouse banket, and when it pleased has, to ususe it vanishe awaye, al they which sate at the table being disapointed both of the stranger of the strange

before pointed out the source from which the British bards receiv

most of their extravagant fictions.

Optics were likewise a branch of study which suited the nature genius of the Arabian philosophers, and which they pursued writeredible delight. This science was a part of the Aristoteli philosophy: which, as I have before observed, they refined and fill with a thousand extravagancies. Hence our strange knight's MIRR OF GLASS, prepared on the most profound principles of art, and endowith preternatural qualities.

And some of them wondrin on the mirrour,
That born was up into the master tour:
How men mightin in it such thingis se.
And othir seid, certis it well might be
Naturally by compositiouns:
Of angles, and of sly reflectiouns:
And saide, that at Rome was soche an one
Thei spak of Alcen and Vitellion,
And Aristote, that writith in their lives
Of queint MIRROURIS, and of PERSPECTIVES¹.

And again

The mirrour eke which I have in my hand, Hath such a might, that men may in it se When there shall fall any adversite Unto your reigne, &c².

Alcen, or Alhazen, mentioned in these lines, an Arabic philosopy wrote seven books of perspective, and flourished about the eleverntury. Vitellio, formed on the same school, was likewise an emit mathematician of the middle ages, and wrote ten books of Perspective Roman mirrour here mentioned by Chaucer, as similar to the the strange knight, is thus described by Gower.

When Rome stoode in noble plite A mirrour made of his clergie³ Of marbre on a pillar without, By daie and eke also bi night

in noble plite

is clergie³

ir without,

b bi night

Her enemies if any were, &c⁴.

Virgile, which was the parf
And sette it in the townes of
the third the third was the parf
And sette it in the townes of
That their be thyrte mile ab
In that mirrour behold might

The oriental writers relate that Giamschid, one of their kings Solomon of the Persians and their Alexander the Great, posses among his inestimable treasures, cups, globes, and mirrours, of a glass, and crystal, by means of which, he and his people kne natural as well as supernatural things. A title of an Arabian translated from the Persian, is 'The Mirrour which reflect World.' There is this passage in an ancient Turkish poet, 'Wo am purified by the light of heaven my soul will become the manner.

¹ v. 244. 3 Learning. Philosophy. Confess. Amant. I. v. fol. xciv. 6. edit. Berth. 1554. ut supr.

of the world, in which I shall discern all abstruse secrets." Monsieur l'Herbelot is of opinion, that the orientals took these notions from the patriarch loseph's cup of divination, and Nestor's cup in Homer, on which all nature was symbolically represented1. Our great countryman Roger Bacon, in his OPUS MAJUS, a work entirely formed on the Aristotelian and Arabian philosophy, describes a variety of Specula, and explains their construction and uses2. This is the most curious and extraordinary part of Bacon's book, which was written about the year 1270. Bacon's optic tube, with which he pretended to see future events, was famous in his age, and long afterwards, and chiefly contributed to give him the name of a magician3. This art, with others of the experimental kind, the philosophers of those times were fond of adapting to the purposes of thaumaturgy; and there is much occult and chimerical speculation in the discoveries which Bacon affects to have made from optical experiments. He asserts, and I am obliged to cite the passage in his own mysterious expressions. 'Omnia sciri per Perspectivam, quoniam omnes actiones rerum fiunt secundum specie-'rum et virtutum multiplicationem ab agentibus hujus mundi in materias patientes, &c4. Spenser feigns, that the magician Merlin made a glassie globe, and presented it to king Ryence, which shewed the approach of enemies and discovered treasons. This fiction, which exactly corresponds with Chaucer's Mirrour, Spenser borrowed from some romance, perhaps of king Arthur, fraught with oriental fancy. From the same sources came a like fiction of Camoens, in the Lusiado, where a globe is shewn to Vasco de Gama, representing the universal fabric or system of the world, in which he sees future kingdoms and future events. The Spanish historians report an American tradition, but more probably invented by themselves, and built on the Saracen fables, in which they were so conversant. They pretend that some years before the Spaniards entered Mexico, the inhabitants caught a monstrous fowl, of unusual magnitude and shape, on the lake of Mexico. In the crown of the head of this wonderful bird, there was a mirrour or plate of glass, in which the Mexicans saw their future invaders the Spaniards, and all the disasters which afterwards happened to their kingdom. These superstitions remained, even in

Herbelot. Dict. Oriental. V. Giam, p. 392. col. 2. John of Salisbury mentions a species of diviners called Specutarii, who predicted future events, and told various secrets, by consulting micrours, and the surfaces of other polished reflecting substances. Polycrat.

to constitute mirrours, and the surfaces of other potaned renecting substances. Posycrantag is as edit. 1992.

Rect. John p. 1832. Bacon, in one of his manuscripts, complains, that no person read
between an Osford Die Paragractiva, before the year 1267. He adds, that in the university
of Parts, this science was quite unknown. In Epist, and Orus Mivus. Clementi iv. Et ibid.
On Miss. iii. cap. ii. MSS. Bibl. Coll. Univ. Oxon. c. 20. In another he affirms, that
Jim Cranz, before he invaded Britain, viewed our harbours and shores with a telescope
and the Britain coast. MSS. Bib. De Praspectivits. He accurately describes reading
them as afrancies, Op. Maj. p. 136. And the Camera Obscura, I believe, is one of his

Wood, Hist. Antiquit. Uni. Oxon. L 122, Frairy Queen, ul. il. 21.

Op. Min. MSS, ut supr.

270 INVENTION OF BURNING-GLASSES-THE TOWER OF PTOLEMY.

the doctrines of philosophers, long after the darker ages. Cornel Agrippa, a learned physician of Cologne, about the year 1520, aut of a famous book on the Vanity of the Sciences, mentions a species mirrour which exhibited the form of persons absent at command1. one of these he is said to have shewn to the poetical earl of Surrey, image of his mistress, the beautiful Geraldine, sick and reposing couch2. Nearly allied to this, was the infatuation of seeing things beryl, which was very popular in the reign of James I., and is allu to by Shakespeare. The Arabians were also famous for o machineries of glass, in which their chemistry was more immedia concerned. The philosophers of their school invented a story magical steel-glass, placed by Ptolemy on the summit of a lofty p near the city of Alexandria, for burning ships at a distance. Arabians called this pillar Hemadeflaeor, or the pillar of the Arabia I think it is mentioned by Sandys. Roger Bacon has left a manusc tract on the formation of burning-glasses4: and he relates that the burning-glass which he constructed cost him sixty pounds of Pari money5. Ptolemy, who seems to have been confounded with Ptol the Egyptian astrologer and geographer, was famous among eastern writers and their followers for his skill in operations of g Spenser mentions a miraculous tower of glass built by Ptolemy, w concealed his mistress the Egyptian Phao, while the invisible in itants viewed all the world from every part of it.

> Great Ptolomee it for his leman's sake Ybuilded all of glass by magicke power, And also it impregnable did make8.

But this magical fortress, although impregnable, was easily broke pieces at one stroke by the builder, when his mistress ceased to One of Boyardo's extravagancies is a prodigious wall of glass bui

¹ It is diverting in this book to observe the infancy of experimental philosophy, an want of knowing how to use or apply the mechanical arts which they were even actual assessed of. Agrippa calls the inventor of magnifying glasses, "without doubte the be of all dishonestie. He mentions various sorts of diminishing, burning, reflecting, and plying glasses, with some others. At length this profound thinker closes the chapter we sage reflection, 'All these things are vaine and superfluous, and invented to no other of for pompe and idle pleasure." Chap. axvi. p. 36. A translation by James Sandford, 1569, 4to. Bl. Let.

2 Drayton's Heroical Epist. p. 87. b. edit. 1598.

3 The same fablers have adapted a similar faction to Hercules: that he erected pit Cape Finesterre, on which he raised magical looking-glasses. In his eastern realled the ERVEN WISE MASTERS, of which more will be said hereafter, at the siege in Persia, certain philosophers terrified the enemy by a device of placing a habit (say) English translation) 'of a giant-like proportion, on a tower, and covering it with be "glasses, looking-glasses of crystal, and other glasses of several colours, wrought toget marvellous order, &c. ch. xvii. p. 182. edit. 1674. The Constantinopolitan Greeks pothese arts in common with the Arabians. See Morisotus, ii 3. Who says, that in the 751, they set fire to the Saracen fleet before Constantinople by means of burning glasse 4 MSS. Bibl. Bodl. Digb. 183. And Arch. A. 149. But I think it was printed at fort, 1614, 410.

fort, 1614, 4to.

A Twenty pounds sterling. Compend. Stud. Theol. c. i. p. s. MS.

6 Fairy Queen, iii. ii. so.

some magician in Africa, which obviously betrays its foundation in

Arabian fable and Arabian philosophy1.

The Naked Sword, another of the gifts presented by the strange knight to Cambuscan, endued with medical virtues, and so hard as to pierce the most solid armour, is likewise an Arabian idea. It was suggested by their skill in medicine, by which they affected to communicate healing qualities to various substances2, and from their knowledge of tempering iron and hardening all kinds of metal3. It is the classical spear of Peleus, perhaps originally fabricated in the same regions of fancy.

> And othir folk han wondrid on the Sworde, That wold so percin thorow everie thing; And fell in speche of Telephus the king, And of Achilles for his quynte spere For he couth with it bothe hele and dere4 Right in soche wise as men may by that sworde, Of which right now you have your selfis harde. Thei spake of sundri harding of metall And spake of medicinis ther withall, And how and when it sholdin hardin be, &c5.

The sword which Berni in the ORLANDO INNAMORATO, gives to the hero Ruggiero, is tempered by much the same sort of magic.

> Quel brando con tal tempra fabbricato, Che taglia incanto ad ogni fatatnra6.

So also his continuator Ariosto,

Non vale incanto, ov'elle mette il taglio7.

And the notion that this weapon could resist all incantations, is like the fiction above-mentioned of the buckler of the Arabian giant Ben Gian, which baffled the force of charms and enchantments made by giants or demons. Spenser has a sword endued with the same efficacy, the metal of which the magician Merlin mixed with the juice of meadow-wort, that it might be proof against enchantment; and afterwards, having forged the blade in the flames of Etna, he gave it hidden virtue by dipping it seven times in the bitter waters of Styx9. From

Corl Innam. ii. 17 St. 13.

¹ Hither we might also refer Chancer's House of Fame, which is built of glass, and Lydgue's Tracter, or Glass. It is said in some romances written about the time of the Crussdes, but the city of Damascus was walled with glass. See Hall's Vingipum, or Satyres, &c. B. 4. 6. written in 1597.

On of Damascus magicke wall of glasse, Or Solomon his sweeting piles of brasse, &c.

The notion, mentioned before, that every stone of Stone-henge was washed with juices of the in Africa, and thetured with healing powers, is a piece of the same philosophy.
Manufaccon cities a Greek chemist of the dark ages, "CHRISTIANI LANVILATIONS SALORUME, de temperando ferro, conficiendo crystallo, et de aliis naturæ arcanis." Palæogr Frity Queen, il. viii. 20. See also Ariost. 21x. 54

the same origin is also the golden lance of Berni, which Galafron king of Cathaia, father of the beautiful Angelica and the invincible champion Argalia, procured for his son by the help of a magician. This lance was of such irresistible power, that it unhorsed a knight the instant he was touched with its point.

— Una lancia d'oro,
Fatto con arte, e con sottil lavoro.
E quella lancia di natura tale,
Che resister non puossi alla sua spinta;
Forza, o destruezza contra lei non vale,
Convien che l'una, e l'altra resti vinta:
Incanto, a cui non e nel monde eguale,
L'ha di tanta possanza intorno cinta,
Che ne il conte di Brava, ni Rinaldo,
Ne il mondo al colpo suo starebbe saldo'.

Britomart in Spenser is armed with the same enchanted spear, which was made by Bladud an ancient British king skilled in magic.

The Ring, a gift to the king's daughter Canace, which taught the language of birds, is also quite in the style of some others of the occult sciences of these inventive philosophers3; and it is the fashion of the oriental fabulists to give language to brutes in general. But to understand the language of birds, was peculiarly one of the boasted sciences of the Arabians; who pretend that many of their countrymen have been skilled in the knowledge of the language of birds, ever since the time of king Solomon. Their writers relate, that Balkis the queen of Sheba, or Saba, had a bird called Hudbud, that is, a lapwing, which she dispatched to king Solomon on various occasions; and that this trusty bird was the messenger of their amours. We are told, that Solomon having been secretly informed by this winged confidant, that Balkis intended to honour him with a grand embassy, enclosed a spacious square with a wall of gold and silver bricks, in which he ranged his numerous troops and attendants in order to receive the ambassadors, who were astonished at the suddenness of these splendid and unexpected preparations4. Monsieur l'Herbelot tells a curious story of an Arab feeding his camels in a solitary wilderness, who was accosted for a draught of water by Alhejaj a famous Arabian commander, and who had been separated from his retinue in hunting. While they were talking together, a bird flew over their heads, making at the same time an unusual sort of noise; which the camel-feeder hearing, looked sted-

¹ Orl. Innam. i. i. st, 43. See also, i. ii. st. 20, &c. And Ariosto, viii. 27. xviii. 15.

xxiii. 15.

2 Fairy Queen, iii. 3. 65. iz. 6. 6. iii. z. 4.

3 Rings are a frequent implement in romantic enchantment. Among a thousand instance, see Orland. Innam. i. 14. Where the palace and gardens of Dragontina vanish at Angeles'

ring of virtue.

4 Herbelot, Dict. Oriental. V. Balkes, p. 182. Mahomet believed this foolish mary, 11 least thought it fit for a popular book, and has therefore inserted it in the Alcoran. See Drey on Hoddenas, part i. cant. i. v. 547.

ly on Alhejaj, and demanded who he was. Alhejaj, not choosing to me him a direct answer, desired to know the reason of that question, cause, replied the camel-feeder, this bird assured me, that a commy of people is coming this way, and that you are the chief of them.' ile he was speaking, Alhejaj's attendants arrived.

his wonderful ring also imparted to the wearer a knowledge of the lities of plants, which formed an important part of the Arabian

osophy.

The vertues of this ring if ye woll here Are these, that if she list it for to were, Upon her thomb, or in her purse it bere, There is no fowle that fleith undir heven That she ne shal wele understond his steven?, And know his mening opinly and plain, And answere him in his language againe. And everie grasse that growith upon rote, She shal wele knowe, and whom it woll do bote: All be his woundis never so depe and wide3.

every reader of taste and imagination must regret, that instead of author's tedious detail of the quaint effects of Canace's ring, in the falcon relates her amours, and talks familiarly of Troilus, Paris, Jason, the notable achievements we may suppose to have been perned by the assistance of the horse of brass, are either lost, or that part of the story, by far the most interesting, was never writtener the strange knight has explained to Cambuscan the managent of this magical courser, he vanishes on a sudden, and we hear more of him.

And aftir suppir goth this nobil king
To sene this Horse of Brass, with all his rout
Of lordis and of ladies him about:
Soch wondering was ther on this Horse of Brass⁴,
That sithin the grete siege of Troye was,
Ther as men wondrid on an horse also,
Ne was ther soch a wondering as was tho⁶.
But finally the king askith the knight
The vertue of this coursere and the might;
And prayid him to tell his governaunce:
The hors anon gan forth to trip and daunce,
When that the knight laid hold upon his reine.—

Herbal, abl. supe. V. HEGIAGE EBN YUSEF AL THAKEFT, p. 442. This Arabian comdes was of the eighth century. In the SEVEN WISE MASTERS, one of the tales is founded to large of birds. Ch. xvi.

The page of trea. Ch. xvi.

1. The page of trea. T

274 THE ENCHANTED HORSE-THE CLERKE OF OXENFORDE'S TALE.

Enfourmid when the king was of the knight. And hath conceived in his wit aright, The mannir and the form of all the thing, Full glad and blyth, this nobil doubty king Repairith to his revell as beforne: The brydil is into the Toure yborn, And kept among his jewels 1 lefe and dere: The horse vanishith: I'not in what manere3.

By such inventions we are willing to be deceived. These are the triumphs of deception over truth.

> Magnanima mensogna, hor quando e al vero Si bello, che si possa a te preporre?

The CLERKE OF OXENFORDES TALE, or the story of Patient Grisilde, is the next of Chaucer's Tales in the serious style which deserves mention. The Clerke declares in his Prologue, that he learned this tale of Petrarch at Padua. But it was the invention of Boccacio, and is the last in his DECAMERON3. Petrarch, although most intimately connected with Boccacio for near thirty years, never had seen the Decameron till just before his death. It accidentally fell into his hands. while he resided at Arque between Venice and Padua, in the year 1374 The tale of Grisilde struck him the most of any; so much, that he got it by heart to relate it to his friends at Padua. Finding that it was the most popular of all Boccacio's tales, for the benefit of those who did not understand Italian, and to spread its circulation, he translated it into Latin with some alterations. Petrarch relates this in a letter to Boccacio: and adds, that on shewing the translation to one of his Paduan friends, the latter, touched with the tenderness of the story, burst into such frequent and violent fits of tears, that he could not read to the end. In the same letter he says, that a Veronese having heard of the Paduan's exquisiteness of feeling on this occasion, resolved to try the experiment. He read the whole aloud from the beginning to the end, without the least change of voice or countenance; but on returning the book to Petrarch, confessed that it was an affecting story: 'I should have wept, added he, like the Paduan, had I thought the story true. But the whole is a manifest fiction. There

1 Tocalio. Precious things.

2 v. 322. seq. 355. seq.

3 'The bridle of the enchanted horse is carried into the tower, which was the trea of Cambuscan's castle, to be kept among the jewels. Thus when king Richard I, in a metodok Cyprus, among the treasures in the castles are recited precious stones, and offer to together with 'Sillis aureit frenis et calcuribus.' Galfr. Vinesauf. ITER. HITERER. SEP. 9. 328. YET. SCRIPT. ANGL. tom ii.

4 Giorn. x. Nov. to. Dryden, in the superficial but lively Preface to his Fahles, up. Tale of Griside was the invention of Petrarch: by him sent to Boccace, from when it to Chaucer, 'It may be doubted whether Boccacio invented the story of Griside for the late inquisitive and judicious editor of THE CANTARBURY TALES observes, it appears the Letter of Petrarch to Boccacio, [Opp. Petrarch. p. 540—7. edit. Basil. 13E.] and the Latin translation, in 1373, that Petrarch had heard the story with pleasure, many year believed to the saw the Decameron, vol. iv. p. 157.

never was, nor ever will be, such a wife as Grisildel.' Chaucer, as our Clerke's declaration in the Prologue seems to imply, received this tale from Petrarch, and not from Boccacio: and I am inclined to think, that he did not take it from Petrarch's Latin translation, but that he was one of those friends to whom Petrarch used to relate it at Padua. This too seems sufficiently pointed out in the words of the Prologue.

> I wolle you telle a tale which that I Lernid at Padow of a worthie clerke:-Frauncis Petrarke, the laureate poete, Hightin this clerke, whose rhetorike so swete Enluminid Italie of poetrie2.

Chaucer's tale is also much longer, and more circumstancial, than Boccacio's. Petrarch's Latin translation from Boccacio was never printed. It is in the royal library at Paris, and in that of Magdalene college at Oxford3, 'And in Bennet college library with this title. HISTORIA sive FABULA de nobili Marchione WALTERIO domino terre Saluciarum, quomodo duxit in uxorem GRISILDEM pauperculam. 'et eius constantiam et patientiam mirabiliter et acriter comprobavit : 'quam de vulgari sermone Saluciarum in Latinum transtulit D. Fran-'ciscus Petrarcha.' CLXXVII. 10. fol. 76. Again, ibid. CCLXXV. 14. fol. 163. Again, ibid. CCCCLVIII. 3. with the date 1476, I suppose, from the And in Bibl. Bodl, MSS, LAUD. G. 80.

The story soon became so popular in France, that the comedians of Paris represented a Mystery in French verse entitled, LE MYSTERE DE GRISEILDIS MARQUIS DE SALUCES, in the year 13934. Lydgate, almost Chaucer's cotemporary, in his manuscript poem entitled, the TEMPLE OF GLASS⁸, among the celebrated lovers painted on the walls of the temple, mentions Dido, Medea and Jason, Penelope, Alcestis,

I Vie de Petrarch, fit. 797.

I vie de Petrarch, fit. 797.

I vie viey, p. 05. Urr. Afterwards Petrarch is mentioned as dead. He died of an apolicity, Jel. 18. 1774. See v. 2162.

I via 'Ven Grisidhis per Fr. Petrarcham de vulgari in Latinam linguam traducta.' But ay insent ties, 'Episcola Francisci Petrarchae de insigni obedienna et fide usoria Griseldis ay Matherum Ulme, impress.' per me R. A.D. 18A2. MSS. Not. in latrairs Typogr. Hist. i. i. p. 102. In Bibl. Bodl. Oxon. Among the royal manuscripts, in the British Museum, there is, 'Fr. Petrarchae super Historiam Walteril Marchionis et Griseldis uxoris ejux.' E. B. vi. 17.

It was many years afterwards printed at Paris, by Jean Bonnefons. This is the whole size. 'La Mystrae de Griseldis, Marquis de Salucea, mis en rime francoise et par personatique. Wenheut date, in quarto, and in the Gothic type. In the colophon, Cypiniat is as de Griseldis, dec. The writers of the French targe do not mention this piece. See p. at Their inst thesatue is that of Saint Manu, and its commencement is placed five years late, is the year 1798. Afterwards Apostolo Zeno wrote a theatrical piece on this subject be leady. I need not mention that it is to this day represented in England, on a stage of the boost species, and of the highest antiquity: I mean at a puppet-show. The French lane this mory is their Partiture Des Damas, Men. Lit. Tom is p. 742-440.

Ansi in a Barbelle, translated by Lydgate from the Latin, 'Grinide's humble patience,' a mod Urt. Ch. p. 550. v. 108.

There is a more currous mixture in Chaucer's Ballade to King Henry iv. Where leasure, and hing Arthur, are all thrown together as ancient heroes. v. 281. seq. But it is to be abserved, that the French had a metrical romance called Yudits Macchabers, begun

276 CHAUCER'S NONNES PRIEST-MARIE THE FRENCH POETESS.

PATIENT GRISILDE, Bel Isoulde and Sir Tristram¹, Pyramus and

Thisbe, Theseus, Lucretia, Canace, Palamon and Emilia ..

The pathos of this poem, which is indeed exquisite, chiefly consists in invention of incidents, and the contrivance of the story, which cannot conveniently be developed in this place; and it will be impossible to give any idea of its essential excellence by exhibiting detached parts. The versification is equal to the rest of our author's poetry.

SECTION XVI.

THE TALE of the NONNES PRIEST is perhaps a story of English growth. The story of the cock and the fox is evidently borrowed from a collection of Esopean and other fables, written by Marie a French poetess, whose Lais are preserved in MSS. HARL ut infr. see f. 139. Beside the absolute resemblance, it appears still more probable that Chancer copied from Marie, because no such fable is to be found either in the Greek Æsop, or in any of the Latin Esopean compilations of the dark ages. See MSS. HARL, 978, f. 76, All the manuscripts of Marie's fables in the British Museum prove, that she translated her work 'de 'l'Anglois en Roman.' Probably her English original was Alfred's Anglo-Saxon version of Esop modernised, and still bearing his name. She professes to follow the version of a king; who, in the best of the Harleian copies, is called LI REIS ALURED, MSS. HARL, 978, supr. citat. She appears, from passages in her Lais, to have understood See Chaucer's CANTERB. TALES, vol. iv. p. 179. I will give her Epilogue to the Fables from MSS. JAMES, viii, p. 23, Bibl. Bodl.

Al finement de cest escrit Ou' en romanz ai treite e dit Me numerai pour remembraunce Marie ai nun sui de France

by Gualtier de Belleperche, before 1240. It was finished a few years afterwards by Pierros du Riez. Fauch, p. 197. See also Lydgate, Urr. Chauc, p. 550. v. 89. M. de la Carne de Sainte Palaye, has given us an extract of an old Provincal poem, in which, among hereof love and gallantry, are emimerated Paris, Sir Tristram, Ivame the inventor of giores, and other articles of elegance in dress, Apollonius of Tyre, and king Arthur. Mem. Chen. Extr. de Poes. Prov. ii. p. 154. In a French romance, Le litere de ouer d'amour espris, unites 1457, the author introduces the blasoning of the arms of several celebraind lovers: amount of the surface of the su

Pur cel estre que clerc plusur Ne voit que nul sur li sa die Eil feit que fol que sei ublie Meinlemir de ceste livre feire Esop apelum cest livre Del Gru en Latin le turna Le translata puis en Engleis E jeo lai rimee en Franceis

Prendreient sur eus mun labeur Pur amur le cunte Wllame Le plus vaillant de nul realme E des Engleis en romanz treire Ouil translata e fist escrire Le Reiz Alurez que mut lama Si cum jeo poi plus proprement Ore pri a dieu omnipotent, &c.

The figment of Dan Burnell's Ass is taken from a Latin poem entitled. SPECULUM STULTORUM1, written by Nigellus de Wireker, monk and precentor of Canterbury cathedral, a profound theologist, who flourished about the year 12002. The narrative of the two pilgrims is borrowed from Valerius Maximus3. It is also related by Cicero, a less known and a less favorite author4. There is much humour in the description of the prodigious confusion which happened in the farm-yard after the fox had conveyed away the cock.

> -Aftir him they ran, And eke with stavis many anothir man, Ran Coll our dogge, Talbot, and eke Garlonds, And Malkin with her distaffe in her hond. Ran cowe and calfe, and eke the very hogges .-The duckis cryed as men would hem quelle, The geese for fere flewin ovir the trees, Out of the hivis came the swarme of bees7.

Even Jack Strawe's insurrection, a recent transaction, was not attended with so much noise and disturbance.

> So hidious was the noise, ah Benedicite! Certes ne Jack Strawe, ne all his meine, Ne madin nevir shoutis half so shrill, &c8.

The importance and affectation of sagacity with which dame Partlett communicates her medical advice, and displays her knowledge in physic, is a ridicule on the state of medicine and its professors.

In another strain, the cock is thus beautifully described, and not without some striking and picturesque allusions to the manners of the times.

> -A cocke hight chaunticlere, In al the land of crowing nas his pere. His voice was merier than the merie 10 orgon On masse-daies that in the churchis gon. Wel sikerer11 was his crowing in his loge12 Than is a clock, or abbey horologe.-

W. 1417. p. 172. Urr.

Or John of Salisbury. Printed at Cologn in 1449.
 See Val. Max. i. 7. And Cic. de Divinat. i. 27.
 Kill.
 V. 1496.

Names of dops.

Names of dops. 10 Organ. 11 Clearer.

His comb was reddir than the fine corall. And battelled1 as it were a castill wall, His bake was blacke as any get it shone, Like asure were his leggis, and his tone2: His nailis whiter than the lillie floure, And like the burnid golde was his colore3.

In this poem the fox is compared to the three arch-traitors Judas Iscariot, Virgil's Sinon, and Ganilion who betrayed the Christian army under Charlemagne to the Saracens, and is mentioned by archbishop Turpin4. Here also are cited, as writers of high note or authority, Cato, Physiologus or Pliny the elder, Boethius on music, the author of the legend of the life of St. Kenelme, Josephus, the historian of Sir Lancelot du Lake, St. Austin, bishop Bradwardine, Jeffrey Vinesauf who wrote a monody in Latin verse on the death of king Richard I.,

Ecclesiastes, Virgil, and Macrobius.

Our author's JANUARY and MAY, or the MARCHAUNT'S TALE, seems to be an old Lombard story. But many passages in it are evidently taken from the POLYCRATICON of John of Salisbury. De molestiis et oneribus conjugiorum secundum Hieronymum et alios philosophos. Et de pernicie libidinis. Et de mulieris Ephesina et similium fides? And by the way, about forty verses belonging to this argument are translated from the same chapter of the POLYCRATICON, in the WIFE OF BATH'S Prologue⁶. In the meantime it is not improbable, that this tale might have originally been oriental. A Persian tale is just published which it extremely resembles, and it has much of the allegory of an eastern apologue.

The following description of the wedding-feast of January and May is conceived and expressed with a distinguished degree of poetical elegance.

> Thus ben thei weddid with solempnite, And at the feste sittith both he and she, With othir worthy folk upon the deis8:

With other worthy folk upon the deise:

1 Embattled.
2 Toes.
3 v. 96z,
4 v. 134z. Monk. T., v. 806.
5 L. viii. c. 11. fol. 193. b. edit. 1513.
6 Mention is made in this Prologue of St. Jerom and Theophrast, on that subject, v. 67z.
674. The author of the Polycraticon quotes Theophrastus from Jerom, viz.
1 Fermi auctore Hieronimo aureolus Theophrasti libellus de non ducenda uxore.
1 Gelacer likewise, on this occasion, cites Valerie, v. 67z. This is not the favourite hisvoise of Oxford, under the assumed name of Valerius, entitled, Valerius and Rusinusus de the discenda uxore. This piece is in the Bodleian library with a large Gloss. MSS. Dight við.
1 L47. Mapes perhaps adopted this name, because one Valerius had written a treatise on the same subject, inserted in St. Jerom's Works. Some copies of this Prologue, instead of Valerie and Theophrast, read Parnsphrast. If that be the true reading, which I do not believe, Chaucer alludes to the gloss above-mentioned. Helonois, cited just afterwards, is the celebrated Eloisa. Trottula is mentioned, v. 67z. Among the MSS. of Menon College in Oxford, is, 'Trottula Mulier Salernitana de passionibus mulierum.' There is also essent, 'Trottula, seu potius Erotis medici muliebrium liber.' Basil. 1386, 4to. See also Montfaue-Catal. MSS. p. 385. And Fabric, Bibl. Gr. xiii. p. 439.
7 By Mr. Dow, ch. xv. p. 252. The Indicrous adventure of the Pear Tree, in January and Mary, is taken from a collection of Fables in Latin elogiacs, written by one Adolphns on the year 131z. Leyser. Hist. Poetr. Med. Ævt. p. 2007. The same fable is among the Fables of Alphonse, in Caxton's Eson.
2 I have explained this word. But will here add some new illustrations of it. Undoubtedly the high table in a public refectory, as appears from these words in Manhee

All ful of joye and bliss is the paleis, And ful of instruments and of vitaile, And the most dayntyist of al Italie. Before him stode soche instrumeuts of soune, That Orpheus, ne of Thebis Amphioune Ne madin nevir soche a melodie; At everie cours cam the loud minstralcie, That never Joab trompid1, for to here, Neither Theodamas yet half so clere. At Thebis, when the cite was in dout2. Bacchus the wine them skinkith3 al about, And Venus laugith blithe on everie wight, For January was become her knight, And wold in both assayin her corage In liberty and eke in marriage, And with her firebronde in her hond aboute Dauncith before the bride and al the route. And certeinly I dare say wel right this, Hymeneus that god of wedding is Saw never so mery a wedded man. Hold thou thy peace, thou poet Marcian, That writist us that ilk wedding merry Of Philology and of Mercury, And of the songis that the Muses song; Too small is both thy pen, and eke thy tong, For to discrivin of his marriage, When tendir Youth has married stooping age .-May that sittin with so benign a chere That her to behold it semed a feiries; Quene Hester lokid ner with soch an eye On Assuere, so meke a loke hath she: I may you not devis al her bewte, But thus much of her bewte tel I may That she was like the bright morowe of May, Fulfilled of all bewte and plesaunce. Tho JANUARY is ravished in a trance At everie time he lokid in her face, But in his hert he gan her to menace, &c6.

Dryden and Pope had modernised the two last mentioned poems.
syden the tale of the Nonnes Priest, and Pope that of January
ad May: intending perhaps to give patterns of the best of Chaucer's

aris, "Priore prandente ad MAGNAM MENNEM quam Dars vulgo appellamus." In Vithbat. S. Albani, p. 92. And again the same writer says, that a cup, with a foot, or stand, as not permitted in the ball of the monastery, 'Nisi tantum in MAJORI MENSA quam Dats pellamus.' Additum p. 148. There is an old French word, Dars, which signifies a summ, or canopy, usually placed over the head of the principal person at a magnificent latt. Hence it was transferred to the table at which he sate. In the ancient French lowers of Garia;

Au plus haut DAIS sist roy Anseis.

Einter at the first table, or, which is much the same thing, under the highest conopy.

Such as Josh never, &c.

See upp. p. 392.

S A phantasy, enchantment.

6 v. 1225. Ure.

Tales in the comic species. But I am of opinion that the MILLER's TALE has more true humour than either. Not that I mean to palliate the levity of the story, which was most probably chosen by Chaucer in compliance with the prevailing manners of an unpolished age, and agreeable to ideas of festivity not always the most delicate and refined. Chaucer abounds in liberties of this kind, and this must be his apology. So does Boccacio, and perhaps much more, but from a different cause. The licentiousness of Boccacio's tales, which he composed per cacciar le malincolia delle femine, to amuse the ladies, is to be vindicated, at least accounted for, on other principles: it was not so much the consequence of popular incivility, as it was owing to a particular event of the writer's age. Just before Boccacio wrote, the plague at Florence had totally changed the customs and manners of the people. Only a few of the women had survived this fatal malady; who having lost their husbands, parents, or friends, gradually grew regardless of those constraints and customary formalities which before of course influenced their behaviour. For want of female attendants, they were obliged often to take men only into their service: and this circumstance greatly contributed to destroy their habits of delicacy, and gave an opening to various freedoms and indecencies unsuitable to the sex, and frequently productive of very serious consequences. As to the monasteries, it is not surprising that Boccacio should have made them the scenes of his most libertine stories. The plague had thrown open their gates. The monks and nuns wandered abroad, and partaking of the common liberties of life, and the levities of the world, forgot the rigour of their institutions, and the severity of their ecclesiastical characters. the ceasing of the plague, when the religious were compelled to return to their cloisters, they could not forsake their attachment to these secular indulgences; they continued to practise the same free course of life, and would not submit to the disagreeable and unsocial injunctions of their respective orders. Cotemporary historians give a shocking representation of the unbounded debaucheries of the Florentines on this occasion; and ecclesiastical writers mention this period as the grand epoch of the relaxation of monastic discipline. Boccacio did not escape the censure of the church for these compositions. conversion was a point much laboured; and in expiation of his follies, he was almost persuaded to renounce poetry and the heathen authors, and to turn Carthusian. But, to say the truth, Boccacio's life was almost as loose as his writings: till he was in great measure reclaimed by the powerful remonstrances of his master Petrarch, who talked much more to the purpose than his confessor. This Boccacio himself acknowledges in the fifth of his eclogues, which like those of Petrarch are enigmatical and obscure, entitled PHILOSOTROPHOS.

But to return to the MILLER'S TALE. The character of the Clerke of Oxford, who studied astrology, a science then in high repute bear

ler the specious appearance of decorum, and the mask of the ious philosopher, carried on the intrigues, is painted with these by circumstances.

This clerke yelepid was hend Nicholas¹, Of derne2 love he couth and of solas: And thereto was he slie, and right prive, And like unto a maidin for to se. A chambre had he in that hostelrie³ Alone, withoutin any company, Full fetously ydight with herbis sote4: And he himself as swete as in the rote⁵ Of licoris, or any seduwall⁶. His almagist, and bokis grate and small, His asterlagour⁸ longing for his art, His augrim stonis⁹ lying feire apart, On shelvis, al couchid at his beddis hede; His presse10 ycoverid with a folding rede And all above there lay a gay fautrie¹¹, On which he made on nightis melodie So swetely that at the chamber rung, And Angelus ad Virginem he sung¹²

In the description of the young wife of our philosopher's host, there great elegance with a mixture of burlesque allusions. Not to mention be curiosity of a female portrait, drawn with so much exactness at sch a distance of time.

Faire was this yonge wife and therwithall As a wesill¹³ her bodie gent and small,

¹ The gentle Nicholas.

3 Hespitium, one of the old hostels at Oxford, which were very numerous before the fountation of the colleges. This is one of the citizen's houses; a circumstance which gave rise to

⁶ Sweet.
6 Abook of astronomy written by Ptolemy. It was in threen books. He wrote also four moks of judicial astrology. He was an Egyptian astrologist, and flourished under Marcus becomings. He is mentioned in the Sompnour's Tale, v. 1025, and the Wife of Bath's

notice of judicial autoricgy. The was an asymptotic problem. He is mentioned in the Sompnour's Tale, v. 1025, and the Wife of Bath's Prologue, v. 324.

Asteriabore. An astrolabe.

Stones for computation. Augrim is Algorithm, the sum of the principal rules of common withmetic. Chaucer was himself an adept in this sort of knowledge. The learned Selden is opinion, that his Astrolabe was compiled from the Arabian astronomers and mathematicians, he his Pref. to Notes on Drayt. Polyolb. p. 4, where the word Dulcarnom, (Troil. Cr. iii. 73, 935,) is explained to be an Arabic term for a root in calculation. His Chanon Yeman's fall, proves his intimate acquaintance with the Hermetic philosophy, then much in vogue. There is a statute of Henry V., against the transmutation of metals, in Statut. an. 4 Hen. V. applies in the Arabic term for a root in calculation. His Chanon Yeman's an investment of the state of Henry V., against the transmutation of metals, in Statut. an. 4 Hen. V. applies in the Arabic term for a root in calculation. His Chanon Yeman's and international proves his intime, John Some, and Nicholas Lynne, both Carmelite friars of Oxford, and perhaps his friends, whom he calls 'reverent clerkes.' Astrolabe, and perhaps his friends, whom he calls 'reverent clerkes.' Astrolabe, and the constructed for the meritims of Oxford. Chaucer mentions Alcabucius, an astronomer, that is, Abdilazi Alchabitius, has been an astronomer and an astronomer and the most norther parts of the medical charts of which he presented to Edward III. Perhaps to Iceland, and the coasts of Herwey, for astronomical observations. These charts are lost. Hakluyt apud Anderson.

Herwey for astronomical observations. These charts are lost. Hakluyt apud Anderson.

Herwey for astronomical observations. These charts are lost. Hakluyt apud Anderson.

Herwey for astronomical observations. These charts are lost. Hakluyt apud Anderson.

Herwey for astronomical observations. These charts are lost. Hakluyt apud Anderson.

**Herwey fo

A seint she werid, barrid all with silk1, A barmecloth2 eke as white as morrow milk, Upon her lendis, full of many a gore3 White was her smok, embroudid all bifore. And eke behind, on her colere about, Of coleblak silk, within, and eke without, The tapis6 of her white volipere6 Were of the same sute of her colere7. Her fillit6 brode of silke, and set ful hie, And sikerly9 she had a licorous eie. Full small ypullid10 wer her browis two, And tho11 were bent'2 and blak as any slo. And she was moch more blisfull for to se Than is the newe perienet13 tre; And softer than the wool is of a wether: And by her girdil hong a purse of lether, Tassid14 with silke, and parlid15 with latoun16. In all this world to sekin up and down, There nis no man so wise that couthe thence So gay a popelete17 or so gay a wench. Full brightir was the shining of her hewe Than in the Towre the noble¹⁸ forgid newe. But of her song she was so loud and yerne19, As any swallow sitting on a berne. Thereto she couthe skip, and make a game, As any kid or calfe foll'wing her dame. Hir mouth was swete as brackit20 or the methe, Or hord of applis layd in hay or heth. Winsing she was as is a jolly colt, Long as a mast, and upright as a bolt21. A broche22 she bare upon her low collere As brode as is the bosse of a bokelere23. Her shoe were lacid on her leggis hie, &c24.

Nicholas, as we may suppose, was not proof against the charms of this blooming hostess. He has frequent opportunities of conversing with her: for herhusband is the carpenter of Oseney Abbey near Oxford, and often absent in the woods belonging to the monastery26. His

^{1 &#}x27;A girdle edged with silk.' But we have no exact idea of what is here meant by barrid. See supr. p. 377. The Doctor of Phisicke is 'girt with a scint of silk with barris smale. Prol. v. 138. I once conjectured barded. See Hollingsh. Chron. iii. &6, col. ii. &60, col. b. Prof. v. 138. I once the control of the control of

⁴⁸ See v. 557.

[—] I throw that he bewent
For he is wont for timber for to go,
And dwellin at the grange a day or two.

rival is Absalom a parish-clerk, the gaiest of his calling, who being amorously inclined, very naturally avails himself of a circumstance belonging to his profession: on holidays it was his business to carry the censer about the church, and he takes this opportunity of casting unlawful glances on the handsomest dames of the parish. His gallantry, agility, affectation of dress and personal elegance, skill in shaving and surgery, smattering in the law, taste for music, and many other accomplishments, are thus inimitably represented by Chaucer, who must have much relished so ridiculous a character.

Now was ther of the chirch a parish clerke, The which that was yclepid Absalon, Crull was his heere, and as the gold it shone, And stroutid as a fanne longe and brode, Ful straight and even lay his jolly shodel, His rude2 was redde, his eyin gray as gose With Poulis windows carvin on his shose3. In hosin red he went ful fetously: Yclad he was ful smale and propirly Al in a kirtil4 of a light watchet, Ful fayre, and thicke be the pointis set: And thereuppon he hadde a gaie surplice As white as is the blosome on the rice5 A merie child he was, so god me save, Well couth he lettin blode, and clip, and shave. Or make a chartre of land or acquittaunce: In twentie manir couth he trip and daunce, After the schole of Oxenforde tho, And with his leggis castin to and fro. And pleyin songis on a smale ribible6, Thereto he song sometime a loud quinible.

His manner of making love must not be omitted. He screnades her with his guitar.

> He wakith al the night, and al the day, He kembith his lockes brode, and made him gay. He woith her by menis and brocage⁸, And swore that he would ben her owne page

By offering money ; or a settlement.

Treble-

Har,

Complexion.

A species of guitar. Lydgate, MSS. Bibl. Bodl. Fairf. 16. In a poem never stated, called Reason and Sensuallite, compyled by John Lydgate.

Larya, rubibles, (I. ribibles) and geternes,

More for estatys than tavernes.

He singith broking as a nightingale. He sent her piment², methe, and spicid ale, And wafirs piping hot out of the glede³, And, for she was of town, he proffred mede .-Sometimes to shew his lightness and maistry He playith heraudes6 on a scaffold hie.

Again,

When that the firste cok hath crow anon. Uprist this jolly lovir Absolon; And him arrayith gay at point devise, But first he chewith greyns⁶ and licorice, To smellin sote, ere he had kempt his here. Under his tongue a true love knot he bare, For therby wend he to be graciouse; Then romith to the carpenteris house.

For therby wend he to be graciouse;

Then romith to the carpenteris house.

1 Quavering.

2 Explained above.

3 The coals. The oven.

4 See Rime of Sir Thopas, v. 3357, p. 146. Urr. Mr. Walpole has mentioned some curious particulars concerning the liquors which anciently prevailed in England. Anced. Paint. It. I will add, that cyder was very early a common liquor among our ancestors. In the year, 1205, an. 23 Edw. L the king orders the sheriff of Southamptonshire to provide with all speed four hundred quarters of wheat, to be collected in parts of his balliwick nearest the sea, and to convey the same, being well winnowed, in good ships from Portsmouth to Winchelsea. Alie to put on board the saud ships, at the same time, two hundred tons of cyder. Test. R. and Canterbury. The cost to be paid immediately from the king's wardrobe. The precept is in old French. Registr. Joh. Pontissar. Epise. Winton fiel. 72. It is remarkable that Wickliffe translates, Luc. i. 21. He schal not drinke wyn ne 29/37. This translation was made about A.D. 1380. At a visitation of St. Swithm's priory at Winchester, by the said habou, it appears that the monks claimed to have, among other articles of luxury, on many festivals, Vinom, tam album quam rubeum, claractum, medonem, burgarastrum, &c. This was so cardy as the 1285. Registr. Priorat. Swith. Winton. MSS. sup. c. citat. quaters. It appears also, that the Hordarius and Camerarius claimed every year of the prior ten advise veri, or twenty pounds in money, A.D. 1337. Ibid. quatern. 5. A benefactor grants to the said convent on the day of his anniversary. 'unam pipam vini pret. xxx.' for their refection, a.D. 7266. Ibid. quatern. to. Before the year 1200. 'Vina et medones' are mentioned at not use of mead, medo, seems to have been very ancient in England. See Mon. Angel 25. Thome, Chron. sub. ann. 1114. It is not my intention to enter into the controversy concerning the cultivation of vines, for making wine, in England. I shall only bring to light the following remarkable passage on tha

This carpenter to blissin him began, And seide now helpin us saint Fridewick In the mean time the scholar, intent on accomplishing his intrigue, locks himself up in his chamber for the space of two days. The carpenter, alarmed at this long seclusion, and supposing that his guest might be sick or dead, tries to gain admittance, but in vain. He peeps through a crevice of the door, and at length discovers the scholar, who is conscious that he was seen, in an effected trance of abstracted meditation. On this our carpenter, reflecting on the danger of being wise, and exulting in the security of his own ignorance, exclaims,

A man wott littil what shall him betide! This man is fallen with his astronomy In some wodeness, or in some agony. I thoughtin ay wele how it shulde be: Men shulde not knowl of gods privite, Yea blessid be alway the lewde-man2. That nought but only his belefe can2. So farde another clerke with astronomy; He walkid in the feldis for to pry Upon the starres to wate what shuld bifall Tyll he was in a marlepit yfall; He saw not that. But yet, by seint Thomas Me ruith sore on hende Nicholas: He shall be ratid for his studying.

But the scholar has ample gratification for this ridicule. The carpenter is at length admitted; and the scholar continuing the farce, gravely acquaints the former that he has been all this while making a most important discovery by means of astrological calculations. He is soon persuaded to believe the prediction; and in the sequel, which cannot be repeated here, this humourous contrivance crowns the scholar's schemes with success, and proves the cause of the carpenter's disgrace. In this piece the reader observes that the humour of the characters is made subservient to the plot.

I have before hinted, that Chaucer's obscenity is in great measure to be imputed to his age. We are apt to form romantic and exaggerated notions about the moral innocence of our ancestors. Ages of ignorance and simplicity are thought to be ages of purity. The direct contrary, I believe, is the case. Rude periods have that grossness of manners which is not less friendly to virtue than luxury itself. In the middle ages, not only the most flagrant violations of modesty were frequently practised and permitted, but the most infamous vices. Men are less ashamed as they are less polished. Great refinement multiplies crimmal pleasures, but at the same time prevents the actual commission of many enormities: at least it preserves public decency, and suppresses public licentiousness.

^{1.} Pry isso the secrets of nature.'
1. Who knows only what he believes.' Or, his Creed.

The REVES TALE, or the MILLER of TROMPINGTON, is much in the same style, but with less humour1. This story was enlarged by Chaucer from Boccacio2. There is an old English poem on the same plan, entitled. A right pleasant and merye history of the Mylner of Abington, with his Wife and faire Daughter, and two poore Scholars of Cambridge3. It begins with these lines.

> 'Faire lordinges, if you list to heere 'A mery jest your minds to cheere.'

This piece is supposed by Wood to have been written by Andrew Borde, a physician, a wit, and a poet, in the reign of Henry VIII1. It was at least evidently written after the time of Chaucer. It is the work of some tasteless imitator, who has sufficiently disguised his original, by retaining none of its spirit. I mention these circumstances, lest it should be thought that this frigid abridgment was the ground-work of Chaucer's poem on the same subject. In the class of humourous or satirical tales, the SOMPNOUR'S TALE, which exposes the tricks and extortions of the mendicant friars, has also distinguished merit. This piece has incidentally been mentioned above with the PLOW-MAN'S TALE, and Pierce Plowman.

Genuine humour, the concomitant of true taste, consists in discerning improprieties in books as well as characters. We therefore must remark under this class another tale of Chaucer, which till lately has

¹ See also The Shipman's Tale, which was originally taken from some comic French trobudour. But Chaucer had it from Boccacio. The story of Zenobia, in the Mexaces Tale, if from Boccacio's Cas. Vir. Illustr. (Lydg. Boch. viii. 7.) That of Hugolin of Pan in the same Tale, from Dante. That of Pedro of Spain, from archbishop Turpin, that. Of Julius Cesar, from Lucas, Sustonius, and Valerius Maximus, ibid. The idea of this Tale was suggested by Boccacio's book on the same subject.

⁹ Decamer. Giom. ix. Nov. 6. 'But both Boccacio and Chaucer probably borrowed from an old Conve, or Fablieux et Conver, Paris, 1756, fom. ii. p. 115.—124. The Shipman's Tale, as I have hinted, originally came from some such French Fableor, through the medium of Boccacio.

Boccacio.

I A manifest mistake for Oxford, unless we read Trumpington for Abingdon, or retaining Abingdon we might read Oxford for Cambridge. 'There is, however, Abington, with a milistream, seven miles from Cambridge.' Imprint at London by Rycharde Jones, etc. III. Let. It is in Bibl. Bodl. Selden, C. 39, 4to. This book was probably given to that fibrary, who many other petty black letter histories, in prose and verse, of a similar cast, by thoeat Burron, author of the Anatoniv of Melanchoty, who was a great collector of such pieze. One of his books now in the Ecdleian is the Historia or Tom Thurst; whom a learned attiquary, while he laments that ancient history has been much disguised by romainic narratives, pronounces to have been no less important a personage than king Edgar's dwarf.

*Story. Athen. Oxon. Borde. And Hearne's Bened. Abb. i. Præfat. p. xl. lv. I am of opinion that Solere-Hall, in Cambridge, mentioned in this poem, was Aula Solarii. The ball with the upper story, at that time a sufficient circumstance to distinguish and denominate of of the academical hospitia. Although Chaucer calls it, 'grete college.' v. 83r. Thus in Oxford we had Chimney-hall, Aula cum lamino an almost parallel proof of the simplicity of the ancient houses of learning. Twyne also mentions Solere-hall, at Oxford. Also Aula Salari, Mich I doubt not is properly Solarii. Compare Wood. Ant. Oxon. ii. rt. col. i. r. col. i. Oxon.

been looked upon as a grave heroic narrative. I mean the RIME OF SIR THOPAS. Chaucer, at a period which almost realised the manners of romantic chivalry, discerned the leading absurdities of the old romances: and in this poem, which may be justly called a prelude to Don Quixote, has burlesqued them with exquisite ridicule. That this was the poet's aim, appears from many passages. But, to put the matter beyond a doubt, take the words of an ingenious critic. 'We 'are to observe, says he, that this was Chaucer's own Tale: and that, when in the progress of it, the good sense of the host is made to break 'in upon him, and interrupt him, Chaucer approves his disgust, and 'changing his note, tells the simple instructive Tale of MELIBOEUS, a 'moral tale vertuous, as he terms it; to shew what sort of fictions were 'most expressive of real life, and most proper to be put into the hands 'of the people. It is further to be noted, that the Boke of The Giant 'Olyphant, and Chylde Thopas, was not a fiction of his own, but a story 'of antique fame, and very celebrated in the days of chivalry: so that 'nothing could better suit the poet's design of discrediting the old 'romances, than the choice of this venerable legend for the vehicle of 'his ridicule upon them'.' But it is to be remembered, that Chaucer's design was intended to ridicule the frivolous descriptions, and other tedious impertinencies, so common in the volumes of chivalry with which his age is overwhelmed, not to degrade in general or expose a mode of fabling, whose sublime extravagancies constitute the maryellous graces of his own CAMBUSCAN; a composition which at the same time abundantly demonstrates, that the manners of romance are better calculated to answer the purposes of pure poetry, to captivate the magination, and to produce surprise, than the fictions of classical antiquity.

SECTION XVII.

BUT Chaucer's vein of humour, although conspicuous in the CANTER-BURY TALES, is chiefly displayed in the Characters with which they are introduced. In these his knowledge of the world availed him in a peculiar degree, and enabled him to give such an accurate picture of ancient manners, as no cotemporary nation has transmitted to posterity. It is here that we view the pursuits and employments, the customs and diversions, of our ancestors, copied from the life, and represented with equal truth and spirit, by a judge of mankind, whose penetration enalified him to discern their foibles or discriminating peculiarities:

³ Dr. Hurd's Letters on Chivalry and Romance. Dialogues, &c. iii. 218. edit. 1765.

288 CHARACTER AND ACCOMPLISHMENTS OF THE PRIORESSE.

and by an artist, who understood that proper selection of circumstances, and those predominant characteristics, which form a finished portrait. We are surprised to find, in so gross and ignorant an age, such talents for satire, and for observation on life; qualities which usually exert themselves at more civilised periods, when the improved state of society, by substituting our speculations, and establishing uniform modes of behaviour, disposes mankind to study themselves, and render deviations of conduct, and singularities of character, more immediately and necessarily the objects of censure and ridicule. These curious and valuable remains are specimens of Chaucer's native genius, unassisted and unalloyed. The figures are all British, and bear no suspicious signatures of classical. Italian, or French imitation. The characters of Theophrastus are not so lively, particular and appropriated. A few traites from this celebrated part of our author, yet too little tasted and understood, may be sufficient to prove and illustrate what is here advanced.

The character of the PRIORESSE is chiefly distinguished by an excess of delicacy and decorum, and an affectation of courtly accomplishments. But we are informed, that she was educated at the school of Stratford at Bow near London, perhaps a fashionable seminary for breeding nuns.

> There was also a nonne a Prioresse That of her smiling was simble and coy; Her gretist othe was but by saint Eloye1. And French she spake full fayre and fetisly, Aftir the schole at Stratford atte Bowe, For French of Paris was to her unknowe. At mete2 was she well ytaught withall; She let no morsell from her lippis fall,

1 Seynte Loy, i. e. Saint Lewis. The same oath occurs in the FREER'S TALE, v. 300 P.

\$8. Urr.

2 Dinner, 'The Prioresse's exact behaviour at table, is copied from Ross. Ross., 14175-14199.

Et bien se garde, &c.

To speak French is mentioned above, among her accomplishments. There is a letter in old French from queen Philippa, and her daughter Isabell, to the Priour of Saint Swithin, as Winchester, to admit one Agnes Patshull into an eleemosynary sisterhood belonging to list convent. The Priour is requested to grant her, 'Une Lyvere en votre Maison dien de War 'estere et estre un des soers,' for her life. Written at Windestor, Apr. 25. The year man have been about 1350. REGISTR. Priorat. MSS. supr. citat. Quartern six. fol. 4. I do not wouch cite this instance to prove that the Priorur must be supposed to understand Franch as to show that it was now the court language, and even on a matter of business. There was least a great propriety, that the queen and printeess should write in this language, although to an ecclesiate of dignity. In the same Register, there is a letter in old French from the queen Dowager Isabell to the Priore and Convent of Winchester; to show, that it was at lar request, that king Edward III. her son had a stanted a church in Winchester dioces, to the monastry of Leedes in Yorkshire, for their better support, a trouver is chagnoignes chaines tous les jours en la chapele du Chastell. de Ledes, pour laime madame Alamore rough and the prioresse's greatest oath is by Salari Ely. I will here throw together some of the most remarkable oaths in the Canterbury ales. The Host, swears by my faither's left.

WARTON'S HISTORY OF ENGLISH POETRY.

No wet her fingris in the sauce depe; Well couth she carry a morsel, and well kepe. That no drope ne fell upon her brest: In curtesie was sett ful much her lest1. Her ovirlippe wipid she so clene, That in her cup ther was no ferthing sene Of grece, when she dronkin had hir draught, Full semily aftir hir mete she raught2.-And painid hir to counterfete chere Of court, and to ben stately of manere³.

She has even the false pity and sentimentality of many modern bdies.

> She was so charitable and so pitous, She woulde wepe if that she sawe a mous Caught in a trapp, if it were ded or bled. Of smale houndis had she that she fed With rostid flesh, or milk, or wastell bred4: But sore wept she if any of them were ded, Or if men smote them with a yarde smert: And all was conscience and tendir hert6.

The WIFE OF BATH is more amiable for her plain and useful quali-She is a respectable dame, and her chief pride consists in being a conspicuous and significant character at church on a Sunday.

> Of clothmaking? she hadde such a haunt She passid them of Ipre and of Gaunt. In all the parish, wife ne was there none That to the offryng was bifore her gone; And if ther did, certain so wroth was she, That she was outin of all charite. Her covercheses were large and fine of ground, I durst to swere that thei weyid three pound, That on a sonday were upon hir hedde: Her hosin werin of fine scarlett redde,

m. 1167. Theseus, by mighte Mars the red. p. 14. 1749. Again, as he was a trew ride, p. 9. 961. The Carpenter's wife, by St. Thomas of Kent. p. 26. 183. The Smith, by rides foots, p. 29. 074. The Cambridge Scholar, by my father's hims. p. 31. 93. Again, for godes benes, or benison, p. 32. 965. Again, by St. Cuthes, h. 1019. Sir Johan of Boundis, by St. Martyne, p. 37, 190. Gamelyn, by goddis 2, p. 38. 181. Gamelyn's brother, by St. Richere, ibid. 272. Again, by Cristis ore ib. 279. brankeleyn, by St. 7 same that in Galis is, i.e. St. James of Galicia, p. 40. 549. 1514. A wer, by Goddis berde, ib. 581. Gamelyn, by my hale, or neck. p. 42. 772. The Maistir have, by the gode rode, p. 45. 1265. The Hoste, by the precious corpis Madrian, p. 160. Again, by St. Paulis bell p. 168. 893. The Main Clawe, Depardence, p. 39. The chausat, by St. Thomas of Inde. p. 66. 743. The Sompnour, by goddis arms two. p. 833. The Hoste, by cockis bonis, p. 106. 2225. Again, by mayis and by blode, i.e. of int, p. 170. 1802. Again, by St. Damien. p. 131. 1824. Again, by St. Russion. ib. 1834. The Riottour, by Goddis digne boust. p. 135. 2211. The ma, to the Monke, by your father kin. p. 160, 43. The Monke, by his porthose, or viewy, p. 139, 2693. Again, by God and St. Martus, ib. 2656. The Hoste, by verse domini, ib. 1834. Sick.

1 Stick.

1 Stick.

2 Literally, Stretched.

5 Stick.

6 v. 143.

1 Be to be observed, that she lived in the neighbourhood of Bath; a country famous for bing to this day.

290 THE WIFE OF BATH-THE FRANKELEIN-DOCTOR OF PHYSIK

Full strait istreynid, and hir shoos ful newe: Bold was hir face, and fayr and redde hir hewe. She was a worthy woman all her life: ¹Husbandes at the chirche dore had she had five.

The Frankelein is a country gentleman, whose estate consist in free land, and was not subject to feudal services or payments. is ambitious of shewing his riches by the plenty of his table; but hospitality, a virtue much more practicable among our ancestors t at present, often degenerates into luxurious excess. His impatient his sauces were not sufficiently poignant, and every article of dinner in due form and readiness, is touched with the hand of Pop Boileau. He had been a president at the sessions, knight of shire, a sheriff, and a coroner3.

> An housholder, and that a gret, was he: Saint Julian he was in his countre. His brede, his ale, was alway aftir one: A bettir viendid6 man was no wher none. Withoutin bake mete never was his house Of fish and fleshe, and that so plenteouse, It snewid6 in his house of mete and drink, And of all dainties that men couth of think. Aftir the sondrie seasons of the yere, So chaungid he his mete⁷, and his suppere. Many a fat partriche had he in mewe, And many a breme, and many a luce8, in stewe. Woe was his cooke, but that his saucis were Poinant and sharpe, and redy all his gere! His table dormaunt in the halle alway, Stode redy coverid, all the longe day10

The character of the Doctor of PHISICKE preserves to us the st of medical knowledge, and the course of medical erudition then fashion. He treats his patients according to rules of astronomy science which the Arabians engrafted on medicine.

> For he was groundid in astronomie: He kept his pacients a full gret dele In houris by his magike natural11.

9 Never removed.

6 Snowed. 10 v. 356.

7 Dinner.

¹ At the southern entrance of Norwich cathedral, a representation of the Escoutar sacrament of marriage, is carved in stone; for here the hands of the couple were jumpled the priest, and great part of the service performed. Here also the bride was endown! what was called *Don ad of time ecclesiae*. This ceremony is exhibited in a curious old as engraved by Mr. Walpole, where king Henry VII. is married to his queen, used the facade or western portal of a magnificent Gothic church. Anecd. Paint, a. Com Marten, Rit. Eccl. Anecdot. ii. p. 630. And Hearne's Antiquit. Glastonb. Append p. 37

² v. 449.

³ An office anciently executed by gentlemen of the greatest respect and property of Simon the leper, at whose house our Saviour lodged in Bethany, is callegends, *Julian the good herborow*, and bishop of Bethpage. In the Tark or Julian is invoked to revenge a traveller who had been traiterously used in his loss. Urr. Ch. p. 599. v. 623. Better vianded.

Petrarch leaves a legacy to his physician John de Dondi, of Padua. who was likewise a great astronomer, in the year 13701. It was a long time before the medical profession was purged from these superstitions. Hugo de Evesham, born in Worcestershire, one of the most famous physicians in Europe about the year 1280, educated in both the universities of England, and at others in France and Italy, was eminently skilled in mathematics and astronomy2. Pierre d'Apono, a celebrated professor of medicine and astronomy at Padua, wrote commentaries on the problems of Aristotle, in the year 1310. Bacon says, 'astronomiæ pars melior medicina3. In the statutes of New-college at Oxford, given in the year 1387, medicine and astronomy are mentioned as one and the same science. Charles V., king of France, who was governed entirely by astrologers, and who commanded all the Latin treatises which could be found relating to the stars, to be translated into French, established a college in the university of Paris for the study of medicine and astrology. There is a scarce and very curious book, entitled 'Nova medicinæ methodus 'curandi morbos ex mathematica scientia deprompta, nunc denuo 'revisa, &c. Joanne Hasfurto Virdungo, medico et astrologo doctis-'simo, auctore, Haganoæ, excus. 15186.' Hence magic made a part of medicine. In the MARCHAUNTS second tale, or HISTORY OF BERYN, falsely ascribed to Chaucer, a chirurgical operation of changing eyes. is partly performed by the assistance of the occult sciences.

The whole science of all surgery,
Was unyd, or the chaunge was made of both eye,
With many sotill enchantours, and eke nygrymauncers,
That sent wer for the nonis, maistris, and scoleris.

Leland mentions one William Glatisaunt, an astrologer and physician, a fellow of Merton college in Oxford, who wrote a medical tract, which, says he, 'nescio quid MAGIÆ spirabat⁷.' I could add many other proofs⁸.

The books which our physician studied are then enumerated.

Well knew he the old Esculapius, And Dioscorides, and eke Rufus, Old Hippocrates, Haly, and Galen, Serapion, Rasis, and Avicen,

Averrois, Damascene, Constantine, Bernard, and Gattisden, and Gilbertin.

Rufus, a physician of Ephesus, wrote in Greek, about the time of Trajan. Some fragments of his works still remain. Haly was a

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1 See Acad. Inscript. xx. 443.

2 Pics. p. 370. Bale, iv. 50. xiii. 86.

3 Bacon, Op. Maj. edit. Jebb, p. 158. See also p. 240. 247.

4 Montisucon, Bibl. Manuscript. tom. ii. p. 791. b.

5 In quarto.

7 Lel. apad Tann. Bibl. p. 262. And Lel. Script. Brit. p. 400.

8 Amer's Hist. Print. p. 147.

Coering. Script. Com. Sec. i. cap. 4. p. 66. 67. The Arabians have translations of him.

Barbel. Bibl. Orient. p. 972. b. 977. b.
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famous Arabic astronomer, and a commentator on Galen, in the eleventh century, which produced so many famous Arabian physicians1. John Serapion, of the same age and country, wrote on the practice of physic2. Avicen, the most eminent physician of the Arabian school, flourished in the same century3. Rhasis, an Asiatic physician, practised at Cordova in Spain, where he died in the tenth century4. Averroes, as the Asiatic schools decayed by the indolence of the Caliphs, was one of those philosophers who adorned the Moorish schools erected in Africa and Spain. He was a professor in the university of Morocco. He wrote a commentary on all Aristotle's works, and died about the year 1160. He was styled the most Peripatetic of all the Arabian writers. He was born at Cordova of an ancient Arabic family5. John Damascene, secretary to one of the Caliphs, wrote in various sciences, before the Arabians had entered Europe, and had seen the Grecian philosophers. Constantinus Afer, a monk of Cassino in Italy, was one of the Saracen physicians who brought medicine into Europe, and formed the Salernitan school, chiefly by translating various Arabian and Grecian medical books into Latin7. He was born at Carthage : and learned grammar, logic, geometry, arithmetic, astronomy, and natural philosophy, of the Chaldees, Arabians, Persians, Saracens, Egyptians, and Indians, in the schools of Bagdat. Being thus completely accomplished in these sciences, after thirty-nine years study, he returned into Africa, where an attempt was formed against his life. Constantine having fortunately discovered this design, privately took ship and came to Salemo in Italy, where he lurked some time in disguise. But he was recognised by the Caliph's brother then at Salerno, who recommended him as a scholar universally skilled in the learning of all nations, to the notice of Robert duke of Normandy. Robert entertained him with the highest mark of respect: and Constantine, by the advice of his patron, retired to the monastery of Cassino, where being kindly received by the Abbot Desiderius, he translated in that learned society the books above-mentioned, most of which he first imported into

I Id. ibid. Sæc. xi. cap. 5. p. 114. Haly, called Abbas, was likewise an eminent physical of this period. He was called, 'Simia Galeni.' Id. ibid.

of this period. He was called, 'Simia Galeni.' Id. ibid.

2 Id. ibid. p. 113, 114,

3 Id. ibid. See Pard. T. v. 2407. Urr. p. 136.

4 Conring ut supr. Szec. x. cap. 4, p. 110. He wrote a large and famous work called for tineur. Rhasis and Almasor, (f. Albumasar, a great Arabian astrologer,) occur in the large of Peterborough Abby, Matric. Libr. Monast, Burgi S. Petri. Gunton, Peterh. p. 07.

Hearne, Ben. Abb. Pref. lix.

5 Conring, ut supr. Szec. xii. cap. 2, p. 118.

6 Voss. Hist. Gr. L. ii. c. 24.

7 Petr. Diacom. de Vir. illustr. Monast. Cassin. cap. xxiii. See the Dissertations. He again mentioned by our authority in the MARCHAUNT'S TALE, v. 1236, p. 71. Urr.

And lectuaries had he there full fine, Soche as the cursid monk Dan Continuation Hath written in his boke de Coitu.

The title of this book is, 'DE COTTU, quibus prosit aut obsit, quibus medicaminibus tis acuatur impediaturve.' Inter Op. Basil. 1536. fol.

Which was printed in Paris in the year 1492. Gilbertine. Gifbertus Anglicus, who flourished in the thirteenth cenand wrote a popular compendium of the medical arts. About the e time, not many years before Chaucer wrote, the works of the t famous Arabian authors, and among the rest those of Avicenne. rroes, Serapion, and Rhasis above-mentioned, were translated into in. These were our physician's library. But having mentioned books, Chaucer could not forbear to add a stroke of satire so natuy introduced.

His studie was but litill in the bible8.

Leo Ostiensis, or P. Diac. Auctar. ad Leon. Chron. Mon. Cassin. lib. iii. c. 35. p. 445. menerim in libris GRACORUM hoc qualiter in Indonum libris est invenire, &c. Op. i ut supr.

i. ut supr.

Petr. Lambec. Prodrom. Sæc. xiv. p. 274. edit. ut supr.

I: has been before observed, that at the introduction of philosophy into Europe by the icens, the clergy only studied and practised the medical art. This fashion prevailed a long e afterwards. The Prior and Convent of S. Swithin's at Winchester granted to Thomas haftesbury, clerk, a corrody, consisting of two dishes daily from the Prior's kitchen, bread, k, robes, and a competent chamber in the monastery, for the term of his life. In contains of all which concessions, the said Thomas paid them fifty marcs: and moreover is zep, deservire nobis in Arte Medicina. Dat. in dom. Capitul. Feb. 15. A.D. 1319.*

sur. Priorat. S. Swithin. Winton. MS. supr. citat. The most learned and accurate Fab. has a separate article on Theology Medicin. Bibl. Gr. xii. 739. seq. See also Gianon.

Neapol. I. x. ch. xi. § 491. In the romance of Sir Guy, a monk heals the knight's sis. Signat. G. iiii.

There was a monke beheld him well That could of leach crafte some dell.

of Monmouth, who wrote in 1128, Eopa intending to poison Ambrosius, introduces le of Momouth, who wrote in 1128, Eopa intending to poison Ambrosius, introduces eff as a physician. But in order to sustain this character with due propriety, he first as his head, and assumes the habit of a monk. lib. viii. c. 14. John Arundale, afterwards up of Chichester, was chaplain and first physician to Henry VI., in 1458. Wharton, L sacr. i. 777. Faricius abbot of Abingdon, about 1710, was eminent for his skill in medicand a great cure performed by him is recorded in the register of the abbey. Hearne's ed. Abb. Pract Alvii. King John, while sick at Newark, made use of William de Woder, abbot of the neighbouring monastery of Croxton, as his physician. Bever, Chron. J. Harl. apud Hearne, Pract. ut Supr. p. xlix. Many other instances may be added. Physicians of the university of Paris were not allowed to marry till the year 1452. Means page 1452. In the same university, anciently at the admission to the device of doctor in an, p. 333. In the same university, anciently at the admission to the degree of doctor in ic, they took an oath that they were not married. MSS. Br. Twyne, 8. p. 242. 'See

The following anecdotes and observations may serve to throw general light on the learning of the authors who compose this curious library. The Aristotelian or Arabian philosophy continued to be communicated from Spain and Africa to the rest of Europe chiefly by means of the Jews about the tenth and eleventh centuries. About these periods, not only the courts of the Mahometan princes, but even that of the pope himself, were filled with Jews. Here they principally gained an establishment by the profession of physic; an art then but imperfectly known and practised in most parts of Europe. Being well versed in the Arabic tongue, from their commerce with Africa and Egypt, they had studied the Arabic translations of Galen and Hippocrates; which had become still more familiar to the great numbers of their brethren who resided in Spain. From this source also the Jews learned philosophy; and Hebrew versions made about this period from the Arabic, of Aristotle and the Greek physicians and mathematicians, are still extant in some libraries1. Here was a beneficial effect of the dispersion and vagabond condition of the Tews: I mean the diffusion of knowledge. One of the most eminent of these learned Jews was Moses Maimonides, a physician, philosopher, astrologer, and theologist, educated at Cordova in Spain under Averroes. He died about the year 1208. Averroes being accused of heretical opinions, was sentenced to live with the Jews in the street of the Jews at Cordova. Some of these learned Jews began to flourish in the Arabian schools in Spain, as early as the beginning of the ninth century. Many of the treatises of Averroes were translated by the Spanish Jews into Hebrew: and the Latin pieces of Averroes now extant were translated into Latin from these Hebrew versions. I have already mentioned the school or university of Cordova. Leo Africanus speaks of "Platea bibliothecariorum Cordouæ." This, from what follows, appears to be a street of booksellers. It was in the time of Averroes, and about the year 1220. One of our Jew philosophers has fallen in love, turned poet, and his verses were publicly sold in this street2. My author says, that on renouncing the dignity of the Jewish doctor, he took to the writing of verses3.

The SOMPNOUR, whose office it was to summon uncanonical offenders into the archdeacon's court, where they were very rigorously punished, is humourously drawn as counteracting his profession by his example: he is libidinous and voluptuous, and his rosy countenance belies his occupation. This is an indirect satire on the ecclesiastical proceedings of those times. His affectation of Latin terms, which he had picked up from the decrees and pleadings of the court, must have

formed a character highly ridiculous.

¹ Euseb. Renaudot. apud Fabric. Bibl. Gr. xii. 254.

2 Leo African. de. Med. et Philosoph. Hebr. c. xxviii. xxix.

3 Leo, ibid. 'Amore capitur, et DIGRITATE DOCTORUM FOSTHABITA coepit edere cam.
Simon. in Suppl. ad Leon. Musinens. de Ritib. Hebr. p. 104.

And when that he well dronkin had the wine, Then would he speke no word but Latine. A few schole termis couth he two or thre, That he had lernid out of some decre. No wonder is, he herd it all the day: And ye well knowin eke, how that a jay Can clepe watte as well as can the popel; But whoso couth in other things him grope2, Then had he spent al his philosophie, A questio quid juris 3 would he crie4.

He is with great propriety made the friend and companion of the PARDONERE, or dispenser of indulgences, who is just arrived from the pope, 'brimful of pardons come from Rome al hote:' and who carries in his wallet, among other holy curiosities, the virgin Mary's veil, and part of the sail of Saint Peter's ship5.

The MONKE is represented as more attentive to horses and hounds than to the rigorous and obsolete ordinances of Saint Benedict. Such are his ideas of secular pomp and pleasure, that he is even qualified

to be an abbot6.

An outrider that lovid venery?. A manly mon, to ben an abbot able: Many a dainty horse he had in stable.— This ilke 8 monke let old thingis to pace, And heldin aftir the new world the trace. He gave not of the text a pullid hen? That faith, that hunters be not holy men10.

He is ambitious of appearing a conspicuous and stately figure on horseback. A circumstance represented with great elegance.

> And when he rode, men might his bridle here Gingiling in a whistling wind, as clere And eke as loud, as doth the chapel bell11.

The gallantry of his riding-dress, and his genial aspect, is painted in lively colours.

I see his sleves pursilid12 at the hande, With grys13, and that the finist in the lande.

With grys, and that the finist in the lande.

So edit. 250.2 See Johnson's Dictionary, in Magrie.

Examine.

Read, Aye, questio, &c.

There is great humour in the circumstances which qualify our monk to be an abbot. Some is the thirteenth century, the prior and convent of Saint Swithin's at Winchester, appears have recommended one of their brethren to the convent of Hyde as a proper person to be about to the abbacy of that convent, then vacant. These are his ments. Est enion confider ille noster in glosanda sacra pagina bene callens, in scriptura (transcribing) pentus, capitalise literia appingendis bonus artifex, in regula S. Benedicti inscriptura (transcribing) pentus, capitalise literia appingendis bonus artifex, in regula S. Benedicti inscriptura (transcribing) pentus, capitalise literia appingendis bonus artifex, in regula S. Benedicti inscriptura (transcribing) pentus, capitalise literia appingendis bonus artifex, in regula S. Benedicti inscriptura (transcribing) pentus, action of a capital monastery. But Chaucer, in the verses before us, and have told the real truth, and to have given the real character as it actually existed to have told the real truth, and to have given the real character as it actually existed to be a vacant abbey, than one of the genial complexion and popular accomplishments analyst described. 5 Same. 10 v. 176, seq. 15 Fur.

He did not care a straw for the text, &c." See super, p. 164.

And to sustene his hode undir his chin He had of gold wrought a ful curious pin, A love-knot in the greter end ther was. His hed was bald, and shone as any glas, And eke his face as he had been anoint: He was a lorde ful fat, and in gode point. His eyin stepe, and rolling in his hed, That stemith as a furneis of led. His bootes souple, his hors in great estate, Now certeinly he was a fayr prelate! He was not pale as a forpynid ghost; A fat swan lovde he best of any rost. His palfry was as brown as is the berry.

The FRERE, or friar, is equally fond of diversion and good living; but the poverty of his establishment obliges him to travel about the country, and to practice various artifices to provide money for his convent, under the sacred character of a confessor2.

A frere there was, a wanton and a merry; A limitour3, and a ful solempne man: In all the orders four is none that can So much of daliaunce, and of faire langage.-Ful swetely herde he their confessioune: Ful plesant was his absolutioune. His tippit was aye farfid ful of knives And pinnis for to givin to faire wives. And certainly he had a merry note: Wele couthe he sing and playin on a rote. Of yedding5 he bare utterly the price. Ther n'as no man no where so vertuouse; He was the best beggare in all his house⁶. Somewhat he lipsid for his wantonnesse, To make his English swete upon his tonge; And in his harping, when that he had songe, His eyis twinkelid in his hede aright As donn the starris in a frostie night.

1 v. 193.

A friar that had a particular grant for begging or hearing confessions within certain limits.
3 Of mendicants.

4 In Urry's Glossary this expression, on a Rote, is explained, by Rote. But a rote is a micral instrument. Lydgate, MSS. Fairfax, Bibl. Bodl. 16.

For ther was Rotys of Almayne,

And eke of Arragon and Spayne.

Again, in the same manuscript,

Harpys, fitheles, and eke rotys . Wel acording to ther notys. Where fitheles is fiddles, as in the Prol. Cl. Oxenf. v. 590. So in the Roman of Alexandri.
MSS. Bibl. Bodl. ut supr. fol. i. b. col. 2.

Rote, harpe, viole, et gigne, et siphonie.

I cannot help mentioning in this place, a pleasant mistake of bishop Morgan, in his translation of the New Testament into Welch, printed 1567. He translates the Vital of sweath, in the Revelations, by Crythan, i.e. Crouds or Fiddles, Rev. v. 8. The Grest is place. Now it is probable that the bishop translated only from the English, where he found VIALS, which he took for VIOLS.

Nielding, i.e. dallience.

6 Convent.

7 v. 208.

With these unhallowed and untrue sons of the church is contrasted e PARSOUNE, or parish-priest: in describing whose sanctity, simicity, sincerity, patience, industry, courage, and conscientious imrtiality, Chaucer shews his good sense and a good heart. Dryden stated this character of the GOOD PARSON, and is said to have anied it to bishop Ken.

The character of the SQUIRE teaches us the education and requisite complishments of young gentlemen in the gallant reign of Edward L But it is to be remembered, that our squire is the son of a knight. o has performed feats of chivalry in every part of the world; which noet thus enumerates with great dignity and simplicity.

> At Alissandre' he was whan it was won, Full oft timis had he the bourd begon. Abovin alle naciouns in Pruce³. In Lettow3 had he riddin and in Luce4. No cristen man so oft of his degree In Granada, and in the sege had he be Of Algezir⁵, and ridd in Belmary⁶ At Leyis⁷ was he, and at Sataly When they were won: and in the grete sea: At many a noble army had he be: At mortal battailes had he ben fiftene, And foughtin for our faith at Tramisene. In lystis thrys, and alway slein his fo. This ilke worthy Knight had ben also Sometimis with the lod of Palathy¹⁰: Ayens¹¹ another hethen in Turky.

I will here add a similar expression from Gower, Conf. Amant. lib. viii. fol. 177, b. edit shel 1554 - Bad his marshall of his hall

To setten him in such degre, The kyng was soone sette and served: After the kyngis own worde,

That he upon him myght se. And he which had his prise deserved, Was made begyn a middle borde.

it is, "he was seated in the middle of the table, a place of distinction and dignity."

Prassia. A city of Spain. Perhaps Gibraltar.

Special supposes it to be that country in Barbary which is called Benamarin. It is men-

again in the KNIGHT'S TALE, v. 2632, p. 20, Urr. That huntid is, &c. Ne in Balmarie ther is no lion,

which at least we may conjecture it to be some country in Africa. Perhaps a corruption Parbarie.

Some suppose it to be Laviosa, a city on the continent, near Rhodes. Others Lybissa, a of Lithynia.

*A city in Anatolia, called Atalia. Many of these places are mentioned in the history of crusseds. The gulf and castle of Satalia are mentioned by Benedictus Abbas, in the mode under the year 1191. 'Et cum rex Franciæ recessisset ab Antiochet, statim intravit fine Sathalia.—Sathalia Castellum est optimum, unde gulfus ille nomen accepit; et per gulfum illum sunt duo Castella et Villa, et utrumque dicitur Satalia. Sed unum rusa est desertum, et dicitur Vetus Satalia quod piratæ destruserint, et alterum Kova (Talia dicitur, quod Manuel imperator Constantinopolis firmavit.' Vit. et Gist. Herri. Rec. E. p. 680. Afterwards he mentions Marc Gracum, p. 681. That is, the Mediterman from Sicily to Cyprus. I am inclined, in the second verse following, to read 'Greke a' Lepis is the town of Layas in Armenia.

*In the holy war at Thrasimene, a city in Barbary.'

*Palashia, a city in Anatolia. Froissart, iii. 40.

298 DEEDS OF THE KNIGHT AND ACCOMPLISHMENTS OF THE SQUIER-

And evirmore he had a sovrane prize, And thoug that ne was worthy he was wise.

The poet in some of these lines implies, that after the Christians were driven out of Palestine, the English knights of his days joined the knights of Livonia and Prussia, and attacked the pagans of Lithuania, and its adjacent territories. Lithuania was not converted to christianity till towards the close of the fourteenth century. Prussian targets are mentioned, as we have before seen, in the Knight's Tale, Thomas duke of Gloucester, youngest son of king Edward III., and Henry earl of Derby, afterwards king Henry IV., travelled into Prussia: and in conjunction with the grand Masters and Knights of Prussia and Livonia, fought the infidels of Lithuania. Lord Derby was greatly instrumental in taking Wilna, thecapital of that county, in the year 1390°. Here is a seeming compliment to some of these expeditions. This invincible and accomplished champion afterwards tells the heroic tale of Palamon and Arcite. His son the Squier, a youth of twenty years, is thus delineated.

And he had been sometime in ³ chivauchie
In Flandris, in Artois, in Picardie;
And born him wele, as of so littill space,
In hope to standin in his ladies grace.
Embroudid was he as it were a mede
All ful of fresh flouris both white and rede.
Singing he was and floityng al the day,
He was as fresh as is the month of May.
Schort was his gown with slevis long and wide,
Wel couth he sit an hors, and faire yride.
And songis couth he make, and wel endite,
Just, and eke daunce, and wel portraie, and write⁴.

To this young man the poet, with great observance of decorum give the tale of Cambuscan, the next in knightly dignity to that of Palamo and Arcite. He is attended by a yeoman, whose figure revives the idea of the forest laws.

> And he was clad in cote and hode of grene: A sheff of pecocke arrows bright and kene⁵.

 t. gt.
 Hakluyt's Voyages, i. 192. seq. edit. 1598. Hakluyt's account of the conquest of Prus by the Dutch Knights Hospitalaries of Jerusalem, ibid.
 Chivanchie riding, esercises of horsemanship, Compl. Mar. Ven. v. 144.

Ciclinius riding in his chivauchie From Venus. ---

^{*}Comp. Gul. Waynflete, epise. Winton. an. 1471, (supr. citat.) Among the stores of hishop's castle at Farnham. *Areas came chordis. Et red. comp. de xxiv arcubus cum x *chordis de remanentia.—Sagitta magna. Et de exliv sagittis magnis barbatis cum x *chordis de remanentia.—Sagitta magna. Et de exli sagittis magnis barbatis cum x *chordis de remanentia.—Sagitta magna. Et de exli sagittis magnis barbatis cum pe *chordis de remanentia.—Sagitta magna. Et de exli sagittis magnis barbatis cum pe *chordis de remanentia.—In a computus of bishop Gervays, episc. Winton. an. 1266, (supr. citat.) am the stores of the bishop's castle of Taunton, one of the beads or styles is, Caudia pavon which I suppose were used for feathering arrows. In the articles of Arma, which are pe

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Undir his belt he bare ful thriftily:
Wel couth he dress his tackle yomanly:
His arrows droupid not with featheris low;
And in his hand he bare a mighty bow.
Upon his arm he bare a gay bracer¹,
And by his side a sword and bokeler.
A Christopher² on his brest of silver shene:
A horn he bare, the baudrick was of grene³.

The character of the Reve, an officer of much greater trust and authority during the feudal constitution than at present, is happily pictured. His attention to the care and custody of the manors, the produce of which was then kept in hand for furnishing his lord's table, perpetually employs his time, preys upon his thoughts, and makes him lean and choleric. He is the terror of bailiffs and hinds: and is remarkable for his circumspection, vigilance, and subtlety. He is never in arrears, and no auditor is able to over-reach or detect him in his accounts: yet he makes more commodious purchases for himself than for his master, without forfeiting the good will or bounty of the latter. Amidst these strokes of satire, Chaucer's genius for descriptive painting breaks forth in this simple and beautiful description of the Reevel's raral habitation.

His wonning was ful fayre upon a heth, With grene trees yshadowed was his place.

In the CLERKE OF OXENFORDE our author glances at the inattention paid to literature, and the unprofitableness of philosophy. He is emaciated with study, clad in a threadbare cloak, and rides a steed lean as a ruke.

For he had gotten him no benefice, Ne was so worldly for to have office: For him had lever han at his bedshed Twentie bokis, yelad with black or red, Of Aristotle and his philosophie, Then robis rich, fithell, or gay sautrie: But albe that he was a philosopher. Yet had he but little gold in his coffer?

His unweared attention to logic had tinctured his conversation with much pedantic formality, and taught him to speak on all subjects in a precise and sententious style. Yet his conversation was instructive:

the episcopal stores of the raid carde, I find enumerated x,42x great arrows for conserming over and above you delibered to the bishop's vascals tempore racere. Unless same title occur cross-bow sinable of h. m. Arrows with feathers of the peacode occur miles of the peacode occur miles.

Same title occur cross-bow sinable of h. m. Arrows with feathers of the peacode occur miles.

Many good archers
Of Biome, which with their arrows kene
And with fethirs of pecocke freshe and shene, &c.

² A remour for the arms.
2 A saint who presided over the weather. The patron of field sports.
3 V. 7-1. 6
4 Dwelling.
6 V. 603. 6 Rather.
7 J. 6
7 V. 7-2. 6
7 V. 7-3. Or it may be explained, Yet he could not find the philosopher's count.

300 THE SERIEANT OF LAWE .- MINE HOSTE OF THE TABARDE.

and he was no less willing to submit than to communicate his opinion to others.

> Sowning in moral virtue was his speche, And gladly would he learn, and gladly teche1.

The perpetual importance of the SERJEANT OF LAWE, who by habit or by affectation has the faculty of appearing busy when he has nothing to do, is sketched with the spirit and conciseness of Horace.

> No where so busy'a man as he ther n'as, And yet he semid busier than he was2,

There is some humour in making our lawyer introduce the language of his pleadings into common conversation. He addresses the hoste.

Hoste, quothe he, de pardeux jeo assent3.

The affectation of talking French was indeed general, but it is here

appropriate and in character.

Among the rest, the character of the HOSTE, or master of the Tabarde inn where the pilgrims are assembled, is conspicuous. He has much good sense, and discovers great talents for managing and regulating a large company; and to him we are indebted for the happy proposal of obliging every pilgrim to tell a story during the journey to Canterbury. His interpositions between the tales are very useful and enlivening; and he is something like the chorus on the Grecian stage. He is of great service in encouraging each person to begin his part, in conducting the scheme with spirit, in making proper observations on the merit or tendency of the several stories, in settling disputes which must naturally arise in the course of such an entertainment, and in connecting all the narratives into one continued system. His love of good cheer, experience in marshalling guests, address, authoritative deportment, and facetious disposition, are thus expressively displayed by Chaucer.

Grete chere our Hoste made us everichone, And to the suppere set he us anone;

1 v. 303. He is said to have 'often yben at the parvise.' v. 312. It is not my design tenter into the disputes concerning the meaning or etymology of parvis: from which parvise the name for the public schools in Oxford, is derived. But I will observe, that parvix is met tioned as a court or portico before the church of Notre Dame at Paris, in John de Meun's par of the Roman de la Rose, v. 12529.

A Paris n'eust hommes ne femme Au parvis devant Nostre Dame.

The passage is thus translated by Chaucer Rom. R. v. 7157.

Ther n'as no wight in all Paris Before our Ladie at Parvis

The word is supposed to be contracted from Paradise. This perhaps signified an ambulator Many of our old religious houses had a place called Paradise. In the year 1300, childrewere taught to read and sing in the Paradis of St. Martin's church at Norwich. Blomf. No ii., 748. Our Sergeant is afterwards said to have received many fees and robes, v. 319. The sergeants and all the officers of the superior courts of law, anciently received winter and ausmer robes from the king's wardrobe. He is likewise said to cite cases and decisions, 'the from the tume of king William were full,' v. 326. For this line see Barrington's Observations on the ancient Statutes.

And servid us with vitailes of the best:
Strong was his wine, and wele to drink us lest¹
A semely man our hoste was withal
To bene a marshall in a lordis hal.
A large man was he, with eyin stepe,
A fayrer burgeis is there none in Chepe².
Bold of his speche, and wise, and well ytaught,
And of manhode lakid him right nought.
And eke thereto he was a merry man, &c³.

Chancer's scheme of the CANTERBURY TALES was evidently left unfinished. It was intended by our author, that every pilgrim should likewise tell a Tale on their return from Canterbury4. A poet who lived soon after the CANTERBURY TALES made their appearance, seems to have designed a supplement to this deficiency, and with this view to have written a Tale called the MARCHAUNT'S SECOND TALE, or the HISTORY OF BERYN. It was first printed by Urry, who supposed it to be Chaucer's6. In the Prologue, which is of considerable length, there is some humour and contrivance: in which the author, happily enough, continues to characterise the pilgrims, by imagining what each did, and how each behaved, when they all arrived at Canterbury. After dinner was ordered at their inn, they all proceeded to the cathedral. At entering the church one of the monks sprinkles them with holy water. The knight with the better sort of the company goes in great order to the shrine of Thomas Beckett. The Miller and his companions run staring about the church: they pretend to blazon the arms painted in the glass windows, and enter into a dispute in heraldry: but the Host of the Tabarde reproves them for their improper behaviour and inpertinent discourse, and directs them to the martyr's shrine. When all had finished their devotions, they return to the inn. In the way thither they purchase toys for which that city was famous, called Canterbury brochis: and here much facetiousness passes betwixt the Frere and the Sompnour, in which the latter vows revenge on the former, for telling a Tale so palpably levelled at his profession, and protests he will retaliate on their return by a more severe story. When dinner is ended, the Hoste of the Tabarde thanks all the company in form for their several Tales. The party then separate till supper-time

^{1&#}x27;Welked.'

2 Cheapside.

3 Prol. v. 749.

4 Or rather, two on their way thither, and two on their return. Only Chaucer lumself tells two tales. The poet says, that there were twenty-nine pilgrims in company: but in the Chaucers he describes more. Among the Tales which remain, there are none of the Process's Chaplains, the Haberdasher, Carpynter, Webbe, Dyer, Tapifer, and Hoste. The Classes Yeman has a Talle, but no Chapacterse. The Flowman's Tale is certainly suppositions. See supr. p. 365. And Obs. Spens. ii 217. It is omitted in the best manuscript of the CANTERBURY TALES, MSS. Harl. 1758. fol. membran. These Tales were supposed to be stoken not written. But we have in the Plowman's, 'For my writing me allow,' v. 102. Urs. And in other places. 'For my writing if I have blame.'—'Of my writing are no coustd.' etc. See a Norte at the beginning of the CANT. Tales, MSS. Land. K. Ball. Badl. written by John Barcham. But the discussion of these points properly beautiful and the stoken of Chaucer.

2 Tr. Chice. P. 395.

proceed on their return to Southwark: and our ge Tabarde, just as they leave Canterbury, by way of pur into good humour, begins a panegyric on the mornin of April, some lines of which I shall quote, as a author's abilities in poetical description¹.

Lo! how the seson of the yere, and Averell² sho Doith³ the busshis burgyn⁴ out blossomes and fid Lo! the prymerosys of the yere, how fresh they And many othir flouris among the grassis grene Lo! how they spring and sprede, and of divers Beholdith and seith, both white, red, and blue. That lusty bin and comfortabyll for mannis sight For I say for myself it makith my hert to light⁶.

On casting lots, it falls to the Marchaunt to tell then follows. I cannot allow that this prologue and by Chaucer. Yet I believe them to be nearly coeva-

SECTION XVIII.

It is not my intention to dedicate a volume to C soever he may deserve it; nor can it be expected, this general nature, I should enter into a critical Chaucer's pieces. Enough has been said to provand elegance, in harmony and perspicuity of versificities predecessors in an infinite proportion: that versal, and adapted to themes of unbounded various was not less in painting familiar manners with hur than in moving the passions, and in representing grand objects of nature with grace and sublimity. appeared with all the lustre and dignity of a true proposed with all the lustre and dignity of a true proposed with all the struggle with a barbarous language.

ments in poetry : and although proofs have already been occasionally given of his imitations from these sources, I shall close my account of him with a distinct and comprehensive view of the nature of the poetry which subsisted in France and Italy when he wrote: pointing out in the mean time, how far and in what manner the popular models of those nations contributed to form his taste, and influence his genius.

I have already mentioned the troubadours of Provence, and have observed that they were fond of moral and allegorical fables. A taste for this sort of composition they partly acquired by reading Boethius, and the PSYCHOMACHIA of Prudentius, two favorite classics of the dark ages; and partly from the Saracens their neighbours in Spain, who were great inventors of apologues. The French have a very early metrical romance DE FORTUNE ET DE FELICITE, a translation from Boethius's book DE CONSOLATIONE, by Reynault de Louens a Dominican friar1. From this source, among many others of the Provencal poems, came the Tournament of ANTICHRIST above-mentioned, which contains a combat of the Virtues and Vices: the Romaunt of Richard de Lisle, in which MODESTY fighting with LUST² is thrown into the river Seine at Paris: and, above all, the ROMAUNT OF THE ROSE, translated by Chaucer, and already mentioned at large in its proper place. Visions were a branch of this species of poetry, which admitted the most licentious excursions of fancy in forming personifications, and in feigning imaginary beings and ideal habitations. Under these we may rank Chaucer's House of Fame, which I have before hinted to have been probably the production of Provence3.

**Intend to have been probably the production of Provence*.

1 Mem. Lit. tom. xviii. p. 747, 4to. And tom. vii. 293, 294: I have before mentioned John of Mema's translation of Boethius. It is in verse. John de Langres is said to have made a translation in 'prose, about 1336. It is highly probable that Chaucer translated Boethius from the first of the French translations. In the Bodleian library there is an EXPLANATION Boethius's Consolation by our countryman Nicholas Trivet, who died before 1320.

2 Portrain. Properly Bawdry, Obscenity. Modestry is drowned in the river, which gives occasion to this conclusion, 'Dont vien que plus n'y a Bontz dans Paris.' The author lived about the year 1300.

3 The ingenious editor of the Canternury Talks treats the notion, that Chaucer imitated the Provencial poets, as totally void of foundation. He says, 'I have not observed in 'any of his writings a single phrase or word, which has the least appearance of having been feathed from the South of the Loire. With respect to the manner and matter of his compositions, till some clear instance of imitation be produced, I shall be slow to believe, that 'm either he ever copied the poets of Provence; with whose works, I apprehend, he had 'very little, if any acquaintance.' Vol. i. Append Press. Praxe. I have advanced the contrary dectrine, at least by implication; and I here beg leave to explain myself on a respect materially affecting the system of criticism that has been formed on Chaucer's works. I have never affirmed, that Chaucer imitated the Provencial bards; although it is by no means improbable, that he might have known their tales. But as the peculiar nature of the Invence poetry entered deeply into the substance, cast, and character, of some of the Invence poetry entered deeply into the substance, cast, and character, of some of the Invence poetry entered deeply into the substance, cast, and character, of some of the Invence poetry entered deeply into the substance, cast, and character, of some of the Invence poetry entered

characteristics of true love with all the parade of fessorial chair: and bewildered their imagina questions concerning the most desperate situations of a sincere and sentimental he be endless, and indeed ridiculous, to desc systematical solemnity with which they clo The ROMAUNT OF THE ROSE which I have proof of their allegorising turn, is not less an in tion in writing on this subject : in which the of allegorical personages, displays the gradual pediments to fruition, and introduces a regular with much formality between Reason and a L TAMENT OF LOVE is also formed on this philos is a lover's parody of Boethius's book DE Cons above. His poem called LA BELLE DAME S. ASSEMBLE OF LADIES, are from the same PRIORESSE and MONKE, whose lives were devo tion and the most serious engagements, and w travelling on a pilgrimage to visit the shrine of a avow the universal influence of love. They ex badges entirely inconsistent with their profession able for from these principles. The Prioresse

In the mean time the greatest liberties and indecencies we These doctrines did not influence the manners of the times. In in the absence of her lord having received a knight into her east state to his repose, will not suffer him to sleep alone: with infiniher damsels, la plus cortoise et la plus bela, into his bed-ch Mem. Cheval. ut supr. tom. ii. p. 70. not. 17.

2 This inflatuation continued among the French down to me qualite, says the ingenious M. de la Curue de Sainte Palaye, or leurs peres avoient pris dans nos anciennes cours; ce fut san

wn.ch is inscribed, with a crowned A, Amor vincit omnia1. The Monke ties his hood with a true-lover's knot2. The early poets of Provence, as I before hinted, formed a society called the COURT OF LOVE, which gave rise to others in Gascony, Languedoc, Poictou, and Dauphiny: and Picardy, the constant rival of Provence, had a similar institution called Plaids et Gieux sous l'Ormel. These establishments consisted of ladies and gentlemen of the highest rank, exercised and approved in courtesy, who tried with the most consummate ceremony, and decided with supreme authority, cases in love brought before their tribunal. Martial d'Avergne, an old French poet, for the diversion and at the request of the countess of Beaujeu, wrote a poem entitled ARRESTA AMORUM, or the Decrees of Love, which is a humourous description of the Plaids of Picardy. Fontenelle has recited one of their processes, which conveys an idea of all the rest3. A queen of France was appealed to from an unjust sentence pronounced in the love-pleas, where the countess of Champagne resided. The queen did not chuse to interpose in a matter of so much consequence, nor to reverse the decrees of a court whose decision was absolute and final. She answered, 'God forbid, that I should presume to contradict "the sentence of the countess of Champagne!' This was about the year 1206. Chaucer has a poem called the COURT OF LOVE, which is nothing more than the Love-court of Provences: it contains the twenty statutes which that court prescribed to be universally observed under the severest penalties5. Not long afterwards, on the same principle, a society was established in Languedoc, called the Fraternity of the Penitents of Love. Enthusiasm was here carried to as high a pitch of extravagance as ever it was in religion. It was a contention of Indies and gentlemen, who should best sustain the honour of their amorous fanaticism. Their object was to prove the excess of their lave, by showing with an invincible fortitude and consistency of conduct, with no less obstinacy of opinion, that they could bear extremes of heat and cold. Accordingly the resolute knights and esquires, the dames and damsels, who had the hardiness to embrace this severe institution, dressed themselves during the heat of summer in the thickest mantles lined with the warmest fur. In this they demon-

² v. 197.

Him. Theat. Franc. p. 15. tom. iii. Oeuvr. Pans, 1742.

Chancer's Ten Commandments of Love, p. 554. Urr.

Vie de Petrarque, rom. ii. Not. xix. p. 60. Frobably the Cour d'Amour was the origin that called La Cour Amorrase, established under the gallant reign of Charles VI. in year 1410. The latter had the most considerable families of France for its members, parade of grand officers, like those in the royal household and courts of law. Hist. Inscrip. Tom. vii. p. 29, seq. 410. Hist. Langued. tom. iii. p. 25, seq. the mean uniform and unemharrased view of the establishment and usages of this law, which I can at present recollect, is thrown together from scattered and scarce lamins by the lagenious author of Vin di Petraque, tom. ii. p. 45, seq. Not. xix. But accomplete aucount of these institutions, and other curious particulars relating to the manusers and ancient poetry of the French, the public waits with impatience for the rey of the Provincial poets written by Mons. de la Curne de Sainte Palaye, who has manufer and of their manuscripts with great care and expense. st of their manuscripts with great care and expense.

greater part of the day abroad; in wandering about fi insomuch, that many of these devotees, during so desp perished by the inclemency of the weather, and di profession.

The early universality of the French language of the facilitate the circulation of the poetry of the trocountries. The Frankish language was familiar nople and in its dependent provinces in the elevation long afterwards. Raymond Montaniero, an historia wrote about the year 1300, says, that the French known in the Morea and at Athens as in Paris. 'F' Francis com dins en Paris'.' The oldest Italian be founded on that of Provence. The word Sonner the French into the Italian versification. It occurs in Rose, 'Lais d'amour et Sonners courtois'.' Boccahis best Tales from the troubadours'. Several of I 1. D. Vaisette, Hist. du Languedoc, tom. iv. p. 184. 2 Compare p. 145. Note y. Hist. Aragon. c. 261. 4 Particularly from Rutebeuf and Hebers. Rutebeuf was living wrote tales and stories of entertainment in verse. It is certain the old French ministrel, Nov. x. Giorn. ix. And perhaps two or the about the year 1200. He wrote a French romance, in verse, or the stories of the proposed the translated it from the Latin of Dom

his best Tales from the troubadours. Several of 1

1 D. Vaisette, Hist. du Languedoc, tom. iv. p. 184.
2 Compare p. 145. Note y. Hist. Aragon. c. 26t.
4 Particularly from Rutebeuf and Hebers. Rutebeuf was living wrote tales and stories of entertainment in verse. It is certain that old French minstrel, Nov. x. Giorn. iv. And pethaps two or the about the year 1200. He wrote a French romance, in verse, of Greece, or Dolopathos. He translated it from the Latin of Domabbey of Haute-selve. It has great variety, and contains so pleasant adventures, emblems, and proverbs. Boccacio has taken Nov. ii. Giorn. iii. Nov. iv. Giorn. vii. Nov. viii. Giorn. viii. And had never seen a woman, since finely touched by Fontaine. Erastus is compiled from this Roman of the Seven Sages. It is composed by Sandaber the Indian, a writer of proverbs: that it cessively in Hebrew, Arabic, Syriac, and Greek; was at length the monk above-mentioned, and from thence into French by Het that the monk translated it from some Greek manuscript of the says was to be found in some libraries. Three hundred years afte it was translated into Dutch, and again from the Dutch into Larbidgement of it, which is a story-book for children. See Mem. Fauchett, p. 106. 160. Huet, Orig. Fab. Rom. 136. Fabric. Bi

derived from the same fountain. Dante has honoured some of them with a seat in his Paradise1; and in his tract DE VULGARI ELO-QUENTIA, has mentioned Thiebault king of Navarre as a pattern for writing poetry2. With regard to Dante's capital work the INFERNO, Raoul de Houdane, a Provencal bard about the year 1180, wrote a poem entitled, LE VOYE DU LE SONGE D'ENFER3. Both Boccacio and Dante studied at Paris, where they much improved their taste by reading the songs of Thiebauld king of Navarre, Gaces Brules, Chatelain de Courcy, and other ancient French fabulists4. Petrarch's refined ideas of love are chiefly drawn from those amorous reveries of the Provencals which I have above described; heightened perhaps by the Platonic system, and exaggerated by the subtilising spirit of Italian fancy. Varchi and Pignatelli have written professed treatises on the nature of Petrarch's love. But neither they, nor the rest of the Italians who, to this day, continue to debate a point of so much consequence, consider how powerfully Petrarch must have been influenced to talk of love in so peculiar a strain by studying the poets of Provence. His TRIUMFO DI AMORE has much imagery copied from Anselm Fayditt, one of the most celebrated of these bards. He has likewise many imitations from the works of Arnaud Daniel, who is called the most eloquent of the troubadours5. Petrarch, in one of his sonnets, represents his mistress Laura sailing on the river Rhone, in company with twelve Provencal ladies, who at that time presided over the COURT OF LOVE's.

Pasquier observes, that the Italian poetry arose as the Provencal declined. It is a proof of the decay of invention among the French in the beginning of the fourteenth century, that about that period they began to translate into prose their old metrical romances: such as the fahles of king Arthur, of Charlemagne, of Oddegir the Dane, of Renaud of Montauban, and other illustrious champions, whom their early

see what is collected on this curious subject, which is intimately concerned with the history of invention of the middle ages, by the learned editor of the Canterbury Tales, vol. iv. p. 39. There is a translation, as I am informed by the same writer, of this Romance in octopilalde were, probably not later than the age of Chaucer. MSS. Cotton. Galb. E. ix. in entitled 'The Process of the seven Sages,' and agrees entirely with Les appt sages de transi in French prose. MSS. Harle. 3860. MSS. C. C. Coll. Oxon. 252. in membran. 32. The Latin book, called Historia teptens Sapientum Roma, is not a very scarce anuscript: it was printed before 1500. I think there are two old editions of More's books to Cambridge. Particularly one printed in 4to at Paris, in 1492. Many of the old French insurered adal much in tales and novels of humour and amusement, like those of Boccacio's learneren. They call them Fablianar.

1 Compare Crescimben. Volg. Poes. L. i. c. xiv. p. 162.

2 And Commed. Infern. cant. xxii.

3 Fauch. Rec. p. 96.

4 Fauchatt, Rec. p. 47. 116. And Huet, Rom. p. 121. 108.

5 He lived about 180. Recherch. Par. Beancharms, p. 5. Nostradamus asserts, that straight stole many things from a troubadour called Richard seigneur de Barbeseius, who placed under 180. Petrarch, however, was dead at that time.

5 Sonnet. charviu. Dodici Donne, &c. The academicians della Crusca, in their Dictionary, note a manuscript entitled, Lursco D'Amone of the year 1405. It is also referred to by content of the provenced poets. It contains vordicts or determinations in the Court of Low.

7 Pasci, Les Recherch, de la France. vii. 5, p. 669, 611, edit. 1633, fol.

writers had celebrated in rhyme1. At length, about the year 1380, in the place of the Provencal, a new species of poetry succeeded in France, consisting of Chants Royaux², Balades, Rondeaux, and Pastorales³. This was distinguished by the appellation of the NEW POETRY: and Froissart, who has been mentioned above chiefly in the character of an historian, cultivated it with so much success, that he has been called its author. The titles of Froissart's poetical pieces will alone serve to illustrate the nature of this NEW POETRY: but they prove, at the same time, that the Provencal cast of composition still continued to prevail. They are, The Paradise of Love, a Panegyric on the Month of May, the Temple of Honour, the Flower of the Daisy, Amorous Lays, Pastorals, the Amorous Prison, Royal Ballads in honour of our Lady, the Ditty of the Amorous Spinett, Virelais, Rondeaus, and the Plea of the Rose and Violet4. Whoever examines Chancer's smaller pieces will perceive that they are altogether formed on this plan, and often compounded of these ideas. Chaucer himself declares, that he wrote

> -Many an hymme for your holidaies ⁵That hightin balades, rondils, virelaies.

But above all, Chaucer's FLOURE AND THE LEAFE, in which an air of rural description predominates, and where the allegory is principally

1 These translations, in which the originals were much enlarged, produced an infinite number of other romances in prose: and the old metrical romances soon became unfashionable and neglected. The romance of Perceporrest, one of the largest of the French romances of chivalry, was written in verse about 1230. It was not till many years afterwards translated into prose. M. Falconet, an ingenious enquirer into the early literature of France, is of opinion, that the most ancient romances, such as that of the ROUND TABLE, were first written in Latin prose; it being well known that Turpin's Charlemagnes, as it is now extant, was originally composed in that language. He thinks they were translated into French rhymes, and at last into French prose, tells que nous les avons anjourday. Hist. Acad.

3 With regard to the Channt royal, Pasquier describes it to be a song in honour of God. With regard to the Channt royal, Pasquier describes it to be a song in honour of God the holy Virgin, or any other argument of dignity, especially if joined with distress. It was written in heroic stanzas, and closed with a Tempy, or stanza containing a recapitulation dedication, or the like. Chancer calls the Chant royal above-mentioned, a Kyngin Neste Mill. T. v. 111, p. 25. His Complaint of Venus, Cuckow, and Nightingale, and La bell Dame sans Nervy. Have all a Tempo, and belong to this species of French verse. His Europy to the Complaint of Venus, or Mars and Venus, ends with these line, v. 79.

And else to me it is a grete penaunce.

Sith rime in English hath soche scarcite.

And eke to me it is a grete penaunce, To follow word by word the curiosite Sith rime in English hath soche scarcite, Of gransonflour of them that make in Fraunc

The follow word by word the curiosite Of gransonflour of them that make in Fraunce Make signifies to write poetry; and here we see that this poem was translated from the French. See also Chameer's Dreame, v. 2204. Petrarch has the Envoi. I am inclined thinky that Chaucer's Assemble of Fowles was partly planned in imitation of a French poewritten by Cace de la Vigne, Chaucer's cotemporary, entitled, Roman a Otiesaux, whis treats of the nature, properties, and management of all birds de chasse. But this is mere a conjecture, for I have never seen the French poem. At least there is an evident similities of subject.

About this time, a Prior of St. Genevieve at Paris wrote a small treatise entitled, L'A de Dictior Ballanus, ET RONDELLES. Mons. Beauchamp's Rech. Theatr. p. 88. I Massien says this is the first ART of POETRY printed in France. Hist. Poes. Fr. p. 2. L'ART POETIQUE du Jaques Pelloutier du Mons. Lyon, 555. 8vo. Liv. 31. ch. i. Du L'Odd. Pauquier, uhi supr. p. 612. Who calls such pieces Mignardises.

1 Hore is an ellepsis. He means, And poems.

1 Prol. Leg. G. W. v. 422, He mentions this sort of poetry in the Frankeisin's Tale, 1893. p. 100 Utr.

Of which matere [love] madin he many layes,

Of which matere [love] madin he many layes, Songis, Complaintis, Roundils, Virelayes.

Chancer's DREME, v. 973. In the FLOURE AND LEAFE we have the words of floundeau, v. 177.

conducted by mysterious allusions to the virtues or beauties of the vegetable world, to flowers and plants, exclusive of its general romantic and allegoric vein, bears a strong resemblance to some of these subjects. The poet is happily placed in a delicious arbour, interwoven with eglantine. Imaginary troops of knights and ladies advance: some of the ladies are crowned with flowers, and others with chaplets of agnus castus, and these are respectively subject to a Lady of the Flower, and a Lady of the Leaf1. Some are cloathed in green, and others in white. Many of the knights are distinguished in much the same manner. But others are crowned with leaves of oak, or of other trees: others carry branches of oak, laurel, hawthorn, and woodbine2. Besides this profusion of vernal ornaments, the whole procession glitters with gold, pearls, rubies, and other costly decorations. They are preceded by minstrels cloathed in green and crowned with flowers. One of the ladies sings a bargaret, or pastoral in praise of the daisy.

> A 3bargaret in praising the daisie, For as methought among her notis swete She said si douce est le margaruite.

This might have been Froissart's song; at least this is one of his subjects. In the meantime a nightingale, seated in a laurel-tree, whose shade would cover an hundred persons, sings the whole service, 'longing to May.' Some of the knights and ladies do obeysance to the leaf, and some to the flower of the daisy. Others are represented as worshipping a bed of flowers. Flora is introduced 'of these flouris god-'desse.' The lady of the leaf invites the lady of the flower to a banquet. Under these symbols is much morality couched. The leaf signifies perseverance and virtue: the flower denotes indolence and pleasure. Among those who are crowned with the leaf, are the knight's of king Arthur's round table, and Charlemagne's Twelve Peers: together with the knights of the order of the garter now just established by Edward III.

In a decision of the Court of Love cited by Fontenelle, the judge is call Le Marquis des flewers et violeites. Font. ubi. supr. p. 15.

Rather Begerette, A Song du Berger, of a shepherd.

4 v. 350. A panegyric on this flower is again introduced in the Prologue to the Leg. of G.

West. v. 180.

The long daie I shope me for to abide But for to lokin upon the daisie. The Duisie, or els the eye of the daie: For nothing ellis, and I shall not lie That wel by reason men it calle maie
The emprise, and the floure, of flouris al, &c. The Dutsie, or els the eye of the daie: The emprise, and the floure, of flouris al, &coepies supposes that he means to pay a compliment to Lady Margaret, countess of Pemrice, king Edward's daughter, one of his patronesses. See the Balade beginning Interview, &c. p. 556, Urr. v, 688. Froissart's song in praise of the daisy might have the same adency: for he was patronised both by Edward and Philippa. Margaretie is French and the Leaf. It was evidently written after that poem, etc. at the last of the last o

had won a prize three times was created a doctor er name of the poetry of the Provencal troubadours. of creation was in verse3. This institution, howev

became common through the whole kingdom of F romantic rewards, distributed with the most impa merit, at least infused an useful emulation, and in son the languishing genius of the French poetry. The French and Italian poets, whom Chancer in allegorical personages: and it is remarkable, that Greece and Rome were fond of these creations. He STRIFE, CONTENTION, FEAR, TERROR, TUMULTS. SION, and BENEVOLENCE. We have in Hesiod DAR others, if the shield of Hercules be of his hand. Co Agamemnon of Eschylus; and in the Prometheus o STRENGTH and FORCE are two persons of the drams capital parts. The fragments of Ennius indicate, th sisted much of personifications. He says, that in thaginian wars, the gigantic image of Sorrow a place: 'Omnibus endo locis ingens apparet im-Lucretius has drawn the great and terrible figure o Ouæ caput e cœli regionibus ostendebat.' He als beautiful procession of the Seasons, CALOR ARIE ALGUS. He introduces MEDICINE muttering with midst of the deadly pestilence at Athens. It seems the many critics who have written on Milton's no allegory of SIN and DEATH, that he took the person of Alcestis of his favorite tragedian Euripides, whe

principal agent in the drama. As knowledge and poetry begins to deal less in imagination; and these give way to real manners and living characters

SECTION XIX.

IF Chaucer had not existed, the compositions of John Gower, the next poet in succession, would alone have been sufficient to rescue the reigns of Edward III. and Richard II. from the imputation of barbarism. His education was liberal and uncircumscribed, his course of reading extensive, and he tempered his severer studies with a knowledge of life. By a critical cultivation of his native language, he laboured to reform its irregularities, and to establish an English style. In these respects he resembled his friend and cotemporary Chaucer1: but he participated no considerable portion of Chaucer's spirit, imagination, and elegance. His language is tolerably perspicuous, and his versification often harmonious : but his poetry is of a grave and sententious turn. He has much good sense, solid reflection, and useful observation. But he is serious and didactic on all occasions: he preserves the tone of the scholar and the moralist on the most lively topics. For this reason he seems to have been characterised by Chaucer With the appellation of the MORALL Gower2. But his talent is not confined to English verse only. He wrote also in Latin; and copied Ovid's elegiacs with some degree of purity, and with fewer false quantities and corrupt phrases, than any of our countrymen had yet exhibited since the twelfth century.

Gower's capital work, consisting of three parts, only the last of which properly furnishes matter for our present enquiry, is entitled SPECULUM MEDITANTIS, VOX CLAMANTIS, CONFESSIO AMANTIS. It was finished, at least the third part, in the year 13933. The SPECULUM MEDITAN-TIS, or the Mirrour of Meditation, is written in French rhymes, in ten books. This tract, which was never printed, displays the general nature of virtue and vice, enumerates the felicities of conjugal fidelity by examples selected from various authors, and describes the path which the reprobate ought to pursue for the recovery of the divine grace. The VOX CLAMANTIS, or the Voice of one crying in the Wilderness, which was also never printed, contains seven books of Latin elegiacs. This work is chiefly historical, and is little more than a metrical chronicle of the insurrection of the commons in the reign of Richard II. The best and most beautiful manuscript of it is in the library of All Souls college at Oxford; with a dedication in Latin verse,

¹ It is certain that they both lived and wrote together. But I have considered Chaucer first, among other reasons hereafter given, as Gower survived him. Chaucer died Oct. 25, 1400. aged 72 years. Gower died, 1402. The survived him. Chaucer died Oct. 25, 2 Troit. Creas. ad cale. pag. 333, edit. Urr. ut supr. 3 Contrast Amant. Prol. r, a. col. r. Imprinted at London, in Flete-strete, by Thomas Bertheleote, the xii. daie of March, ann. 1554. This edition is here always cited.

4 Eild. Bodl. MSS. Bodl. NE. F. 8. 9. And MSS. Fairf. 3.

addressed by the author, when he was old and blind, to archbishop Arundel¹. The Confessio Amantis, or the Lover's Confession, is an English poem, in eight books, first printed by Caxton in the year 1483. It was written at the command of Richard the second; who meeting our poet Gower rowing on the Thames near London, invited him into the royal barge, and after much conversation requested him to book some new thing².

This tripartite work is represented by three volumes on Gower's curious tomb in the conventual church of Saint Mary Overee in Southwark, now remaining in its ancient state; and this circumstance furnishes me with an obvious opportunity of adding an anecdote relating to our poet's munificence and piety, which ought not to be omitted. Although a poet, he largely contributed to rebuild that church in its present elegant form, and to render it a beautiful pattern of the lighter Gothic architecture: at the same time he founded, at his tomb, a per-

petual chantry.

It is on the last of these pieces, the CONFESSIO AMANTIS, that Gower's character and reputation as a poet are almost entirely founded. This poem, which bears no immediate reference to the other two divisions, is a dialogue between a lover and his confessor, who is a priest of Venus, and, like the mystagogue in the PICTURE of Cebes, is called Genius. Here, as if it had been impossible for a lover not to be a good catholic, the ritual of religion is applied to the tender passion, and Ovid's Art of Love is blended with the breviary. In the course of the confession, every evil affection of the human heart, which may tend to impede the progress or counteract the success of love, is scientifically subdivided; and its fatal effects exemplified by a variety of apposite stories, extracted from classics and chronicles. The poet often introduces or recapitulates his matter in a few couplets of Latin long and short verses. This was in imitation of Boethius.

This poem is strongly tinctured with those pedantic affectations concerning the passion of love, which the French and Italian poets of the fourteenth century borrowed from the troubadours of Provence, and which I have above examined at large. But the writer's particular model appears more immediately to have been John of Meun's celebrated ROMAUNT DE LA ROSE. He has, however, seldom attempted to imitate the picturesque imageries, and expressive personifications, of that exquisite allegory. His most striking pourtraits, which yet are conceived with no powers of creation, nor delineated with any fertility of fancy, are IDLENESS, AVARICE, MICHERIE or Thieving, and NEO-

¹ MSS. Num. 26. It occurs more than once in the Bodleian library; and, I believe, often in private hands. There is a fine MSS. of it in the British Museum. It was written as the year 1397, as appears by the following line, MSS. Bodl. 294.

Hos ego BIS DENO Ricardi regis in anno.

² To THE REDZE, in Berthlette's edition. From the PROLOGUE.

INCINCE the secretary of SLOTH¹. Instead of boldly cloathing these enalities with corporeal attributes, aptly and poetically imagined, he caldly vet sensibly describes their operations, and enumerates their properties. What Gower wanted in invention, he supplied from his common-place book; which appears to have been stored with an inexhaustible fund of instructive maxims, pleasant narrations, and phiheophical definitions. It seems to have been his object to crowd all his erudition into this elaborate performance. Yet there is often some degree of contrivance and art in his manner of introducing and adapting subjects of a very distant nature, and which are totally foreign to his general design.

In the fourth book, our confessor turns chemist; and discoursing at large on the Hermetic science, developes its principles, and exposes its abuses, with great penetration². He delivers the doctrines concerning the vegetable, mineral, and animal stones, to which Falstaffe alludes in Shakespeare³, with amazing accuracy and perspicuity⁴; although this doctrine was adopted from systems then in vogue, as we shall see below. In another place he applies the Argonautic expedition in search of the golden fleece, which he relates at length, to the same visionary philosophy⁵. Gower very probably conducted his associate Chaucer into these profound mysteries, which had been just opened to our countrymen by the books of Roger Bacon⁶.

in the seventh book, the whole circle of the Aristotelian philosophy is

In the seventh book, the whole circle of the Aristotelian philosophy is

1 Lib. iv. f. 62, a. col. r. Lib. v, f. 94, a. col. r. Lib. iv, f. 68, a. col. r. Lib. v, f. 119,
acol. 2.

2 Lib. iv, f. 76, b. col. 2.

3 Falstaffe mentions a philosopher's or chemist's two stones. P. Hen. iv. Act iii. Sc. 2.
Our author abundantly confirms doctor Warburton's explication of this passage, which the
rest of the commentators do not seem to have understood. See Ashm. Theat. Chenic. p.
64, edit. Lond. 162, 400. The nations bordering upon the Jews, attributed the miraculous
recensories, and other visible signs or circumstances, which by God's special appointment,
under their mysterious dispensation, they were directed to use. Among the observations
which the oriental Gentiles made on the history of the Jews, they found that the Divine will
was to be known by certain appearances in precious stones. The Magi of the east, believing
that the preternatural discoveries obtained by means of the Urim and Thummim, a contexture
of gens in the breast-plate of the Mosaic priests, were owing to some virtue inherent in those
stones, adopted the knowledge of the occult properties of gems as a branch of their magical
system. Hence it became the peculiar profession of one class of their Sages, to investigate
understructure the various shades and convexations, and to explain, to a moral purpose, the
different colours, the dews, clouds, and imageries, which gems, differently exposed to the
two moon, stars, fire, or air, at particular seasons, and inspected by persons particularly
smillard, were seen to exhibit. This notion being once established, a thousand extravapacies arose, of healing diseases, of procuring victory, and of seeing future events, by means
of precious stones and other lucid substances. Plin. NAT. Histr. Xxxvii 9, 10. These supermitions were soon ingrafted into the Arabian philosophy, from which they were projugated all
sover Europe, and continued to operate even so late as the visionary experiments of Dec and
Menyl Lipsch an

When Richard I., in 1191, took the isle of Cyprus, he is said to have found the castles and with rich furniture of gold and silver, 'nection lapidibus pretiosis, et plurimam virtulem behavilus.' G. Vines. ITER. HIEROSOL. cap. xli. p. 328. Hist. Anglic. SCRIPT. vol. ii.

and the classical mythology.

Of golde glistrende', spoke and whele,
The Sonne his Carte² hath faire and wele
In which he sit, and is croned
Of which, if that I speke shall
Set in the front of his corone,
Hath upon erth: and the first is
That other two cleped thus
In his corone; and also byhynde,
There ben of worthy

Of golde glistrende', spoke and whele,
There sonne his Carte² hath faire and wele
With bright stone,
There be stofore, i
Thre stones, which
Astroites and Cert
By olde bokes, as

Set eche of hem in his degree;
Whereof a Christelle is that one,
The second is an Adamant:
Which cleped is Idriades—
Upon the sidis of the werke,
There sitten five stones mo,
Jaspis, and Helitropius,

In this degree;
Which that coron
The third is noble
And over this ye
After the writyng
The Smaragdine in
And Vandides, an

Lo! thus the corone is beset, Whereof it shined.
And in such wise, his light to spreade,
Sit, with his diademe on heade,
The Sonne, shinende in his carte:
And for to lead him swithell and smarte
After the bright daies lawe,
There ben ordained for to drawe
Four hors his chare, and him withall,
Whereoff the names tell I shall:
Eritheus the first is hotel¹³,

The whiche is redde, and shineth hote;
The second Acteos the bright,
And Philogeus is the ferth¹³,

And gone so swift upon the heven, &c. 14.

Our author closes this course of the Aristostelian ;

Aristotle to his pupil Alexander the Great, and printed at Bonnonia in 1516. A work, treated as genuine, and explained with a learned gloss, by Roger Bacon1; and of the highest reputation in Gower's age, as it was transcribed, and illustrated with a commentary, for the use of king Edward III., by his chaplain Walter de Millemete, prebendary of the collegiate church of Glaseney in Cornwall2. Under this head, our author takes an opportunity of giving advice to a weak yet amiable prince, his patron Richard II., on a subject of the most difficult and delicate nature, with much freedom and dignity. It might also be proved, that Gower, through his detail of the sciences, copied in many other articles the SECRETUM SECRETORUM; which is a sort of an abridgment of the Aristotlelian philosophy, filled with many Arabian innovations and absurdities, and enriched with an appendix concerning the choice of wines, phlebotomy, justice, public notaries, tournaments, and physiognomy, rather than from the Latin translations of Aristotle. It is evident, that he copied from this work the doctrine of the three chemical stones, mentioned above3. That part of our author's astronomy, in which he speaks of the magician Nectabanus instructing Alexander the Great, when a youth, in the knowledge of the fifteen stars, and their respective plants and precious stones, appropriated to the operations of natural magic, seems to be borrowed from Callisthenes, the fabulous writer of the life of Alexanders. Yet many wonderful inventions, which occur in this romance of Alexander, are also to be found in the SECRETUM SECRETORUM: particularly the fiction of Alexander's Stentorian horn, mentioned above, which was heard at the distance of sixty miles, and of which Kircher has given a curious representation in his PHONURGIA, copied from an ancient picture of this gigantic instrument, belonging to a manuscript of SECRETUM SECRETORUM, preserved in the Vatican Librarys6.

It is pretended by the mystic writers, that Aristotle in his old age reviewed his books, and digested his philosophy into one system or body, which he sent, in the form of an epistle, to Alexander. This is the supposititious tract of which I have been speaking: and it is thus described by Lydgate, who has translated a part of it,

Wood, Hist Antiq. Univ. Oxon. lib. i, p. 15, col. r.

Tamer Bibl. p. 527. It is cited by Bradwardine, a famous English theologist, in his grand on de Causa Dat. He died 1349.

There is an Epistle under the name of Alexander the Great, De Lapide Philosophoruse, see the Schuttonus Chumica artis auriferse, Basil. 1593, tom. i. And edit. 1610. See

base mentioned a Latin romance of Alexander's life, as printed by Frederick Corsellis, again, currer, vol. i. p. 131. On examination, that impression is said to be finished Decitive Unlockily, Dec. 17 was a Sunday that year. A manifest proof that the name of a sit L 128, a. seq.

O teem featurous books attributed to Alexander the Great, De septems Herbit appearance, etc. Fabric Bibl. Gr. tom. ii. p. 206. Callisthenes is mentioned twice in this life 130, b. col. 2. And vi. f. 130, b. col. 2. Callisthenes and Alexander, in the Life of Parices, B. iv. ch. i. seq. fol. 200, b. ut infr.

Secretive Secretive Secretives, Bibl. Bodl. MSS. Bodl. D. i. 5. Cap. penult. lib. 5.

Title of this boke LAPIS PHILOSOPHORUM. Namyd also DE REGIMINE PRINCIPUM, Of philosophres Secretum Secretorum -The which booke direct to the kyng Alisaundre, both in the werre and pees1, Lyke2 his request and royall commanding, Fulle accomplished by Aristotiles. Feeble of age

Then follows a rubric ' How Aristotile declareth to kynge Alysandre of the stonys3. It was early translated into French proses, and printed in English, 'The SECRET OF ARISTOTYLE, with the GOVERNALE OF PRINCES and every maner of estate, with rules for helth of body 'and soul, very gode to teche children to rede English, newly translated out of French, and emprented by Robert and William Copland, 15285.' This work will occur again under Occleve and Lidgate. There is also another forgery consecrated with the name of Aristotle. and often quoted by the astrologers, which Gower might have used: it is DE REGIMINIBUS COELLESTIBUS, which had been early translated from Arabic into Latin6.

Considered in a general view, the CONFESSIO AMANTIS may be pronounced to be no unpleasing miscellany of those shorter tales which delighted the readers of the middle age. Most of these are now forgotten, together with the voluminous chronicles in which they were recorded. The book which appears to have accommodated our author with the largest quantity of materials in this article, was probably a chronicle entitled PANTHEON, or MEMORIÆ SECULORUM, compiled in Latin, partly in prose and partly in verse, by Godfrey of Viterbo, a chaplain and notary to three German emperours, who died in the year 11907. It commences, according to the established practice of the historians of this age, with the creation of the world, and is brought down to the year 1186. It was first printed at Basil, in the year 15698. Muratori has not scrupled to insert the five last sections of this universal history in the seventh tome of his writers on Italy.

¹ Peace.

3 MSS. Bibl. Bodl. Laud. B. 24. K. 53. Part of this MSS. is printed by Admote Theatre. Chemic ut supr. p. 397. Julius Bartoloce. tom. i. Bibl. Rabbinic. p. 475. Julius Dantoloce. tom. i. Bibl. Rabbinic. p. 475. Julius Dantoloce. tom. i. Bibl. Rabbinic. p. 475. Julius Dantoloce. The Chemic ut supr. p. 397. Julius Bartoloce. tom. i. Bibl. Rabbinic. p. 475. Julius Dantoloce. The Chemic ut supr. p. 475. Julius Bartoloce. Discourses or Government, Julius Prench of Louis le Roy, printed by Adam Islip, in folio, in the year 1327, and deduct to air Robert Sidney, is Aristole's genuine work. In Gresham college hisray them of Alexandri M. Epistolæ ad preceptorem Aristotelem, Anglice facta. MSS. 32. Bellelieve it is Occleve's or Lydgate's poem on the subject, hereafter mentioned.

6 Hotting, Bibl. Orient. p. 255. See Pie. Mirandulan. contra Astrolog. lib. i. p. 344. Jacob. Quetif. i. p. 740.

8 In folio. Again, among Scriptor. de Reb. Germanicis, by Pistorius France fol. 2 Julius And Hanov. 1613. Lastly in a new edit. of Pistorius's collection by Struvius, Ratisbut. 274. And Hanov. 1613. Lastly in a new edit. of Pistorius's collection by Struvius, Ratisbut. 274. And Hanov. 1613. Lastly in a new edit. of Pistorius's collection by Struvius, Ratisbut. 274. Benedictine monks of St. Pantaleon at Cologn, printed by Eccard, with a German translation of the first volume of Scriptores Mentil 25v. p. 683, 945. It was continued to the practical by Godfridus, a Pantaleonist monk. This continuation, which has considerable mentical bistory, is extant in Freherus, Rev. Germanicar. tom. i. edit. Struvian. 335.

8 P. 446.

WARTON'S HISTORY OF ENGLISH POETRY.

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t of this work, to use the laborious compiler's own expreswhole Old and New Testament; and all the emperours which have existed from the beginning of the world to his : of whom the origin, end, names, and achievements, are ated. The authors which our chronicler professes to have for the gentle story, are only Josephus, Dion Cassius, sius, Hegesippus, Suetonius, Solinus, and Julius Africanus: ich, not one of the purer Roman historians occur. Gower s to have used another chronicle written by the same ever printed, called SPECULUM REGUM, or the MIRROUR which is almost as multifarious as the last; containing a of all the potentates. Trojan and German, from Noah's flood n of the emperour Henry VI., according to the chronicles of able Bede, Eusebius, and Ambrosius². There are besides. nt collectors of marvellous and delectable occurences to anthor is indebted, Cassiodorus and Isidorus. These are l as two of the chroniclers which Caxton used in compiling ICLES OF ENGLAND³. Cassiodorus⁴ wrote, at the command thic king Theodoric, a work named CHRONICON BREVE, ng with our first parents, and deduced to the year 519 chiefly from Eusebius's ecclesiastic history, the chronicles ad Jerom, and Aurelius Victor's Origin of the Roman nation.6 n translation by Lodovico Dolce was printed in 15616. called Hispalensis cited by Davie and Chaucer, in the entury, framed from the same author a CRONICON, from the time of the Emperour Heraclius, first printed in the , and translated into Italian under the title of CRONICON D'

so soon after as the year 14803. comprehensive systems of all sacred and profane events, the middle ages multiplied to an excessive degree, superseded the classics and other established authors, whose materials in a commodious abridgement, and in whose place, by selectstories only which suited the taste of the times, they submore agreeable kind of reading: nor was it by these means

Lambecc. ii. 274.

18 Lewis's Canton, p. xvii. post pref. And in the prologue to the Fructus printed at St. Alban's in 1483, one of the authors is Cassiodorus of the actys of ab hishoppys.

19 Amantis lib. vii. f. 156, b. col. 1. And our author to king Henry, Urry's

ENAMATIE BUL VIL 2.159, to Control of the Gods, Copied also by our author, from well-deadth of king Sisebut Ruffo, con la Cronica Di Cassiodoro, de Fatti de Romani, &c. In E Ciche, 1651, 400.

1 nel Frinti. It is sometimes called Chronica DE SEX MUNDI ÆTATIBUS, IMAGO ASSERVATO TRAPOROM. It was continued by Isidorus Pacensis from 610 to entimention was printed in 1634, fol. Pampelon. Under the title of 'Epitome in vel Arabum Ephemeridos una cum Hispanise Chronico.' a Whoshine left a history or chronicle of the Gods, copied also by our author, from to the death of king Sisebut in the year 638. It was early printed. Grotius's ERMONE GOTHICARUM, p. 707. Amst. 1655, 8vo.

only, that they greatly contributed to retard the acquisition of those ornaments of style, and other arts of composition, which an attention to the genuine models would have afforded, but by being written without any ideas of elegance, and in the most barbarous phraseology. Yet productive as they were of these and other inconvenient consequences, they were not without their use in the rude periods of literature. By gradually weaning the minds of readers from monkish legends, they introduced a relish for real and rational history; and kindling an ardour of inquiring into the transactions of past ages, at length awakened a curiosity to obtain a more accurate and authentic knowledge of important events by searching the original authors. Nor are they to be entirely neglected in modern and more polished ages. For, besides that they contain curious pictures of the credulity and ignorance of our ancestors, they frequently preserve facts transcribed from books which have not descended to posterity. It is extremely probable, that the plan on which they are all constructed, that of deducing a perpetual history from the creation to the writer's age, had been partly taken from Ovid's Metamorphoses, and partly from the Bible.

In the meantime there are three histories of a less general nature, which Gower seems more immediately to have followed in some of his tales. These are Colonna's Romance of Troy, the Romance of Sir Lancelot, and the GESTA ROMANORUM.

From Colonna's Romance, which he calls The Tale of Troie, The Boke of Troie1, and sometimes The Cronike2, he has taken all that relates to the Trojan and Grecian story, or, in Milton's language, THE TALE OF TROY DIVINE. This piece was first printed at Cologne in the year 14773. At Colonia an Italian translation appeared in the same year, and one at Venice in 1481. It was translated into Italian so early as 1324, by Philipp Ceffi a Florentine4. By some writers it is

¹ Of Palamedes and Nauplius, 'The boke of Trole whose rede.' Lib. ii. fol. 52, b. col. 2. The story of Jason and Medea, 'whereof the tale in speciall is in the boke of Trole writte.' Lib. v. fol. 10. a. col. 2. Of the Syrens seen by Ulysses, 'which in the tale of Trole is funde.' Lib. v. fol. 10. Of the eloquence of Ulysses, 'As in the boke of Trole is funde.' Lib. vii. f. 150, a. col. z. &c. &c.

2 In the story of the Theban chief Capaneus, 'This knight as the Crowneus seine.' Lib. v. 18, b. col. 2. Of Achilles and Teucer, 'In a Crownous I fynde thus.' Lib. iii. fel. 62, a. col. z. Of Peleus and Phocus, 'As the Crownous 'seithe.' Lib. iii. f. 61, b. col. z. Of Ulysses and Penelope, 'In a Crownous I find writte.' Lib. iv. f. 63, b. col. z. He mentions also the Crownous for tales of other nations. 'In the Crownous as I finde, Cham was be which first the letters fonde, and wrote in Hebrew with his honde, of natural philosophie.' Lib. vi. fol. 76, a. col. r. For Darius's four questions, Lib. vii. fol. 151, b. col. r. For Perillas's brazen bull. f. &c. &c.

3 In quarto. Historia Trojana, a Guidene de Columpna Messanensi Judice edit 182. Impressa per Arnoldum Therburneus Colonia commovantem, 1472. Die pennit Nov. I am mistaken in what I have said, supr. There is another edition at Oxford by Rood, 1480, 4to. 'Two at Strasburgh 1486, and 1489. fol. Ames calls him Columella. History of Pruting, p. 204.

A Florence edition of the translation in 1610, p. 204.

A Florence edition of the translation in 1610, p. 25.

A Florence edition of the translation in 1610, quarto, is said to be most scarce.

called the British as well as the Trojan story1; and there are manuscripts in which it is entitled the history of Medea and Jason. In most of the Italian translations it is called LA STORIA DELLA GUERRA DI TROJA. This history is repeatedly called the TROJE BOKE by Lydgate, who translated it into English verse2.

As to the romance of sir Lancelot, our author, among others on the subject, refers to a volume of which he was the hero; perhaps that of Robert Borron, altered soon afterwards by Godefroy de Leigny, under the title of le ROMAN DE LA CHARETTE, and printed with additions at

Paris by Antony Verard, in the year 1494.

For if thou wilt the bokes rede

An old Cronike in speciall Is write for his loves sake

Of LAUNCELOT and other mo. Then might thou seen how it was tho Of armes, for this wolde atteine
Maie not be gette of idleness:
An old Cronike in speciall

To love, which, withouten peine
And that I take to witnesse
The which in to memoriall How that a knight shall undertake".

He alludes to a story about sir Tristram, which he supposes to be universally known, related in this romance.

> In everie mans mouth it is How Tristram was of love dronke With Bele Isolde, whan this dronke The drinke which Bragweine him betoke, Er that kyng Marke, &c.

And again, in the assembly of lovers.

Ther was Tristram which was beloved With Bele Isolde, and Lancelot Stood with Gonnors, and Galahot With his lady.

The oldest edition of the GESTA ROMANORUM, a manuscript of which I have seen in almost Saxon characters, I believe to be this. Incipiunt Hystorie NOTABILES, collecte ex GESTIS ROMANORUM, et quibusdam altis libris cum applicationibus corundem. It is without date or place, but supposed by the critics in typographical antiquities to have been printed before or about the year 1473. Then followed a second edition

Sendous and Hallerwood, in their Supplement to Vossius's Latin Historians, suppose the same of the same of the same. In Theodoric Engelhusen's Christopian and British chronicle the same. In Theodoric Engelhusen's Christopian and British chronicle the same. In Theodoric Engelhusen's Christopian and British chronicle the same in the selection of Englishment of the Preface he mentions Colonna's Christopian. British Rathaman and other historians.

Tagedine of Bochas, B. i. ch. xvi. How the translatours awate a backe of the select of the select of Bochas, B. i. ch. xvi. How the translatours awate a back of the select of the selec

at Louvain by John de Westfalia, with this title: Ex GESTIS ROMA-NORUM HISTORIE NOTABILES de viciis virtutibusque tractantes cum applicationibus moralisatis et mysticis. At the end this colophon appears: GESTA ROMANORUM cum quibusdam aliis historiis eindem annexis ad moralitates dilucide reducta hic finem habent. Qua diligenter, correctis aliorum viciis, impressit Joannes de Westfalia, alma in Univers, Louvaniensi1. This edition has twenty-nine chapters more than there are in the former: and the first of these additional chapters is the story of Antiochus, related in our author. It is probably of the year 1473. Another followed soon afterwards, by GESTIS ROMANORUM HISTORIE NOTABILES moralizatæ per Girardum Lieu. Goudæ 1480. The next3 is at Louvain, GESTA ROMANORUM, cum applicationibus moralisatis ac mysticis. - At the end. - Ex GESTIS ROMANORUM cum pluribus applicatis HYSTORIIS de virtutibus et vitiis mistice ad intellectum transumptis recollectorii finis. Anno nostræ salutis 1494. In die sancti Adriani martyris1.

It was one of my reasons for giving these titles and colophons so much at large, that the reader might more fully comprehend the nature and design of a performance which operated so powerfully on the present state of our poetry. Servius says that the Eneis was sometimes called GESTA POPULI ROMANI⁵. Ammianus Marcellinus, who wrote about the year 450, mentions a work called the GESTORUM VOLUMEN, which according to custom, was solemnly recited to the emperour6. And here perhaps we may perceive the groundwork of the title.

In this mixture of moralisation and narrative, the GESTA ROMA-NORUM somewhat resembles the plan of Gower's poem. In the rubric of the story of Julius and the poor knight, our author alludes to this book in the expression, Hic secundum GESTA, &c7. When he speaks of the emperours of Rome paying reverence to a virgin, he says he found this custom mentioned, 'Of Rome among the GESTES olde.' Yet he adds, that the GESTES took it from Valerius Maximus. The story of Tarquin and his son Arrous is ushered in with this line, 4 So as these olde GESTES seyne? The tale of Antiochus, as I have hinted, is in the GESTA ROMANORUM; although for some parts of it Gower was

¹ Princip. 'De DILECTIONE, cap. i. Pompeius regnavit dives valde, &c.—MORALIZATIA.' De MISERICORDIA, cap. ii. De ADULTERIO, in cap. claxxi. It is in quarto, with signatures to Kk. The initials are written in red ink.

But I think there is another Goudæ, 1489. fol.
 But I think there is another Goudæ, 1489. fol.
 In quarto. Again, Paris. 1499. quarto. Hagen. 1308. fol. Paris. 1522. octav. And sedoubtedly others. It appeared in Dutch so early as the year 1484. fol.

Goidbedry others. It appeared in Dutch so early as the year 4404, 101.

6 'Imperatori de more recitatum,' Hist. xxix. i. In the title of the SAINT Athans
"mnonicle, printed 1483, Titus Livyus de Gestis Romanorum is recited.

7 Lib, viii. f. 133, a. col. 1. And in other rubrics. In the subric there is also Gasza Alexanorum, lib. iii. f. 61. a. col. 1. And in the story of Sardanapalus, 'These olde Gasza in the subric there is also Gasza in the su

perhaps indebted to Godfrey's PANTHEON above-mentioned. The fundation of Shakespeare's story of the three caskets in the MERCHANT OF VENICE, is to be found in this favourite collection: is likewise in our author, yet in a different form, who cites a Grenite¹ for his authority. I make no apology for giving the passage smewhat at large, as the source of this elegant little apologue, which seems to be of eastern invention, has lately so much employed the serches of the commentators on Shakespeare, and that the circumstates of the story, as it is told by Gower, may be compared with those with which it appears in other books.

The poet is speaking of a king whose officers and courtiers complained, that after a long attendance, they had not received adequate resurds, and preferments due to their services. The king, who was no stranger to their complaints, artfully contrives a scheme to prove whether this defect proceeded from his own want of generosity, or their

want of discernment.

Anone he lette two cofres² make,
Of one semblance, of one make,
So lyche³, that no life thilke throwe
That one maie fro that other knowe:
Thei were into his chambre brought.
But no man wote why they be brought,
And netheles the kynge hath bede,
That thei be sette in privie stede,

As he that was of wisdome sligh,
All privilyche⁵, that none it wiste,
Of fine golde and of fine perie⁷,

(The which oute of his tresurie

Was take) anone he filde full:

That other cofre of strawe and mulles,
With stones mened, he filde also: Thus be thei full both tho.

The king assembles his courtiers, and shewing them the two chests, acquaints them, that one of these is filled with gold and jewels; that they should chuse which of the two they liked best, and that the contents should instantly be distributed among them all. A knight by common consent is appointed to chuse for them, who fixes upon the chest filled with straw and stones.

He refers to a CRONIKE for other stories, as the story of Lucius king of Rome, and the fool. 'In a CRONIKE it telleth us.' Lib. vii. f. 165. a. col. 2. Of the translation of Roman empire to the Lombards. 'This made an emperour anon, whose name, the contract telleth was Othes.' Prol. fol. 5. b. col. 2. Of Constantine's leprosy. 'For in thus I rede.' Lib. iii. f. 46. b. col. 2. For which he also cites 'the bokes of the low iii. f. 54. a. col. 7. In the story of Caius Fabricius, 'In a CRONIQUE I fynde thus,' will 537, a. col. 2. Of the southsayer and the emperor of Rome. 'As in CRONIKE it which the CHRONIKE hath autorized.' Lib. vii. f. 154. b. col. r. f. 155. b.

If the emperour's son who serves the Soldan of Persia. 'There was as the CRONIQUE it, an emperour, &c.' Lib. ii. f. 41. b. col. r. For the story of Carmidotoirus consul of the Bergers to these olde bokes. Lib. vii. f. 157. b. col. 2. &c. &c.

Coffera. Chests.

7 Gems. Rubbish.

322 TALE OF THE THREE CASKETS .- SHAKESPEARE'S USE OF IT

This kynge then in the same stedel, Anone that other cofre undede, Whereas thei sawen grette richesse Wile more than thei couthen gesse. 'Lo, saith the kynge, now maie ye see 'That there is no default in mee: 'Forthy2, myself I will acquite, And beareth your own wite "Of that fortune hath you refused"."

It must be confessed, that there is a much greater and a more beautiful variety of incidents in this story as it is related in the GESTA ROMANORUM, which Shakespeare has followed, than in Gower: and was it not demonstrable, that this compilation preceded our author's age by some centuries, one would be tempted to conclude, that Gower's story was the original fable in its simple unimproved state. Whatever was the case, it is almost certain that one story produced the other.

A translation into English of the GESTA ROMANORUM was printed by Wynkyn de Worde, without date. In the year 1577, one Richard Robinson published A record of ancient Hystoryes, in Latin GESTA ROMANORUM, perused, corrected, and bettered, by R. Robinson, London, 15774. Of this translation there were six impressions before the year 16015. The later editions, both Latin and English, differ considerably from a manuscript belonging to the British Museum⁶, which contains not only the story of the CASKETTS in Shakespeare's MERCHANT of

² Therefore,

³ Lib. v. f. 86. a. col. r. seq. The story which follows is somewhat similar, in which the emperor Frederick places before two beggars two pasties, one filled with capous, the other with florins, bid. b. col. 2.

emperor Frederick places before two beggars two pasties, one filled with capous, the other storms, ibid. b. col. 2.

*In twelves. Among the Royal MSS., Brit. Mus. 'Richard Robinson's Eupolemes' Archippus and Panoplia: being an account of his Patrons and Benefactions, &c. 1502.' Soil. 5. MSS. Reg. 18 A. Lxvi. This R. Robinson, I believe, published Part of the harmon of king David's harp. A translation of the first twenty one psalms, for J. Wolfe, 1282. cf. Atranslation of Leland's ASERTIO ARTHURI, for the same, 1882, 410. The associated ordered to the same, 1883, 410.

**There is an edition, in black letter, so late as 1689.

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**There is an edition, ibid. MSS. Harl. 1333. This has the **Jew's bound and the Cashetti. It has same library there is a large collection of legendary tales in different hands, written parchment, 8vo, MSS. Harl. 2316. One of these is, 'De vera amicifia, of the same library there is a large collection of legendary tales in different hands, written parchment, 8vo, MSS. Harl. 2316. One of these is, 'De vera amicifia, et de Pause, Christi: Narratio a Petro Alphonso.' 18, fol. 8. b. The history of the two friends been lated, is told more at large in the Gestar Romanorum, where the friends are two larged pause, MSS. Harl. 2323. 33, fol. 56. 'In Egipt whilom, &c. See also 2323. 161. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 76. 'In Egipt whilom, &c. See also 2323. 162. 7

VENICE, but that of the JEW'S BOND in the same play1. I cannot exactly ascertain the age of this piece, which has many fictitious and fabulous facts intermixed with true history; nor have I been able to

discover the name of its compiler.

It appears to me to have been formed on the model of Valerius Maximus, the favourite classic of the monks. It is quoted and commended as a true history, among many historians of credit, such as Josephus, Orosius, Bede, and Eusebius, by Herman Kornor, a dominican friar of Lubec, who wrote a CHRONICA NOVELLA, or history of

the world, in the year 14352.

In speaking of our author's sources, I must not omit a book translated by the unfortunate Antony Widville, first earl of Rivers, chiefly with a view of proving its early popularity. It is the Dictes or Sayings of Philosophres, which lord Rivers translated from the French of William de Thignonville, provost of the city of Paris about the year 1408, entitled Des dictes moraux des philosophes, les dictes des sages et les secrets d' Aristote. The English translation was printed by William Caxton, in the year 1477. Gower refers to this tract, which first existed in Latin, more than once; and it is most probable, that he consulted the Latin original.

It is pleasant to observe the strange mistakes which Gower, a man of great learning, and the most general scholar of his age, has committed in this poem, concerning books which he never saw, his violent anachronisms, and misrepresentations of the most common facts and characters. He mentions the Greek poet Menander, as one of the first historians, or 'first enditours of the olde cronike,' together with Esdras, Solinus, Josephus, Claudius Salpicius, Termegis, Pandulfe, Frigidilles, Ephiloquorus, and Pandas. It is extraordinary that Moses should not here be mentioned, in preference to Esdras. Solinus is ranked so high, because he recorded nothing but wonders; and Josephus, on account of his subject, had long been placed almost on a level with the bible. He is seated on the first pillar in Chaucer's HOUSE OF FAME. His Jewish history, translated into Latin by Rusinus in the fourth century, had given rise to many old poems and romances6: and his MACCABAICS, or history of the seven Maccabees

Then, de Litt. xvii. 754-40.

Men, de Litt. xvii. 754-40.

Ameng these other 'tales wise of philosophers in this wise I rede, &c.' Lib. vii, f. 143-11.

Ameng these other 'tales wise of philosophers in this wise I rede, &c.' Lib. vii, f. 143-11.

Ind., f. 144, b. coi. 2, &c. Walpole's Cat. royal and noble authors. There is another realization, done in 1450, dedicated to sir John Fastoffe, knight, by his son-law Steryante Squyer. MSS. Harl. 226; William de Thignonville is here said to have translated the look is not been for the use of Charles VI.

Due Author has a story from Colinus concerning a monstrous bird, lib. iii. f. 62. b. col. 2.

There is Josephus de lib Battall Judatque translate de Latin ess Franceis, printed were desired with French, Scholl. I think it is a poem. All Josephus's works were printed in the latin translation, at Verona 1480, fol. And frequently soon afterwards. They were said use French, German, Spanish, and Italian, and printed, between the years 1492 and 1254. Collant Granca, in Haym's Bibliothec. p. 6. 7. A French translation was calcum 1460, or 1463. Cod. Reg. Paris, 7015.

martyred with their father Eleazar under the persecution of Antiochus Epiphanes, a separate work, translated also by Rufinus, produced the JUDAS MACCABEE of Belleperche in the year 1240, and at length enrolled the Maccabees among the most illustrious heroes of romancel. On this account too, perhaps Esdras is here so respectably remembered. I suppose Sulpicius is Sulpicius Severus, a petty annalist of the fifth century. Termegis is probably Trismegistus, the mystic philosopher, certainly not an historian, at least not an ancient one. Pandulf seems to be Pandulph of Pisa, who wrote lives of the popes, and died in the year 11982. Frigidilles is perhaps Fregedaire, a Burgundian, who flourished about the year 641, and wrote a chronicon from Adam to his own times; often printed, and containing the best account of the Franks after Gregory of Tours3. Our author, who has partly suffered from ignorant transcribers and printers, by Ephiloquorus undoubtedly intended Eutropius. In the next paragraph indeed, he mentions Herodotus: yet not as an early historian, but as the first writer of a system of the metrical art, 'of metre, of ryme. and of cadence! We smile, when Hector in Shakespeare quotes Aristotle: but Gower gravely informs his reader, that Ulysses was a clerke, accomplished with a knowledge of all the sciences, a great rhetorician and magician : that he learned rhetoric of Tully, magic of Zoroaster, astronomy of Ptolomy, philosophy of Plato, divination of the prophet Daniel, proverbial instruction of Solomon, botany of Macer, and medicine of Hippocrates5. And in the seventh book, Aristotle, or the philosophre, is introduced reciting to his scholar Alexander the great, a disputation between a Jew and a Pagan, who meet between Cairo and Babylon, concerning their respective religions: the end of the story is to shew the cunning, cruelty, and ingratitude of the lew. which are at last deservedly punished. But I believe Gower's apology must be, that he took this narrative from some christian legend, which was feigned, for a religious purpose, at the expence of all probability and all propriety.

The only classic Roman writers which our author cites are Virgil, Ovid, Horace, and Tully. Among the Italian poets, one is surprised he should not quote Petrarch : he mentions Dante only, who in the rubric is called 'a certain poet of Italy named Dante,' quidam poets

¹ In the British Museum there is 'Maccabeorum et Josephi Historiarum Epitome, metrice' ro A. viii. 5. MSS. Reg. See MSS. Harl. 5713.

2 See the story, in our author, of pope Boniface supplanting Celestine. In a Crossess of tyme ago. Lib. ii. f. 42 a. col. 2.

3 Ruimart. Dissertat. de Fredegario ejusque Operibus. tom. ii. Hist. Franc. p. 243. There is also Fridegodus, a monk of Dover, who wrote the lives of some sainted bishops about the year ofc. And a Frigeridus, known only by a reference which Gregory of Tours makes is the twelfth book of his History, concerning the times preceding Valentmian the thory and decupture of Rome by Toulia. Gregor, Turonens, Hist. Franco. This ii cap. 8.9 If the last be this writer in the text, a manuscript of Frigeridus's history might have existed in Governage, which is now lost.

4 Lib. vi. f. 76. b. col. 2.

Italia out DANTE vocabatur1. He appears to have been well acquainted with the Homelies of pope Gregory the great2, which were translated into Italian, and printed at Milan, so early as the year 1479. I can hardly decypher, and must therefore be excused from transcribing, the names of all the renowned authors which our author has quoted in alchemy, astrology, magic, palmistry, geomancy, and other branches of the occult philosophy. Among the astrological writers. he mentions Noah, Abraham, and Moses. But he is not sure that Abraham was an author, having never seen any of that patriarch's works, and he prefers Trismegistus to Moses3. Cabalistical tracts were however extant, not only under the names of Abraham, Noah, and Moses, but of Adam, Abel, and Enoch3. He mentions, with particular regard, Ptolomy's ALMAGEST; the grand source of all the superstitious notions propagated by the Arabian philosophers concerncerning the science of divination by the stars. These infatuations seem to have completed their triumph over human credulity in Gower's age, who probably was an ingenious adept in the false and frivolous speculations of this admired species of study.

Cower, amidst his graver literature, appears to have been a great reader of romances. The lover, in speaking of the gratification which his passion receives from the sense of hearing, says, that to hear his lady speak is more delicious than to feast on all the dainties that could by compounded by a cook of Lombardy. They are not so restorative

As bin the wordes of hir mouth; For as the wyndes of the South Ben most of all debonaire, The vertue of her goodly speche Is verily myne hartes leche.

So when hir lust to speak faire.

These are elegant verses. To hear her sing is paradise. Then he adds,

Full oft tyme it falleth so

That whilom were in my cas;
And eke of other, many a score,
For when I of her live loves rede,
And with the lust of her histoire,
Howe sorrowe may not seen by

The romance of IDOYNE and AMADAS is recited as a favourite history among others, in the prologue to a collection of legends called CURSOR MUNDI, translated from the French⁴. I have already observed our poet's references to Sir LANCELOT'S romance.

Lib. vii. f. 154, b. col. 1. 2 Prolog. f. 2. b. col. 1. Lib. v. f. 93. a. col. 1. 2. f. 94. a. col. 1. Morbof, Phlyhist. tom. ii. p. 455. seq. coli. 1747.

Morbof, Phlyhist. tom. ii. p. 455. seq. coli. 1747.

Morbof, Phlyhist. tom. ii. p. 455. seq. coli. 1747.

Morbof, Phlyhist. tom. ii. p. 455. seq. coli. 1747.

Morbof, Phlyhist. tom. ii. p. 455. seq. coli. 1747.

⁷ Physician. 11 Lib. vi. f. 133, a. col. 2. 9 Born 10 Their.

Our author's account of the progress of the Latin language is extremely curious. He supposes that it was invented by the old Tuscan prophetess Carmens; that it was reduced to method, to composition, pronunciation, and prosody, by the grammarians Aristarchus, Donatus, and Didymus: adorned with the flowers of eloquence and rhetoric by Tully: then enriched by translations from the Chaldee, Arabic, and Greek languages, more especially by the version of the Hebrew bible into Latin by St. Jerom, in the fourth century: and that at length, after the labours of many celebrated writers, it received its final consummation in Ovid, the poet of lovers. At the mention of Ovid's name, the poet, with the dexterity and address of a true master of transition, seizes the critical moment of bringing back the dialogue to its proper argument1.

The CONFESSIO AMANTIS was most probably written after Chaucer's TROILUS AND CRESSIDA. At the close of the poem, we are presented with an assemblage of the most illustrious lovers2. Together with the renowned heroes and heroines of love, mentioned either in romance or classical history, we have David and Bathsheba, Sampson and Dalila, and Solomon with all his concubines. Virgil, also, Socrates, Plato, and Ovid, are enumerated as lovers. Nor must we be surprised to find Aristotle honoured with a place in this gallant groupe: for whom, says the poet, the queen of Greece made such a syllogism as destroyed all his logic. But, among the rest, Troilus and Cressida are introduced; seemingly with an intention of paying a compliment to Chaucer's poem on their story, which had been submitted to Gower's correction5. Although this famous pair had been also recently celebrated in Boccacio's FILOSTRATO. And in another place, speaking of his absolute devotion to his lady's will, he declares himself ready to acquiesce in her choice, whatsoever she shall command: whether, if when tired of dancing and carolling she should chuse to play at chess, or read TROILUS and CRESSIDA. This is certainly Chaucer's poem.

That when her list on nights wake In chambre, as to carol and daunce, Methinke I maie me more avaunce,

If I may gone upon hir honde Than if I wynne a kynges londe. For whan I maie her hand beclip4, With such gladness I daunce and skip, Methinketh I touch not the floore; The roe that renneth on the moore

Is than nought so light as I .-- And whan it falleth other gate, So that hir liketh not to daunce But on the dyes to cast a chaunce Or aske of love some demaunde; Or els that her list commaunde To rede and here of TROILUS.

That this poem was written after Chaucer's FLOURE AND LES

Lib, iv, f. 77. b. col. 2. *
3 Chaucer's Tr. Cress. Urr. edit. p. 333. 6 Gaiety, or way.

² Lib. viii. £ 758. a. col. 2. 4 Clasp. 6 Lib. iv. f. 78. b. col. z.

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say be partly collected from the following passage, which appears be an imitation of Chaucer, and is no bad specimen of Gower's most poetical manner. Rosiphele, a beautiful princess, but setting love at defiance, the daughter of Herupus king of Armenia, is taught shedience to the laws of Cupid by seeing a vision of Ladies.

Whan come was the moneth of Maie,
And that was er the son arist¹,
And forth she went prively,

She wolde walke upon a daie,
Of women but a fewe it wist²;
Unto a parke was faste by,

All softe walkende on the gras,
Tyll she came there, the launde was
Through which ran a great rivere,
It thought her fayre; and said, here
I will abide under the shawe:
And bad hir women to withdrawe:
And ther she stood alone stille
To thinke what was in her wille.
She sighe the swete floures sprynge,
She herde glad fowles synge;
She sigh beastes in her kynde,
The buck, the doo, the hert, the hynde,

The males go with the femele: And so began there a quarele

Betwene love and her owne herte Fro whiche she couthe not asterte.

And as she cast hir eie aboute, Of ladies where thei comen ride

She sigh, clad in one suit, a route Alonge under the woodde side;

On fayre ambulende hors thei set, That were al whyte, fayre, and gret;

And everichone ride on side. The sadels were of such a pride, So riche sight she never none;

With perles and golde so wel begone,

In kirtels and in copes riche

Thei were clothed all aliches,

Departed even of white and blewe, With all lustes⁹ that she knewe Thei wer embroudred over all: Her¹⁰ bodies weren longe and small, The beautee of hir fayre face, There mai none erthly thing deface: Corownes on their heades thei bare, As eche of hem a quene were.

That all the golde of Cresus hall The least coronall of all Might not have boughte, after the worth, Thus comen thei ridend forthe.

The kynges doughter, whiche this sigh, For pure abasshe drewe hir adrigh, And helde hir close undir the bough.

At length she sees riding in the rear of this splendid troop, on a

Arose.

Sew.

Dispute.

Ambling.

A mark of high rank.

Lists. Colours.

A mark of high rank.

horse lean, galled, and lame, a beautiful lady in a tattered garment, her saddle mean and much worn, but her bridle richly studded with gold and jewels: and round her waist were more than an hundred halters. The princess asks the meaning of this strange procession; and is answered by the lady on the lean horse, that these are spectres of ladies, who, when living, were obedient and faithful votaries of love. As to 'myself, she adds, I am now receiving my annual penance for being a rebel to love.'

For I whilom no love had;
And al to torn is myn araie;
These lustic ladies ride aboute,

My horse is now feble and badde,
And everie year this freshe Maie
And I must nedes sewl her route,

In this manner as ye nowe see, And trusse her hallters forth with mee, And am but her horse knave*.

The princess then asks her, why she wore the rich bridle, so inconsistent with the rest of her furniture, her dress, and horse? The lady answers, that it was a badge and reward for having loved a knight faithfully for the last fortnight of her life.

'Now have ye herde all mine answere;
'To god, madam, I you betake, 'And warneth all, for my sake,
'Of love, that thei be not idell,
'And bid hem thinke of my bridell.'
And with that worde, all sodenly
She passeth, as it were a skie³,
All clean out of the ladies sight⁴.

My readers will easily conjecture the change which this spectacle must naturally produce in the obdurate heart of the princess of Armenia. There is a farther proof that the FLOURE AND LEAFE preceded the CONFESSION AMANTIS. In the eighth book, our author's lovers are crowned with the Flower and Leaf.

Myn eie I caste all aboutes,
To knowe amonge hem who was who:
I sigh where lustie Youth tho,
As he which was a capitayne
Before all others on the playne,
Stode with his route wel begon:
Her heades kempt, and thereupon
Garlondes not of one colour,
Some of the lefe, some of the floure,
And some of grete perles were:
The new guise of Beme⁶ was there, &c⁶.

I believe on the whole, that Chaucer had published most of his poems before this piece of Gower appeared. Chaucer had not however at

¹ Follow.

B A shadow, umbra.

B Boeme. Bohemia.

² Their groom. ⁴ Lib, iv. f. 70. seq. ⁶ Lib, viii. f. 188, a. col. s.

this time written his TESTAMENT OF LOVE: for Gower, in a sort of Epilogue to the Confessio Amantis, is addressed by Venus, who commands him to greet Chaucer as her favourite poet and disciple, as one who had employed his youth in composing songs and ditties to her honour. She adds at the close.

Thou shalt hym tell this message, That he upon his *later* age
To sette an ende of all his werke As he, which is myne owne clerke,

Do make his TESTAMENT OF LOVE, As thou hast done thy SHRIFTE above: So that my court it maie recorde1.

Chaucer at this time was sixty-five years of age. The Court of Love, one of the pedantries of French gallantry, occurs often. In an address to Venus, Madame, I am a man of thyne, that in thy COURTE hath served long?.' The lover observes, that for want of patience, a man ought 'amonge the women alle, in LOVES COURTE, by judgement the 'name beare of paciant'.' The confessor declares, that many persons are condemned for disclosing secrets, 'In LOVES COURTE, as it is said, 'that lette their tonges gone untide'.' By Thy SHRIFTE, the author means his own poem now before us, the Lover's CONFESSION.

There are also many manifest evidences which lead us to conclude, that this poem preceded Chaucer's CANTERBURY TALES, undoubtedly some of that poet's latest compositions, and probably not begun till after the year 1382. The MAN OF LAWES TALE is circumstantially borrowed from Gower's CONSTANTIA: and Chaucer, in that TALE, apparently censures Gower, for his manner of relating the stories of Canace and Apollonius in the third and eighth books of the CONFESSIO AMANTISS. The WIFE OF BATHES TALE is founded on Gower's

Lib. viii. f. 190. b. col. r. ⁹ Lib. i. f. 8. b. col. r. ⁹ Lib. iii. f. 51. a. col. r. ¹ Lib. iii. f. 52. a. col. r. Lib. iii. f. 187.

h col. 2.

Cost. Amant. Lib. ii. f. 30. b. col. 2. See particularly, ibid. f. 35. b. col. 2. 2. col. I. And compare Ch. Man of L. T. v. 5505. 'Some men would fayn, &c.' That is, Gower.

Chaucer, ibid. v. 4500. And Conf. Amant. Lib. iii. f. 48. 2. col. 1. seq. Lib. viii. f. 175.

Col. 2. seq. I have just discovered, that the favourite story of Apollonius, having appeared anima Greek, Latin, Saxon, barbarous Greek, and old French, was at length translated from French into English, and printed in the black letter, by Wynkyn de Worde, A. D. 1510.

(A. 'Kynge Appolyn of Thyre.' A copy is in my possession. A Greec-barbarous translation of the romance of Arollonius of Tyre was made by one Gabriel Contianus', a Grecian, about the year 1500, as appears by a manuscript in the imperial library at Vienna'; and atted it Venice in 1503. Salviati, in his Arverlimenti, mentions an Italian romance on this subject, which he supposes to have been written about the year 1330. Lib. ii. c. 12. Italian formance in Latin at Augsburgh, in 1595, 4to. The story is here

Ταβριηλ Κοντιας Perhaps Κώνσωντινφ.
Lambecc. Catal. Biblit. Casar. Nesselli Suppl: tom. i. p. 341. MSS. Gree. centiv. Wind et Narinb 1690 fol.) Pr. Μεδόξαν τῦ Ιησοῦ Χριςῦ. Fin. Ποίημα ἔν ἀποχειρὸς Both Korridow, &c. This is in prose. But under this class of the imperial library, seeding recites many manuscript poems in the Greco-barbarous metre of the fifteenth states of thereadouts, viz. The Loves of Hesperius; Description of the city of Venice; The Lomes of Florius and Platiflora; The Blindness and Reggary of Beliarius; The Trajas War; Of Hell; Of an Earthquake in the Isle of Crete, &c. These were all butten at the restoration of Learning in Italy.

Florent, a knight of Rome, who delivers the king of Sicily's daughter from the incantations of her stepmother1. Although the GESTA Ro-MANORUM might have furnished both poets with this narrative. Chaucer, however, among other great improvements, has judiciously departed from the fable, in converting Sicily into the more popular court of king Arthur of Cornwall.

Perhaps, in estimating Gower's merit, I have pushed the notion too far, that because he shews so much learning he had no great share of natural abilities. But it should be considered, that when books began to grow fashionable, and the reputation of learning conferred the highest honour, poets became ambitious of being thought scholars; and sacrificed their native powers of invention to the ostentation of displaying an extensive course of reading, and to the pride of profound erudition. On this account, the minstrels of these times, who were totally uneducated, and poured forth spontaneous rhymes in obedience to the workings of nature, often exhibit more genuine strokes of passion and imagination, than the professed poets. Chaucer is an exception to this observation: whose original feelings were too strong to be suppressed by books, and whose learning was overbalanced by genius.

This affectation of appearing learned, which yet was natural at the revival of literature, in our old poets, even in those who were altogether destitute of talents, has lost to posterity many a curious picture of manners, and many a romantic image. Some of our ancient bards, however, aimed at no other merit, than that of being able to versify; and attempted nothing more, than to cloath in rhyme those sentiments,

which would have appeared with equal propriety in prose.

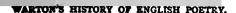
In lord Gower's library, there is a thin oblong manuscript on vellum. containing some of Gower's poems in Latin, French, and English. an entry in the first leaf, in the hand-writing, and under the signature of Thomas lord Fairfax, Cromwell's general, an antiquarian, and a lover and collector of curious manuscripts2, it appears, that this book was presented by the poet Gower, about the year 1400, to Henry IV; and that it was given by Lord Fairfax to his friend and kinsman sit Thomas Gower knight and baronet, in the year 1656. By another

much more elegantly told, than in the Gesta Romanorum. In Godfrey of Viterbox Psz-theon, it is in Leonine verse. There has been even a German translation of this favorum tale, viz. *Historia Appolloyut Tvente et Sidonie regis es Latino sermone in Germanorum translata. August. Vindel. apud Gintherum Zainer, 1471. fol. At the end is a German

tale, viz. 4 Historia Appollonii Tyrlie et Sidoniæ regis es Latino sermone in Germanom translata. August. Vindel. apud Gintherum Zainer, 1471. fol. At the end is a Germa colophon, importing much the same.

1 Lib. i. f. 15, b. col. 2.

2 He gave 29 ancient MSS, to the Bodleian library, one of which is a beautiful manuscrip of Gower's Confessio Amantis. When the Record-tower in S. Mary's abbey at York was accidentally blown up in the grand rebellion, he offered rewards to the soldiers who could bring him fragments of the scattered parchments. Luckily, however, the numerous evidences lodged in this repository had been just before transcribed by Roger Dodumb; and the transcripts, which formed the ground-work of Dogdale's Monastricox, consum of ap large folio volumes, were bequeathed by Fairfax to the same library. Fairfax also, we Oxford was garrisoned by the parliamentary forces, exerted his utmost diligence in preserve the Bodleian library from pillage; so that it suffered much less, than when that the parliament of the possession of the royalists.



Lord Fairfax acknowledges to have received it, in the same year. s a present, from that learned gentleman Charles Gedde, esq., of Andrews in Scotland: and at the end, are five or six Latin pagrams on Gedde, written and signed by lord Fairfax, with this ide, In NOMEN venerandi et annosi Amici sui Caroli Geddei.' By Leney IV. it seems to have been placed in the royal library: it appears theast to have been in the hands of Henry VII., while earl of Richfrom the name of Rychemond, inserted in another of the blank saves at the beginning, and explained by this note, 'Liber Henrici antioni tune Comitis Richmond, propria manu scripsit.' This MSS. mently written, with miniated and illuminated initials: and contains he following pieces. I. A Panegyric in stanzas, with a Latin proarme or a rubric in seven hexameters, on Henry IV. This poem. manonly called Carmen de pacis Commendatione in laudem Henrici is printed in Chaucer's WORKS, edit. Urr. p. 540.——II. A hort Latin poem in elegiacs on the same subject, beginning, Rex cali lens et dominus qui tempora solus.' [MSS. COTTON. OTHO. D. i. 4.] This is followed by ten other very short pieces, both in French and English, of the same tendency.—III. CINKANTE BALADES, or Fifty Sonnets in French. Part of the first is illegible. They are closed with the following epilogue and colophon.

> O gentile Engleterre a toi iescrits Pour remembrer ta ioie quest nouelle Qe te survient du noble Roy Henris, Par qui dieus ad redreste ta querele, A dieu purceo prient et cil et celle, Qil de sa grace, au fort Roi corone, Doignit peas, honour, ioie et prosperite.

Explicient carmina Johis Gower que Gallice composita BALADES Exeminar.—IV. Two short Latin poems in elegiacs. The first beginning, 'Ecce patet tensus ceci Cupidinis arcus.' The second, 'O Natura viri potuit quam tollere nemo.'—V. A French poem, imperfect at the beginning, On the Dignity or Excellence of Marriage, in one book. The subject is illustrated by examples. As no part of this poem was ever printed, I transcribe one of the stories.

Qualiter Jason uxorem suam Medeam relinquens, Creusam Creontis

mis postea infortunatus periit.

يا.

;

Li prus Jason que liste de Colchos Le toison dor, pour laide de Medee Conquist dont il donour portoit grant loos Par tout le monde encourt la renomee La joefne dame oue soi ad amenee De son pays en Grece et lespousa Ffreinte espousaile dieus le vengera.

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Quant Medea meulx qui de etre en repos Ove son mari et qelle avoit porte Deux fils de luy lors changea le purpos El quelle Jason permer fuist oblige Il ad del tout Medeam refuse Si prist la file au roi Creon Creusa Ffrenite espousaile dieux le vengera. Medea qot le coer de dolour cloos En son corous et ceo fuist grant pite Sas joefnes fils queux et jadis en clos

Veniz ses costees ensi com forscue Devant ses oels Jason ele ad tue Ceo qeu fuist fait pecche le fortuna Ffrenite espousaile dieux le vengera.

Towards the end of the piece, the poet introduces an apology for any inaccuracies, which, as an Englishman, he may have committed in the French idiom.

Al universite de tout le monde JOHAN GOWER ceste Balade evoie; Et si ico nai de François faconde, Pardonetz moi qe ico de ceo forsvoie.

Jeo suis Englois: si quier par tiele voie Estre excuse mais quoique mills endie L'amour parfait en dieu se justifie.

It is finished with a few Latin hexameters, viz. 'Quis sit vel qualis 'sacer order connubialis.' This poem occurs at the end of two valuable folio MSS., illuminated and on vellum of the Confessio Amantis, in the Bodleian library, viz. MSS. Fairfax, iii. And NE. F. 8. 9. Also in the MSS. at All Souls college Oxford, MSS. xxvi. described and cited above. And in MSS. Harl. 3869. In all these, and, I believe, in many others, it is properly connected with the Confessio Amantis by the following rubric. 'Puisqu' il ad dit cidevant en Englois, par 'voie dessample, la sotie de cellui qui par amours aimie par especial, 'dirra ore apres en Francois a tout le mond en general une traitie selonc les auctors, pour essemplar les amants mariez, &c.' It begins,

Le creature du tout creature.

But the CINQUANTE BALADES, or fifty French Sonnets abovementioned, are the curious and valuable part of lord Gower's MSS. They are not mentioned by those who have written the life of this poet, or have catalogued his works. Nor do they appear in any other manuscript of Gower which I have examined. But if they should be discovered in any other, I will venture to pronounce, that a more authentic, unembarrassed, and practicable copy than this before us will not be produced: although it is for the most part unpointed, and obscured with abbreviations, and with those misspellings which flowed from a scribe unacquainted with the French language.

To say no more, however, of the value which these little pieces may derive from being so scarce and so little known, they have much rea nd intrinsic merit. They are tender, pathetic, and poetical; and bee our old poet Gower in a more advantageous point of view than let in which he has hitherto been usually seen. I know not if any ten among the French poets themselves, of this period, have left a st of more finished sonnets: for they were probably written when lower was a young man, about the year 1350. Nor had yet any legish poet treated the passion of love with equal delicacy of sentiment, and elegance of composition. I will transcribe four of these plades as correctly and intelligibly as I am able: although I must unless, there are some lines which I do not exactly comprehend.

BALADE XXXVI.

Pour comparer ce jolif temps de Maij, Jeo dirrai semblable a Paradis; Car lors chantoit et merle et papegai, Les champs sont vert, les herbes sont floris; Lors est Nature dame du paijs: Dont Venus poignt l'amant a tiel assai, Oencontre amour nest qui poet dire. Nai

Qencontre amour nest qui poet dire. Nat. Ouant tout ceo voi, et que ieo penserai,

Coment Nature ad tout le mond suspris,
Dont pour le temps se fait minote et gai,
Et ieo des autres suis souleni horspris
Com al qui sanz amie est vrais amis,
Nest pas mervaile lors si ieo mesmai,

Qencontre amour nest qui poet dire. Nai.

En lieu de rose, urtie cuillerai,
Dont mes chapeals ferrai par tiel devis,
Qe tout ioie et confort ieo lerrai,
Si celle soule eu qui iai mon coer mis,
Selonc le ponit qe iai sovent requis,

Ne deigne alegger les griefs mals que iai,

Qencontre amour nest qui poet dire. Nai.

Pour pite querre et pourchacer intris,

Va ten balade ou ieo tenvoierai,

Qore en certain ieo lai tresbien apris

Qencontre amour nest qui poet dire. Nai.

BALADE XXXIV.

Saint Valentin, l'Amour, et la Nature,
Des touts oiseals ad en gouernement,
Dont chascun deaux, semblable a sa mesure,
Un compaigne honeste a son talent
Eslist, tout dun accord et dun assent,
Pour celle soule laist a covenir;
Toutes les autres car nature aprent
Ou li coers est le corps falt obeir.

Ma doulce Dame, ensi ico vous assure, Qe ico vous ai eslieu semblablement, Sur toutes autres estes a dessure De mon amour si tresentierement. Qe riens y falt pourquoi ioiousement, De coer et corps ieo vous voldrai servir, Car de reson cest une experiment,

Ou li coers est le corps falt obeir.

Pour remembrer iadis celle aventure De Alceone et ceix enseinent. Com dieus muoit en oisel lour figure, Ma volente serroit tout tielement Oe sans envie et danger de la gent, Nous porroions ensemble pour loisir Voler tout francs en votre esbatement Ou li coers est le corps fait obeir.

Ma belle oisel, vers qui mon pensement Seu vole ades sanz null contretenir Preu cest escript car ieo sai voirement Ou li coers est le corps falt obeir.

BALADE XLIII.

Plustricherous qe Jason a Medee A Deianire ou q' Ercules estoit, Plus q' Eneas q'avoit Dido lassee, Plus qe Theseus q' Adriagnel amoit, Ou Demophon qut Phillis oubliot, Te trieus, helas, gamer iadis soloie, Dont chanterai desore en mon endroit

Cest ma dolour ge fuist amicois ma joie.

Unques Ector qama Pantasilee², En tiele haste a Troie ne sarmoit, Qe tu tout mid nes deniz le lit couche Amis as toutes quelques venir doit, Ne poet chaloir mais qune femme y soit, Si es comun plus qe la halte voie, Helas, qe la fortune me decoit,

Cest ma dolour ge fuist amicois ma joic.

De Lancelot[®] si fuissetz remembre, Et de Tristans, com il se countenoit, Generides4, Fflorent5, par Tonope6,

I Ariadne. ² Penthesilea. ³ Sir Lancelot's intrigue with Geneura, king Arthur's queen, and Sir Tristram with Bel Isoulde, incidents in Arthur's romance, are made the subject of one of the stories of the French poem just cited, viz.

Commes sont la cronique et listoire De Lancelot et Tristrans ensement, &c.

4 This name, of which I know nothing, must be corruptly written.

5 Chaucer's Wife of Bathes Tale is founded on the story of Florent, a knight of Romewho delivers the king of Sicily's daughter from the enchantments of her stepmother. His story is also in our author's Confessio Amantis, Lib. iii. fol. 48. a. col. 1, seq. Lib. viii. fol. 175. a. col. 2, seq. And in the Gester Romanorum. Percy [Num. 2.] recites a Romanne called Le bone Florence de Rome, which begins,

As ferre as men ride or gon:

I know not if this be Shakespeare's Florentius, or Florentio, TAMING SHREW i. v.

Be she as foul as was FLORENTIUS' love-

"That is Partenope, or Parthenopeus, one of Statius's heroes, on whom there is an old French romance.

Chascun des ceaux sa loialte gardoit; Mais tu, helas, qest ieo qe te forsvoit De moi qa toi iamais mill iour falsoie, Tu es a large et ieo sui en destroit,

Cest ma dolour qe fuist amicois ma joie.

Des toutz les mals tu qes le plus maloit,
Ceste compleignte a ton oraille envoie
Sante me laist, et langour me recoit,
Cest ma dolour qe fuist amicois ma joie.

BALADE XX.

Si com la nief, quant le fort vent tempeste, Pur halte mier se torna ci et la, Ma dame, ensi mon coer manit en tempeste, Quant le danger de vo parrole orra, Le nief qe votre bouche soufflera, Me fait sigler sur le peril de vie,

Qest en danger falt qu'il mera supplie. Rois Ulyxes, sicom nos dist la Geste,

Vers son paiis de Troie qui sigla, Not tiel paour du peril et moleste, Quant les Sereines en la mier passa, Et la danger de Circes eschapa, Qe le paour nest plus de ma partie,

Danger qui tolt damour tout la feste,
Unques un mot de confort ne sona,
Ainz plus cruel qe nest la fiere beste
Au point quant danger me respondera.
La chiere porte et quant le nai dirra,
Plusque la mort mestoie celle oie

Qest en danger falt quil mera supplie.
Vers vous, ma bone dame, horspris cella,
Qe danger manit en votre compainie,
Cest balade en mon message irra
Qest en danger falt quil mera supplie.

For the use, and indeed the knowledge, of this MSS., I am obliged the unsolicited kindness of Lord Trentham; a favour which his adship was pleased to confer with the most polite condescension.

SECTION. XX.

TE of the reasons which rendered the classic authors of the lower pire more popular than those of a purer age, was because they were stians. Among these no Roman writer appears to have been more died and esteemed, from the beginning to the close of the barbarous turies, than Boethius. Yet it is certain, that his allegorical personi-

that dark and dangerous region8. Leland, who lived when true literature began to be restored, says that the writings of Boethius still con-

¹ It is observable, that this Spirit of Presonification tinctures the writings of some of the christian fathers, about, or rather before, this period. Most of the agents in the Sheptered of Hermas are ideal beings. An ancient lady converses with Hermas, and tells him that she is the Church of God. Afterwards several virgins appear and discourse with him; and when he desires to be informed who they are, he is told by the Sheptered-Angel, that that they are Faith, Anstinking, Patience, Chastity, Concord, &c. Saint Cyprian relates, that the church appeared in a vison, in visione per noctem, to Colerinus; and commanded him to assume the office of Reader, which he in humility had declined. Cyprian, Epist, axis, edit. Oxon. The church appearing as a woman they perhaps had from the Scripture, Rev. xii. 1. Esdras, &c.

2 Mabillon, Him. Ital. D. 271.

3 He is much commended as a catholic and philosopher by Hinemarus archbishop of Rheims about the year 880. De Predestinat, contr. Godeschalch, tom. i. 211, ii. 62, edit. Sirmond, And by John of Salisbury, for his eloquence and argument. Policrat, vii. 15. And by many other writers of the same class.

4 Trithem, cap. 387, de S. E. And Illustr. Benedictin. ii. 107.

3 Opp. tom. i. p. 130, edit. Dupin. I think there is a French Consolatio Tribologia by

Trithem. cap. 387, de S. E. And Illustr. Benedictin. ii. 107.

3 Opp. tom. i. p. 130, edit. Dupin. I think there is a French Consolatio Theologia by one Certaier.

one Cermier.

6 Hayni, p. 799.

7 Beside John of Meun's French version of Boethius, printed at Lyons 1483, with a transletion of Virgil by Guillaume le Roy, there is one by De Cis, or Thri, an old French poet. Mat Annal. Typogr. i. p. 171. Francisc. a Cruce, Bibl. Gallic. p. 246, 247. It was printed i Dutch at Ghent, apud Arend de Keyser, 1485, fol. In Spanish at Valladolid, 1598. fo Polycarpus Leyserus, in that very scarce book De Porst Maut Zevi, [printed HAL-8, 172. 8vo.] enumerates many curious old editions of Boethius, p. 95, 105.

8 Purgat. Cant. xxx.

tinued to retain that high estimation, which they had acquired in the most early periods. I had almost forgot to observe, that the CONSOLA-TION was translated into Greek by Maximus Planudes, the most learned

and ingenious of the Constantinopolitan monks1.

I can assign only one poet to the reign of king Henry IV., and this a translater of Boethius2. He is called Johannes Capellanus, or John the Chaplain, and he translated into English verse the treatise DE CONSOLATIONE PHILOSOPHLE in the year 1410. His name is John Walton. He was canon of Oseney, and died subdean of York. It appears probable, that he was patronised by Thomas Chaundler, among other preferments, dean of the king's chapel and of Hereford cathedral, chancellor of Wells, and successively warden of Wykeham's two colleges at Winchester and Oxford; characterised by Antony Wood as an able critic in polite literature, and by Leland as a rare example of a doctor in theology who graced scholastic disputation with the flowers of a pure latinity3. In the British Museum there is a correct manuscript on parchment of Walton's translation of Boethius; and the margin is filled throughout with the Latin text, written by Chaundler above-mentioned4. There is another less elegant MSS, in the same collection. But at the end is this note; Explicit liber Boecij de Consolatione Philosophie de Latino in Anglicum translatus A.D. 1410. per Capellanum Joannems. This is the beginning of the prologue, In suffisaunce of cunnyng and witte.' And of the translation, Alas I wretch that whilom was in welth.' I have seen a third copy in the library of Lincoln cathedrals, and a fourth in Baliol college. This is the translation of Boethius printed in the monastery of Tavistake, in the year 1525. 'The BOKE of COMFORT, called in Latin Beccius de Consolatione Philosophie. 'Emprented in the exempt mobastery of Tavestock in Denshyre, by me Dan Thomas Rychard monke of the sayd monastery. To the instant desyre of the right worshipfull equyre magister Robert Langdon, A.D. MDXXV. Deo gracias.' Inoctave thyme. This translation was made at the request of Elizabeth Berkeley. I forbear to load these pages with specimens not original, and which appear to have contributed no degree of improvement to our poetry or our phraseology. Henry 1V. died in the year 1399.

Musefaucon Bibl. Coislin. p. 140. Of a Hebrew version, see Wolf. Bibl. Hebr. tom.

I am 1070, 445, 354, 369.

I am aware that Occleve's poem, called the Letter of Cupid, was written in this king's in the year 1400. In the year of grace joyfull and jocconde, a thousand fower hundred as seconde. Urry's Chaucer, p. 537, v. 475. But there are reasons for making Occleve, there have a seconde of Chaucer, when the second of Chaucer, when the second of Chaucer.

the searching later. Nor is Gower's Balade to Henry IV. a sufficient reason for him in that reign. The same may be said of Chaucer.

Wood, Hist. Antiq. Univ. Oxon. ii. p. 134. Leland, Script. Brit. CHAUNDLERUS.

MS. Harl. 43. 1. And MSS. Coll. Trin. Oxon. 75.

MSS. Harl. 44. chart. et pergam.

MSS. E. He bequesified his Biblia, and other books, to this library.

La a smarg Rawlinson's Codd. impress. Bibl. Bodh. There is an English translation of by one George Colvil, or Coldewell, bred at Oxford, with the Latin, 'according to be the translatour, which was a very old printe. Dedicated to queen Mary, and by John Cawood, 1556, 4to. Reprinted 1506, 4to.

WARTON'S HISTORY OF ENGLISH POETRY.

Owre gracyus kyng men myzt knowe That day fozt with hys owene hond, The erlys was dys comwityd up on a rowel, That he had slayne understond He there3 schevyd oure other lordys of thys lond, Forsothe that was a ful fayre daye. Therefore all England maye this syng LAWS' DEO we may well saye. The Duke of Gloceter, that nys no nay That day full wordely he wrozt, On every side he made goode waye, The Frenche men faste to grond they browzt. The erle of Hontynton sparyd nozt, The erle of Oxynforthe5 layd on all soo6, The young erle of Devynschyre he ne rouzt, The Frenche men fast to grunde gan goo. Our Englismen thei were floul sekes do And ferce to fyzt as any lyone. Basnets bryzt they crasyd a to⁷, And bet the French banerys adoune; As thonder-strokys ther was a scownde8. Of axys and sperys ther they gan glyd. The lordys of Franyse⁹ lost her renowne With gresoly wondys they gan abyde. The Frensche men, for all here pryde, They fell downe all at a flyzt: Ie me rende they cryde, on every syde, Our Englys men they understod nozt arizt11. Their pollaxis owt of her hondys they twizt, And layde ham along stryte12 upon the grasse. They sparyd nother deuke, erlle, ne knyght¹³.

These verses are much less intelligible than some of Gower's and Chancer's pieces, which were written fifty years before. In the mean time we must not mistake provincial for national barbarisms. Every piece now written is by no means a proof of the actual state of style. The improved dialect, which yet is the estimate of a language, was confined only to a few writers, who lived more in the world and in polite life: and it was long, before a general change in the public phraseology was effected. Nor must we expect among the minstrels, who were equally careless and illiterate, those refinements of diction, which mark the compositions of men who professedly studied to embedish the English idiom.

I believe it is 'The earls he had slain were all thrown together on a heap or in a row.'

Shewed.

Laus.

Worthily.

Also.

They broke the bright helmets in two.'

Confort.

They broke the bright helmets in two.'

Confort.

They did not rightly.'

Printed (from MSS. Cotton. VITELL. D. XII. 11, fol. 214,] by Hearne. There is The Bartayle of Egymouter Libr. impress. Bibl. Bodl. C. 39, 4to. Art. Selden.

Bartayle of Egymouter Libr. impress. Bibl. Bodl. C. 39, 4to. Art. Selden.

Bartayle if it is the selden.

Confort.

Anc. Ball.

Anc. Ball.

Thomas Occleve is the first poet that occurs in the reign of Henry V. I place him about the year 1420. Occleve is a feeble writer, considered as a poet; and his chief merit seems to be, that his writings contributed to propagate and establish those improvements in our language which were now beginning to take place. He was educated in the municipal law1, as were both Chaucer and Gower; and it reflects no small degree of honour on that very liberal profession, that its students were some of the first who attempted to polish and to adorn the English tongue.

The titles of Occleve's pieces, very few of which have been ever printed, indicate a coldness of genius; and on the whole promise no gratification to those who seek for invention and fancy. Such as, The tale of Jonathas and of a wicked woman2. Fable of a certain emperess3. A prologue of the nine lessons that is read over Allhalowday. The most profitable and holsomest craft that is to cunne, to lerne to dyeb. Consolation offered by an old man. Pentasthicon to the king. Mercy as defined by Saint Austin. Dialogue to a friend. Dialogue between Occleef and a beggars. The letter of Cupido, Verses to an empty purse10. But Occleve's most considerable poem is a piece called a translation of Egidius DE REGIMINE PRINCIPUM.

This is a sort of paraphrase of the first part of Aristotle's epistle to Alexander abovementioned, entitled SECRETUM SECRETORUM, of Egidius, and of Jacobus de Casulis, whom he calls Jacob de Cassolis. Egidius, a native of Rome, a pupil of Thomas Aquinas, eminent among the schoolmen by the name of Doctor Fundatissimus, and an archbishop, flourished about the year 1280. He wrote a Latin tract in three books DE REGIMIE PRINCIPUM, or the ART OF GOVERNMENT, for the use of Philip le Hardi, son of Louis king of France, a work highly esteemed in the middle ages, and translated early into Hebrew, French¹¹, and Italian. In those days ecclesiastics and schoolmen presumed to dictate to kings, and to give rules for

¹ He studied in Chestres-inn where Somerset-house now stands, Buck, De tertile Anglise

^{**} This story seems to be also taken from the Gesta Romanorum Pr. 'In the Romanorum Pr.

ACTYS writyn.'

4 Ubi- supr. Bibl. Bodl. MSS,

6 MSS, Bodl. ut supr. And MSS, Reg. Brit. Mus. 17 D. vi. 3, 4. The best MSS. of

Occleve.

7 MSS, Digb. 185. More [Cant.] 427.

8 MSS, Harl, 4826, 6.

9 MSS, Digb. 187. MSS, Arch. Bodl. Seld. B. 24. It is printed in Chaucer's Works, Urr. p. 534. Bale [MSS, Glynne] mentions one or two more pieces, particularly Dr. Towns Athericans, lib. r. Pr. Tum esset, ut veteres historia tradunt. This is the beginning of Chaucer's Knight's Talle. And there are other pieces in the libraries.

10 This, and the Prestatistichan ad Regent, are in MSS, Fairf. xiv. Bibl. Bodl. And in the editions of Chaucer. But the former appears to be Chaucer's, from the awenty additional standard of Philip King of Prance. It was translated into French by Harry de Gallat the command of Philip king of France. Mem. de Lit. tom. xvii. p. 733, 410.

administering states, drawn from the narrow circle of speculation, and conceived amid the pedantries of a cloister. It was probably recommended to Occleve's notice, by having been translated into English by John Trevisa, a celebrated translator about the year 13001. The original was printed at Rome in 1482, and at Venice 1498, and, I think, again at the same place in 15082. The Italian translation was printed at Seville, in folio 1494, 'Translader de Latin en romance don Bernardo Obispo de Osma: impresso por Meynardo Ungut *Alemano et Stanislao Polono Companeros.' The printed copies of the Latin are very rare, but the manuscripts innumerable. A third part of the third book, which treats of De Re Militari Veterum was printed by Hahnius in 17223. One of Egidius's books, a commentary

on Aristotle DE ANIMA, is dedicated to our Edward I.4 Jacobus de Casulis, or of Casali in Italy, another of the writers copied in this performance by our poet Occleve, a French Dominican friar, about the year 1290, wrote in four parts a Latin treatise on chess, or, as it is entitled in some manuscripts, De moribus houinum et de officiis nobilium super LUDO LATRUNCULORUM sive SCACCORUM. In a parchment manuscript of the Harleian library, neatly illuminated, it is thus entitled. LIBER MORALIS DE LUDO SCACCORUM, ad homorem et solacium Nobilium et maxime ludencium, per fratrem JACOBUM DE CASSULIS ordinis fratrum Pradicatorum. At the conclusion, this work appears to be a translation5. Pits carelessly gives it to Robert Holcot, a celebrated English theologist, perhaps for no other reason than because Holcot was likewise a Dominican. It was printed at Milan in 1479. I believe it was as great a favourite as Egidius on GOVERNMENT, for it was translated into French by John Ferron, and John Du Vignay, a monk hospitalar of Saint James du Haut-page, under the patronage of Jeanne duchess of Bourgogne, Caxton's patroness, about the year 1360, with the title of LE JEU DES ECHECS moralise, or Le traite des Nobles et de gens du peuple selon le JU DES ECHECS. This was afterwards translated by Caxton, in 1474, who did not know that the French was a translation from the Latin, and called the GAME OF THE CHESS. It was also translated into German, both prose and verse, by Conrade

¹ Bib. Bodleian MSS. Digb. 233, Princip. ⁴To his special, [etc.] politik sentence that is, a this MSS, there is an elegant picture of a monk, or ecclesiastic, presenting a book to a

JAB in folio. Those of 1482, and 1508, are in the Bodleian library. In All-Souls college library at Oxford, there is a MSS. TABULA IN ÆGIDIUM DE REGIMENE PRINCIPUM, by one Tamus Abyndon. MSS. G. i. 2.

In the first tome of Collectis Menumentorum veter, et recent, ineditorum. E. Cod. MSS. In Indiach, Obreckina. The curious reader may see a full account of Ægidius de Regiment in Indiach, Obreckina. The curious reader may see a full account of Ægidius de Regiment in Indiach, Obreckina. The curious reader may see a full account of Ægidius de Regiment in Indiach, Obreckina. The curious reader may see a full account of Ægidius de Regiment in Indiach, and the Venetian edition in 1498, in Theophilus Sincerns De Libris Rarierik, tom. i. p. 82, seq. 4 Cave, p. 755, edit. 1688.

4 Who also translated the Golden Legend of James de Volagine, and the Speculum Misteriele of Vincent of Bennyais. Vie de Petrarch tom. iii. p. 548. And Mem. Lit. avii. 148. 149. 741. edit. 4 to.

^{742 745 747} edit, 4to.

von Almenhusen¹. Bale absurdly supposes that Occleve r separate and regular translation of this work².

Occleve's poem was never printed. This is a part of the Pt

Aristotle most famous philosofre3, His epistles to Alisaunder sent; Whos sentence is wel bet then gold in cofre, And more holsum, grounded in trewe entent, Fore all that ever the Epistle ment To sette us this worthi conqueroure In rewle howe to susteyne his honoure, The tender love, and the fervent good chere, That the worthi clerke aye to this king bere, Thrusting sore his welth durable to be, Unto his hert slah and sate sovere, That bi writing his counsel gaf he clere Unto his lord to hope him from mischaunce, As witnesseth his Boke of Governaunces, Of which, and of Giles his REGIMENT⁵ Of prince's plotmele, think I to translete, &c. My dere mayster, god his soul quite6, And fader Chaucer fayne would have me taught, But I was dule7, and learned lyte or naught. Alas my worthie maister honorable, This londis verray tresour and richesse, Deth by thy deth hathe harme irreparable Unto us done: his vengeable duresse8 Dispoiled hath this lond of the sweetnesse Of rhetoryke, for unto Tullius Was never man so like amongest us. Alas! who was here9 in phylosophy To Aristotle in owre tonge but thow? The steppis of Virgile in poefic

¹ Jacob, Quetif. tom. i. p. 47r. ii. p. 8r8. Lambeec. tom. ii. Bibl. Vindob. p. 8 Simeon Allward, an Englishman, about the year 1456, wrote a Latin poem De Luc ram. Pits. APPEND. p. 909. Princip. 'Ludus scaccorum datur hic correctio morum.'
² Bale in Occlero.

² Bale in Occleve.

2 Bale in Occleve.

3 The learned doctor Gerard Langbaine, speaking of the Regimine Principum by says that it is 'collected out of Aristotle, Alexander, and Regidius on the same, am 'de Cassolis (a fryar preacher) his book of chess, viz. that part where he speaks of 'draught, &c.' Bibl. Bodl. MSS. Langb. Cod. xv. page roz. The author of the Aristotle, Dramatic Poets, was Gerard the son of doctor Langbaine, provost of college, Oxford. This book was first published under the title of Momuse Triumbha 1687, 4to. Five hundred copies were quickly sold; but the remainder of the impreared the next year with a new title, A new Catalogue of English Plays, a coundies, &c. Lond. 1688, 4to. The author at length digested his work anew we accessions and improvements, which he entitled as above, An account of the Engmatic Poets, &c., Oxon. 1691, 8vo. This book, a good ground-work for a new p on the same subject and plan, and which has merit as being the first attempt of the reprinted by Curl, with filinzy additions, under the conduct of Giles Jacob, a he Dunciad, Lond. 1719, 8vo. Our author, after a classical education, was first plae bookseller in London; but at sixteen years of age, in 1672, he became a gentleman of University college in Oxford. His literature chiefly consisted in a knowledge of and plays of various languages; and he was a constant and critical attendant of houses for many years. Retiring to Oxford in the year 1600, be died the next year amassed a collection of more than a thousand printed plays, masques, and interlude 4 Aristotle's Secretum Secretorum.

5 Aguitus de Regimine Principa.

6 Cruelty.

7 Dull.

8 Cruelty.

Thou suedest1 eke : men knowe well inowe That combre-world2 that thou, my mayster, flowe3: Wold I slaine were! Deth was ta hastise To renne on thee, and reve thee of thy life : She might have tarried her vengeaunce awhile To that some man had egal to thee be: Nay, let that be: she knew well that this isle May never man forth bryng like unto thee, And her of offis nedis do mote she ; God bade her so, I trust for all the best, O mayster, mayster, god thy soule rest!

In another part of the Prologue we have these pathetic lines, which seem to flow warm from the heart, to the memory of the immortal Chaucer, who I believe was rather Occleve's model than his master, or perhaps the patron and encourager of his studies.

> But weleawaye, so is myne herte wo That the honour of English tonge is dede, Of which I wont was han counsel and rede! O mayster dere, and fadir reverent, My mayster Chaucer, floure of eloquence, Mirrour of fructuous entendement, O universal fadir in science. Alas that thou thine excellent prudence In thy bed mortel mighest not bequethe, What eyled4 Deth? Alas why would he eyled' the! O Deth that didst nought harm singulere In slaughtre of him, but all the lond it smertith: But nathelesse yit hastowe6 no powere His name to sle. His hie vertue astertith Unslayn from thee, which are us lifely hertith With boke of his ornate enditing, That is to all this lond enlumyning6.

Occleve seems to have written some of these verses immediately on Chancer's death, and to have introduced them long afterwards into this Prologue.

It is in one of the royal MSS, of this poem in the British Museum that Occleve has left a drawing of Chaucer? : according to which, Chancer's portraiture was made on his monument, in the chapel of Daint Blase in Westminster-abbey, by the benefaction of Nicholas

Followedst.

He calls death the encumbrance of the world. The expression seems to be taken from succes, where Troilus says of himself, 'I combre-world, that maie of nothing serve.' Tr. a.p. 307, v. 279. Urr. edit.

Saw:

Alied.

Alied.

Hast thou.

MSS. Rawlins. 647 fol. This poem has at the end 'Explicit Egidius de Regimine Priscipum' in MSS. Land. K. 78. Bibl. Bodl. Ibid. MSS. Selden. Supr. 53. Digb. 185.

MSS. Ashmol. 40. MSS. Reg. 17 D. vi. v. 17. D. aviii MSS. Hart. 4280. 7. and 4866. In the self-these a sort of dialogue is prefixed between a father and a son. Occleve, in the Productive cited in the text, mentions Tacobus de Cossolis (Casulis) as one of its authors.

MSS. Reg. 17 D. vi. 1.

Brigham, in the year 15561. And from this drawing, in 1598, John Speed procured the print of Chaucer prefixed to Speght's edition of his works; which has been since copied in a most finished engraving by Vertue. Yet it must be remembered, that the same drawing occurs in an Harleian MSS, written about Occleve's age3, and in another of the Cottonian department4. Occleve himself mentions this drawing in his CONSOLATIO SERVILIS. It exactly resembles the curious picture on board of our venerable bard, preserved in the Bodleian gallery at Oxford. I have a very old picture of Chaucer on board, much like Occleve's, formerly kept in Chaucer's house, a quadrangular stone-mansion, at Woodstock in Oxfordshire; which commanded a prospect of the ancient magnificent royal palace, and of many beautiful scenes in the adjacent park: and whose last remains, chiefly consisting of what was called Chaucer's bed-chamber, with an old carved oaken roof, evidently original, were demolished about fifteen years ago. Among the ruins, they found an ancient gold coin of the city of Florence5. Before the grand rebellion, there was in the windows of the church of Woodstock, an escutcheon in painted glass of the arms of sir Payne Rouet, a knight of Henault, whose daughter Chaucer had married.

Occleve, in this poem, and in others, often celebrates Humphrey duke of Gloucester6; who at the dawn of science was a singular promoter of literature, and, however unqualified for political intrigues, the common patron of the scholars of the times. A sketch of his character in that view, is therefore too closely connected with our subject to be censured as an unnecessary digression. About the year 1440, he gave to the university of Oxford a library containing 600 volumes, only 120 of which were valued at more than one hundred thousand pounds. These books are called Novi Tractatus, or New Treatises, in the university-register, and said to be admirandi apparatus. They were the most splendid and costly copies that could be procured, finely written in vellum, and elegantly embellished with minatures and illuminations. Among the rest was a translation into French of Ovid's Metamorphoses9. Only a single specimen of these valuable volumes was suffered to remain: it is a beautiful MSS. in folio of Valerius Maximus, enriched with the most elegant decorations, and written in Duke Humphrey's age, evidently with a design of being placed in this

¹ He was of Caversham in Oxfordshire. Educated at Hart-Hall, in Oxford, and studied the law. He died at Westminster, 1559.
2 In Urry's edit. 1721. foll.
3 MSS. Harl. 4866. The drawing is at fol. 21.
4 MSS. Cotton. Oth. A. 18.
5 I think a Florein, anciently common in England. Chaucer, PARDON. TALE, v. 2220. P. 135. col. 2. For that the Florains ben so faire and bright. Edward III., in 1344, altered it from a lower value to 6s. and 8s. The particular piece I have mentioned seems about that

As he does John of Gaunt.
 Reg. F. fol. 52, 53, b. Epist. 142.
 Leland. coll. iii. p. 58, edit. 1770.

⁸ Ibid. fol. 57, b. 60, a. Epist. 148,

sumptuous collection. All the rest of the books, which, like this, being highly ornamented, looked like missals, and conveyed ideas of popish superstition, were destroyed or removed by the pious visitors of the university in the reign of Edward VI., whose zeal was equalled only by their ignorance, or perhaps by their avarice. A great number of classics, in this grand work of reformation, were condemned as antichristian1. In the library of Oriel college at Oxford, we find a MSS. Commentary on Genesis, written by John Capgrave, a monk of saint Austin's monastery at Canterbury, a learned theologist of the fourteenth century. It is the author's autograph, and the work is dedicated to Humphrey duke of Glocester. In the superb initial letter of the dedicatory epistle is a curious illumination of the author Capgrave, humbly presenting his book to his patron the duke, who is seated, and covered with a sort of hat. At the end is this entry, in the hand-writing of duke Humphrey, 'C' est livre est a moy Humfrey duc de Gloucestre 'du don de frere Jehan Capgrave, quy le me fist presenter a mon manoyr de Pensherst le jour . . . de l' an, MCCCXXXVIII,12 This is one of the books which Humphrey gave to his new library at Oxford destroyed or dispersed by the active reformers of the young Edward.3 John Whethamstede, a learned abbot of saint Alban's, and a lover of scholars, but accused by his monks for neglecting their affairs, while be was too deeply engaged in studious employments and in procuring transcripts of useful books4, notwithstanding his unwearied assiduity in beautifying and enriching their monastery6, was in high favour with this munificent prince. The duke was fond of visiting this monastery, and employed abbot Whethamstede to collect valuable books for him.

Bome however had been before stolen or mutilated. Leland, col. iii. p. 58, edit. 1770.

Cod. MSS, 32.

He gave also Capgrave Super Exodum et Regum libros, Registr. Univ. Oxon. F.

^{1. 67, 6.} * We are told in this abbot's Gesta, that soon after his instalment he built a library for his We are told in this abbot's Gesta, that soon after his instalment he built a library for his abboy, a design which bad long employed his contemplation. He covered it with lead; and expended on the bare walls, besides desks, glazing, and embattelling, or, to use the expressions of my chronologer, deducta vitriacione, creatacione, positions descorem, upwards of one marded and twenty pounds. Hearne's Ottershouses, vol. i. Pracfat. Append. p. caxili. ed. Onen. 1732. He founded also a library for all the students of his monastery at Oxford, bid. p. can. And to each of these students he allowed an annual pension, at his own expect, of thirteen shillings and fourpence. Ibid. p. cxviii. See also p. cxxiii. A grand transmost of the Possilla of Nicholas de Lyra on the bible was begun during his abbacy, and at his meaning, with the most splendid ornaments and handwriting. The monk wo records this important anecdote, lived soon after him, and speaks of this great undertaking, then unfunished, it is was some magnificent public edifice. God grant, says he, that this work in our days may receive a happy consummation! Ibid. p. cxvi.

Among other things, he expended forty pounds in adorning the roof and walls of the Virgin larry's chapel with pictures. Gest ut sopr. p. cx. He gave to the choir of the church an organi than which, says my chronicler, there was not one to be found in any monastery in longland, more beautiful in appearance, more pleasing for its harmony, or more curious in its fount and the Master of the Works was of his institution, with an ample salary. Its and the Master of the Works was of his institution, with an ample salary.

And f. 1234, 1235, 1280, 865, 662.

Leand, Script Brit. p. 437.

Leand, Script Brit. p. 437.

Leand, Script Brit. p. 438.

Leand, Sc

346 TRACTS OF WHETHAMSTEDE.-LEONARD ARETINE.-LYDGATE.

Some of Whethamstede's tracts, MSS, copies of which often occur in our libraries, are dedicated to the duke1: who presented many of them, particularly a fine copy of Whethamstede's GRANARIUM,2 an immense work, which Leland calls ingens volumen, to the new library The copy of Valerius Maximus, which I mentioned before, has a curious table or index made by Whethamstede4. Many other abbots paid their court to the duke by sending him presents of books, whose margins were adorned with the most exquisite paintings. Gilbert Kymer, physician to king Henry VI., among other ecclesiastic promotions, dean of Salisbury, and chancellor of the university of Oxford® inscribed to duke Humphrey his famous medical system Diaetarium de sanitatis custodia, in the year 14247. I do not mean to anticipate when I remark, that Lydgate, a poet mentioned hereafter, translated Boccacio's book de CASIBUS VIRORUM ILLUSTRIUM at the recommendation and command, and under the protection and superintendence, of duke Humphrey: whose condescension in conversing with learned ecclesiastics, and diligence in study, the translator displays at large, and in the strongest expressions of panegyric. He compares the duke to Julius Cesar, who amidst the weightiest cares of state, was not ashamed to enter the rhetorical school of Cicero at Rome8, Nor was his patronage confined only to English scholars. His favour was solicited by the most celebrated writers of France and Italy, many of whom he bountifully rewarded9. Leonard Aretine, one of the first restorers of the Greek tongue in Italy, which he learned of Emanuel Chrysoloras, and of polite literature in general, dedicates to this universal patron his elegant Latin translation of Aristotle's POLITICS. The conv. presented to the duke by the translator, most elegantly illuminated, is now in the Bodleian library at Oxford10. To the same noble encourager of learning, Petrus Candidus, the friend of Laurentius Valla, and secretary to the great Cosmo duke of Milan, inscribed by the advice of the Archbishop of Milan, a Latin version of

Epist 180.

Hearne's Append. ad Libr. Nigr. Scaccar. p. 550.

Prefat. p. 34.

Proct. Sign. A. ii. A. iii. edit. Wayland, ut supr. He adds,

¹ Whethamstede, De viris illustribus, Brit. Mus. MSS. Cotton. Timer. D. vi. i. Otto, B. iv. And Hearne, Pref. Pet. Lantoft. p. xix, seq.

2 Registr. Univ. Oxon. F. f. 68.

3 Leland, ubi mode infr.

4 MSS. Bodl. NE. vii. ii.

5 Multos codices, pulcherrime pictor, ab abbatibus dono accepit. The Duke wrote in the frontispieces of his books, Moun nien mondats. Leland. Coll. iii. p. 58, edit. nt supr.

6 By the recommendatory letters of duke Humphrey. Registr. Univ. Oxon. F. fol. 75.

Froist. 780.

And hath joye with clarkes to commune,
Stable in study.—

To study in bokes of antiquitie.—
Readyng of bokes.—
Under the wings of his protection,—
Lowly submittyng, every houre and space,

To study ii. b. col. 2. Lydgate has an epitaph on the duke, MSS. Ashmol. 59. 2. MS lart. 251, 6, fol. 7. There is a curious letter of Lydgate, in which he seeds for a sup of money to the duke, while he was translating Bochas. Literra dom. Joh. Lydgate and ducem Glocestrie in tempore translations Bochasi, pro operfunding protection of See MSS. Bodd. D. i. 8, 10. And Leland, Script. p. 443.

Plato's REPUBLICI. An illuminated MSS. of this translation is in the British museum, perhaps the copy presented, with two epistles prefixed, from the duke to Petrus Candidus2. Petrus de Monte, another learned Italian, of Venice, in the dedication of his treatise DE VIRTU-TUM ET VITIORUM DIFFERENTIA to the duke of Glocester, mentions the latter's ardent attachment to books of all kinds, and the singular avidity with which he persued every species of literature3. A tract, entitled COMPARATIO STUDIORUM ET ERI MILITARIS, written by Lapus de Castellione, a Florentine civilian, and a great translator into Latin of the Greek classics, is also inscribed to the duke, at the desire of Zeno archbishop of Bayeux. I must not forget, that our illustrious duke invited into England the learned Italian, Tito Livio of Foro-Juli, whom he naturalised, and constituted his poet and orator. Humphrey also retained learned foreigners in his service, for the purpose of trancribing, and of translating from Greek into Latin. One of these was Antonio de Beccaria, a Veronese, a translator into Latin prose of the Greek poem of Dionysius Aser DE SITU ORBIS5: whom the duke employed to translate into Latin six tracts of Athanasius. This translation, inscribed to the duke, is now among the royal MSS. in the British Museum, and at the end, in his own hand-writing, is the following insertion: 'C'est livre est a moi Homphrey Duc le Gloucestre : le quel je sis translater de Grec en Latin par un de mes secretaires Antoyne de Beccara, ne de · Verone6;

An astronomical tract, entitled by Leland TABULÆ DIRECTIONUM. is falsely supposed to have been written by duke Humphrey?. But it was compiled at the duke's instance, and according to tables which himself had constructed, called by the anonymous author in his preface, Tabulas illustrissimi principis et nobilissimi domini mei Humfredi, &co. In the library of Gresham college, however, there is a scheme of calculations in astronomy, which bear his name. Astronomy was then a favourite science: nor is to be doubted, that he was intimately acquainted with the politer branches of know-

¹ Leland, Script. p. 442. And Mus. Ashmol. 789, f. 54, 56. Where are also two of the duke's episles to Petrus Candidus.
1 P. Candidi Decembris, Duci Mediolani a secretis, Translatio Potitus Platonis,—ad Bushredum Gloucestrie Ducem, &c. Cui præfiguntur dum Epistolæ Ducis Glocestrie ad P. Candidum. Most elegantly written. Membran ad fin. Cest livre est a moy Humfrey Duc de Glocestre du don P. Candidus secretarie du duc de Mylan. Catal. MSS. Angline page 212. Num. 6858. [See MSS, Harl. 1705; fol.]
2 MSS. Nowic. Moste. 257. Bibl. pub. Cantabrig.
4 Author of the Vita Henrici quinti, printed by Hearne, Oxon. 1716. And of other pieces.

^{*}Author of the Vita Henrice quants, printed by Hearine, 1234, 4to.

* France at Venice 1477. Ibid. 1498. Paris 1501. Basil. 1534, 4to.

* France at Venice 1477. Ibid. 1498. Paris 1501. Basil. 1534, 4to.

* MSS. Reg. 5 F. 4to, ii. In the same library is a fine folio bid. S. of 'Chonique des Roya '& France jumpues a la mort de S. Loys, Fan. 1270.' At the end is written with the duke of Gloucester's hand, 'Cest livre est a moy Homfrey duc de Gloucester du don des executeurs '& St de Faunhore.' 16 G. vi.

* Hollingth. Chron. sub. ann. 1461. f. 662. col. 2.

* MSS. More, 820.

* MSS. Gresh. 66. See MSS. Ashmol. 156.

348 CHAUCER, GOWER AND OCCLEVE INPROVERS OF OUR LANGUAGE.

ledge, which now began to acquire estimation, and which his liberal and judicious attention greatly contributed to restore.

I close this section with an apology for Chaucer, Gower, and Occleve; who are supposed, by the severer etymologists, to have corrupted the purity of the English language. by affecting to introduce so many foreign words and phrases. But if we attend only to the politics of the times, we shall find these poets, as also some of their successors, much less blameable in this respect, than the critics imagine. Our wars with France, which began in the reign of Edward III., were of long continuance. The principal nobility of England, at this period, resided in France, with their families, for many years, John king of France kept his court in England: to which, exclusive of those French lords who were his fellow-prisoners, or necessary attendants, the chief nobles of his kingdom must have occasionally resorted. Edward the black prince made an expedition into Spain. John of Gaunt duke of Lancaster, and his brother the duke of York, were matched with the daughters of Don Pedro king of Castile. All these circumstances must have concurred to produce a perceptible change in the language of the court. It is rational therefore, and it is equitable to suppose, that instead of coining new words, they only complied with the common and fashionable modes of speech. Would Chaucer's poems have been the delight of those courts in which he lived, had they been filled with unintelligible pedantries? The cotemporaries of these poets never complained of their obscurity. But whether defensible on these principles or not, they much improved the vernacular style by the use of this exotic phraseology. It was thus that our primitive diction was enlarged and enriched. The English language owes its copiousness, elegance, and harmony, to these innovations.

SECTION XXI.

I consider Chaucer as a genial day in an English spring. A brilliant snn enlivens the face of nature with an unusual lustre: the sudden appearance of cloudless skies, and the unexpected warmth of a tepid atmosphere, after the gloom and the inclemencies of a tedious winter, fill our hearts with the visionary prospect of a speedy summer: and we fondly anticipate a long continuance of gentle gales and vernal screnity. But winter returns with redoubled horrors: the clouds condense more formidably than before: and those tender buds, and early blossoms, which were called forth by the transient gleam of a temporary sunshine, are nipped by frosts, and torn by tempests.

Most of the poets that immediately succeeded Chaucer, seem rather relapsing into barbarism, than availing themselves of those striking ornaments which his judgment and imagination had disclosed. They appear to have been insensible to his vigour of versification, and his flights of fancy. It was not indeed likely that a poet should soon arise equal to Chaucer: and it must be remembered, that the national distractions which ensued, had no small share in obstructing the exercise of those studies which delight in peace and repose. His successors, however, approach him in no degree of proportion. Among these, John Lydgate is the poet who follows him at the shortest interval.

I have placed Lydgate in the reign of Henry VI., and he seems to have arrived at his highest point of eminence about the year 14301. Many of his poems, however, appeared before. He was a monk of the Benedictine abbey of Bury in Suffolk, and an uncommon ornament of his profession. Yet his genius was so lively, and his accomplishments so numerous, that I suspect the holy father saint Benedict would hardly have acknowledged him for a genuine disciple. After a short education at Oxford, he travelled into France and Italy2; and returned a complete master of the language and the literature of both countries. He chiefly studied the Italian and French poets, particularly Dante, Boccacio, and Alain Chartier; and became so distinguished a proficient in polite learning, that he opened a school in the monastery, for teaching the sons of the nobility the arts of versification, and the elegancies of composition. Yet although philology was his object, he was not unfamiliar with the fashionable philosophy: he was not only a poet and a rhetorician, but a geometrician, and astronomer, a theologist, and a disputant. On the whole I am of opinion, that Lydgate made considerable additions to those amplications of our language, in which Chaucer, Gower, and Occleve led the way: and that he is the first of our writers whose style is cloathed with that perspicuity in which the English phraseology appears at this day to an English reader.

To enumerate Lydgate's pieces, would be to write the catalogue of a little library. No poet seems to have possessed a greater versatility of talents. He moves with equal case in every mode of composition. His hymns, and his ballads, have the same degree of merit: and whether his subject be the life of a hermit or a hero, of saint Austin or

Il a copy of Lydgate's Chronicle of English Kings, there is a stanza of Edward IV.

1885. Hard. 1933. 1. In his proof Ab intimicis nestrie, &c. Edward IV. his Queen and Medicis absent. MES. Hard ibid. 9, fol. 10. But these pieces could not well be written by Lydgate. For he was ordained a subdeacon, 1339. Deacon, 1333. And priess, 1393. Gol Cratifield, abbaris de Bory, MSS. Cott. Them. B. in fol. 1. 35. 5a. Edward in the crown, 1467. Plus says, that our author died, 1482. Lydgate, in his Putto-lad, memiora the death of Henry lord Warwick, who died in 1446. MSS. Harleian ibid.

See one of his Dirries, MSS. Harl. 2255, 43, fol. 248.

350 LYDGATE, THE UNIVERSALITY OF HIS CENIUS AND WRITINGS.

Guy earl of Warwick, ludicrous or legendary, religious or romantic, a history or an allegory, he writes with facility. His transitions were rapid from works of the most serious and laborious kind to sallies of levity and pieces of popular entertainment. His muse was of universal access; and he was not only a poet of his monastery, but of the world in general. If a disguising was intended by the company of goldsmiths, a mask before his majesty at Eltham, a maygame for the sheriffs and aldermen of London, a mumming before the lord mayor, a procession of pageants from the creation for the festival of Corpus Christi, or a carol for the coronation, Lydgate was then consulted and gave the poetry1.

About the year 1430, Whethamstede the learned and liberal abbot of saint Albans, being desirous of familiarising the history of his patron saint to the monks of his convent, employed Lydgate, as it should seem then a monk of Bury, to translate the Latin legend of his life in

English rhymes.

The chronicler who records a part of this anecdote seems to consider Lydgate's translation, as a matter of mere manual mechanism; for he adds, that Whethamstede paid for the translation, the writing, and illuminations, one hundred shillings. It was placed before the altar of the saint, which Whethamstede afterwards adorned with much magnificence, in the abbey church2.

Our author's stanzas, called the DANCE OF DEATH, which he translated from the French, at the request of the chapter of saint Paul's, to be inscribed under the representation of DEATH leading all ranks of men about the cloister of the church in a curious series of paintings. are well known. But their history has not I believe, yet appeared. These verses, founded on a sort of spiritual masquerade, anciently celebrated in churches3, were originally written by one Macaber in German rhymes, and were translated into Latin about the year 1460, by one who calls himself Petrus Defrey Orator. This Latin translation was published by Goldastus, at the end of the SPECULUM OMNIUM STATUUM TOTIUS ORBIS TERRARUM compiled by Rodericus Zamorensis, and printed at Hanau in the year 16134. But a French translation was made much

The stude of Death seems to be alluded to so early as in Pierce Plowman's Vision 2A Dance of Death seems to be alluded to so early as in Pierce Plowman's Vision 2015.

written about 1350.

DEATH came driving after and al to dust pashed Kyngs, and Kaisars, knights, and Popes.

¹ See a variety of his pieces of this kind, MSS. Ashmol. 59. ii. Stowe says, that at the reception of Margaret queen of Henry VI., several pageaunts, the verses by Lydgate, were shown at Paul's gate, in 1445. Hist. p. 385. MSS. Hark 225t. the fol 255 h The Coventry Play for Corpus Christi day, in the Cotton library, was very probably amment by our author. Vespas. D. viii. fol.

²Gesp. Job. Whethamst. ut supr. p. cavi. cxxvii. cxxiv. It is added, that Whethamstee expended on the binding, and other exterior ornaments of the manuscript, upwards of the pounds. Bale and Pitts say, that Whethamstede himself made the translation, p. 344. 68. It is in Trinity college at Oxford, MSS. to. And in Lincoln cathedral, MSS. 1.59. Lydgate's works is recited, Vita S. Albana Martyria ad Joh. Frumentarous (Whethamstede) abbutent.

carlier than the Latin, and written about the walls of Saint Innocents cloisters at Paris; from which Lydgate formed his English version!

In the British Museum is a most splendid and elegant manuscript on vellum, undoubtedly a present to king Henry VI2. It contains a at of Lydgate's poems, in honour of saint Edmund the patron of his monastery at Bury. Besides the decoration of illuminated initials, and one hundred and twenty pictures of various sizes, representing the incidents related in the poetry, executed, with the most delicate pencil, and exhibiting the habits, weapons, architecture, utensils, and many other turious particulars, belonging to the age of the ingenious illuminator, there are two exquisite portraits of the king, one of William Curteis abbot of Bury, and one of the poet Lydgate kneeling at saint Edmund's shrine. In one of the king's pictures, he is represented on his throne, crowned, and receiving this volume from the abbot kneeling: in another he appears as a child prostrate on a carpet at saint Edmund's shrine, which is richly delineated, yet without any idea of perspective " proportion. The figures of a great number of monks, and attendants, are introduced. Among the rest, two noblemen, perhaps the king's Uncles, with bonnets, or caps, of an uncommon shape. It appears that our Dious monarch kept his Christmas at this magnificent monastery. and that he remained here, in a state of seclusion from the world, and

the Daunce of Macabre, MSS. Harl. 116. 9. fol. 129. Observations on the Clures, vol. ii, p. 116, seq. The Dance of Death, falsiey supposed to have been inthe Daunce of Macable, MSS. Harl. 116. 9, fol. 129. Observations on the local light in the large state of the Augustine monastery at Basil, 1243. But it appeared much earlier. In the large state monastery at Basil, 1243. But it appeared much earlier. In the large state monastery at Basil, 1243. But it appeared much earlier. In the large state of Hartmannus Schedelius, Norimb. 1493, fol. In the Quotidian Offices of the large state of Hartmannus Schedelius, Norimb. 1493, fol. In the Quotidian Offices of the large state of Hartmannus Schedelius, Norimb. 1493, fol. In the Quotidian Offices of the large state of Hartmannus Schedelius, Norimb. 1493, fol. In the Quotidian Offices of the large state of Hartmannus Schedelius, Norimb. 1493, at Dresden, in the castle of 1504. At Annaberg, 1595. At Leipsic, &c. Paul Christian Hillscher has written and and entertaining terrana book on this subject, printed at Dresden, 1795, 8vc. The monaster of Hartmannus Dresden, 1795, 8vc. 1704. The Hartmannus Dresden and Macable of Hartmannus Dresden, 1795, 8vc. 1704. The Hartmannus Dresden, 1795, 1797. The Hartmannus Dresden, 1795, 1797. The Hartmannus Dresden, 1795, 1797. The monasterior monaster of Hartmannus Dresden, 1795, 1797. The monasterior monaster of Hartmannus Complete French copy of La Danse Macable distribution of the same 1547. Nov. The monasterior monasterior painting at Basil appeared. Next, at the same 1547. Nov. The monasterior monasterior painting at Basil appeared. Next, at the same 1547. Nov. The monasterior doublete French copy of La Danse Macable distribution of Lange and Institute of L

of an exemption from public cares, till the following Easter: and that at his departure he was created a brother of the chapter1. It is highly probable, that this sumptuous book, the poetry of which was undertaken by Lydgate at the command of abbot Curteis2, was previously prepared, and presented to his majesty during the royal visit, or very soon afterwards. The substance of the whole work is the life or history of saint Edmund, whom the poet calls the precious charboncle of martirs alle3. In some of the prefatory pictures, there is a description and a delineation of two banners, pretended to belong to saint Edmund4. One of these is most brilliantly displayed, and charged with Adam and Eve, the serpent with a human shape to the middle, the tree of life, the holy lamb, and a variety of symbolical ornaments. This banner our bard feigns to have been borne by his saint, who was a king of the east Angles, against the Danes; and he prophesies, that king Henry, with his ensign, would always return victorious.5 The other banner, given also to saint Edmund, appears to be painted with the arms of our poet's monastery, and its blazoning is thus described.

> The' other standard, ffeld sable, off colour ynde, In which of gold been notable crownys thre, The first tokne: in cronycle men may fynde, Grauntyd to hym for royal dignyte: And the second for his virgynyte: For martyrdam the thridde, in his suffring. To these annexyd feyth, hope, and charyte, In tokne he was martyr, mayd, and kyng. These three crownys7 kynge Edmund bar certeyn, Whan he was sent by grace of goddis hand, At Geynesburuhe for to sleyn kyng Sweyn.

A sort of office, or service to saint Edmund, consisting of an antiphone, versicle, response, and collect, is introduced with these verses.

> To all men present, or in absence, Which to seynt Edmund have devocion With hool herte and dewe reverence, Seyn4 this antephne and this orison;

1 Fol. 6.
2 Curreis was abbot of Bury between the years 1429, and 1445. It appears that Lydgate was also commanded, 'Late charchyd in myn oold days,' to make an English metrical remarkation of De Profundis, &c. To be hung against the walls of the abbey church. MSS. Hart 2255, 11, 60, 40. See the last stansa.
The poet's Prayer to St. Edmund for his assistance in compiling his LIFE, fol. 9.

The history begins thus, fol, 10, b.

In Saxonie whilom ther was kyng Called Alkmond of excellent noblesse. It seems to be taken from John of Tinmouth's SANCTILOGIUM, who flourished about the year 1360. At the end, connected with St. Edmind's legend, and a part of the work, as the lift of St. Fremund, fol. 69, b. But Lydgate has made many additions. It begins that It begins the work which crist Jhesu list for his acyntes there.

Compare MSS. Harl. 372, 1. 2, fol. 1, 25, 43. b. 4 Fol. 2, 4, 5 Fol. 2. 6 Blue.

7 See fol. 103, b. f. 104

Two hundred days is grauntid of pardoun, Writ and registred afforn his holy shryne. Which for our feyth suffrede passioun, Blyssyd Edmund, kyng, martyr, and virgyne. This is our poet's l'envoye.

> Go littel book, be ferfull, quaak for drede, For to appere in so hyhe presence1.

Lydgate's poem called the LYFE OF OUR LADY, printed by Caxton. is opened with these harmonious and elegant lines, which do not seem to be destitute of that eloquence which the author wishes to share with Tully, Petrarch, and Chaucer3. He compares the holy Virgin to a star.

> O thoughtfull herte, plonged in distresse With slombre of slouth, this long wynter's night! Out of the slepe of mortal hevinesse Awake anon, and loke upon the light Of thilke sterre, that with her bemys bright, And with the shynynge of her stremes merye, Is wont to glad all our hemisperie4!-This sterre in beautic passith Pleiades, Bothe of shynynge, and eke of stremes clere, Bootes, and Arctur, and also Iades, And Esperus, whan that it doth appere: For this is Spica, wit her brighte spere5, That towarde evyn, at midnyght, and at morowe, Down from hevyn adawith al our sorowe.-And dryeth up the bytter terys wete Of Aurora, after the morowe graye, That she in wepying dothe on floures flete7, In lusty Aprill, and in freshe Maye: And causeth Phebus, the bryght somers daye, Wyth his wayne gold-yborned, bryght and fayre, To' enchase the mystes of our cloudy ayre. Now fayre sterre, O sterre of sterrys all! Whose lyght to se the angels do delyte, So let the gold-dewe of thy grace yfall Into my breste, lyke scalys fayre and whyte, Me to enspire9!-

Lydgate's manner is naturally verbose and diffuse. This circumnance contributed in no small degree to give a clearness and a fluency to his phraseology. For the same reason he is often tedious and

^{*}Fel. riff. b.

*This book was compyled by Dan John Lydgate monke of Burye, at the excitation and surpage of the noble and victorious prynce, Harry the fyfihe, in the honowre, glory and remained of the byrthe of our most blessed lady, &c. Without date. fol. Afterwards by Scorr Redman, \$331, 410, See MSS, Harl. 6.9, fol. membran. * 3 Cap. xxxiii. xxxiv. * 1 Immerberg. * 3 Sphere. * 6 Affright. Remove, * 7 Float. Drop. * 3 Surpained with gold. So in Lydgate's Legend on Dan Joo a more taken from Vincentia beforecomity. Speculum Historials, the name Maria is ful fayre ignation on a red * 22.

**Entire of ECHRID gold. MSS. Harl. 2251. 39. fol. 71. b.

Prologue.

354 CHARACTER OF THE POETRY OF LYDGATE.—THE VIRGIN MARY.

languid. His chief excellence is in description, especially where the subject admits a flowery diction. He is seldom pathetic, or animated.

In another part of this poem, where he collects arguments to convince unbelievers that Christ might be born of a pure virgin, he thus speaks of God's omnipotence.

And he that made the high and cristal heven,
The firmament, and also every sphere,
The golden ax-tre¹, and the sterres seven
Cithera, so lusty for to appere,
And redde Marse², with his sterne here;
Myght he not eke onely for our sake
Wythyn a mayde of man his ³kynde take?

For he that doth the tender braunches sprynge, And the fresshe flouris in the grete mede, That were in wynter dede and eke droupynge, Of bawme all yvoyd and lestyhede; Myght he not make his grayne to growe and sede, Within her brest, that was both mayd and wyfe, Whereof is made the sothfast⁴ breade of lyfe⁵?

We are surprised to find verses of so modern a cast as the following at such an early period; which in this sagacious age we should judge to be a forgery, was not their genuineness authenticated, and their antiquity confirmed, by the venerable types of Caxton, and a multitude of unquestionable manuscripts.

> Like as the dewe discendeth on the rose With sylver drops⁶.— —

Our Saviour's crucifixion is expressed by this remarkable metaphor.

Whan he of purple did his baner sprede On Calvarye abroad upon the rode, To save mankynde⁷. . — —

Our author, in the course of his panegyric on the Virgin Mary, affirms, that she exceeded Hester in meekness, and Judith in wisdom; and in beauty, Helen, Polyxena, Lucretia, Dido, Bathsheba, and Rachel⁸. It is amazing, that in an age of the most superstitious devotion so little discrimination should have been made between sacred and profance characters and incidents. But the common sense of mankind had not yet attained a just estimate of things. Lydgate, in another piece, has versified the rubrics of the missal, which he applies

1 Of the sun. 2 Mars. 3 Nature. 4 True. 5 Cap. xx. 6 Cap. xiz. 7 Cap. is. 8 Cap. iv. In a Live of the Virgin in the British museum, I find these easy lyne attoduced, MSS. Harl. 2382. 2, 3, fol. 75. fol. 86. b. Though I am not certain that they payerly belong to this work.

A mery tale I telle yow may Alle the tale of this lesson Mary moder, welle thee be! Mayden and moder was never none, Of seynt Marie that swete may: Is of her Assumptione.— Mary mayden, thenk on me! Togader, lady, save thee allone,

But these lines will be considered again.

to the god Cupid: and declares, with how much delight he frequently meditated on the holy legend of those constant martyrs, who were not afraid to suffer death for the faith of that omnipotent divinity1. There are instances, in which religion was even made the instrument of love. Arnaud Daniel, a celebrated troubadour of the thirteenth century, in a fit of amorous despair, promises to found a multitude of annual masses, and to dedicate perpetual tapers to the shrines of saints, for the important purpose of obtaining the affections of an obdurate mistress.

SECTION XXII.

BUT Lydgate's principal poems are the FALL OF PRINCES, the SIEGE OF THEBES, and the DESTRUCTION OF TROY. Of all these I shall speak distinctly.

About the year 1360, Boccacio wrote a Latin history in ten books, entitled DE CASIBUS VIRORUM ET FEMINARUM ILLUSTRIUM. Like other chronicles of the times, it commences with Adam, and is brought down to the author's age. Its last grand event is John king of France taken prisoner by the English at the battle of Poitiers, in the year 13503. This book of Boccacio was soon afterwards translated into French, by one of whom little more seems to be known, than that he was named Laurence; yet so paraphrastically, and with so many considerable additions, as almost to be rendered a new work3. Laurence's French translation, of which there is a copy in the British Museum!

He that sumtime did his diligence The boke of Bochas in French to translate Out of Latin, he called was LAURENCE

Out of Latin, he called was LAURENCE.

It was that Laurence (in his Prologue) declares, that he avails himself of the privilege of the artificers; who may channes and turns, by good discretion, thates and forms, and newly then devise, make and numabe, &c. And that old authors may be rendered more agreeable, being cloathed in new ornaments of language, and improved with new inventions. Did. a. the adds, that it was Laurence's design, in his translation into French, to amende, and metal and declare, and not to sparse theinges touched shortly. Did. col. a. Afterwards he has him this noble translatour. Ibid. b. col. z. In another place, where a panegyric on inner in introduced, he says that this passage is not Boccacio's but added,

By one LAURENCE, which was translatour. Of this processe, to commende France;
To praye that lande was all his placeanne.

List th. of fol. a. col. r. edit ut infr. Our author, in the Prologue above-cited, seems to the an if there had been a previous translation of Boccacio's book into French.

Thus LAURENCE from him envy excluded Though toforne him translated was this book.

Lat I suspect he only means, that Boccacio's original work was nothing more than a collection MSS. Harl. ibid. MSS, Reg. 18 D. vii. And 16 G. v. And MSS. Bodl. F. 20. 2.

I He is said to have translated this work in 1409. MSS. Reg. ut supr. 20 C. iv.

MSS. Fairfax, xvi. Bibl Bedleian. Prinsed at Ausbourg. And at Paris, 1544 fol. It is amazing, that Vossius should not be the number of books of which this work consisted, and that it was ever printed. De lear Lat. lib. iii. cap. ii. It was translated into Italian by Betussi, in Fi enza 1566. Svo. volume.

3 In Lydgate's Prologue, B. i. fol. i. a col. 1. edit. ut inft.

356 LAURENCE THE TRANSLATOR. -LYDGATE'S TRAGEDY OF PRINCES.

and which was printed at Lyons in the year 14831, is the original of Lydgate's poem. This Laurence or Laurent, sometimes called Laurent de Premierfait, a village in the diocese of Troies, was an ecclesiastic, and a famous translator. He also translated into French Boccacio's DE-CAMERON, at the request of Jane queen of Navarre: Cicero DE AMICITIA and DE SENECTUTE; and Aristotle's Oeconomics, dedicated to Louis de Bourbon, the king's uncle. These versions appeared in the year 14162. Caxton's TULLIUS OF OLD AGE, or DE SENECTUTE, printed in 1481, is translated from Laurence's French version. Caxton, in the post-

script, calls him Laurence de primo facto.

Lydgate's poem consists of nine books, and is thus entitled in the earliest edition. 'The TRAGEDIES gathered by Jhon Bochas of all 'such princes as fell from theyr estates through the mutability of 'fortune since the CREATION OF ADAM until his time, &c. 'slated into English by John Lidgate monk of Burye3.' The best and most authentic MSS. of this piece is in the British Museum: probably written under the inspection of the author, and perhaps intended as a present to Humphrey duke of Glocester, at whose gracious command the poem, as I have before hinted, was undertaken. It contains among numerous miniatures illustrating the several histories, portraits of Lydgate, and of another monk habited in black, perhaps an abbot of Bury, kneeling before a prince, who seems to be saint Edmund, seated on a throne under a canopy, and grasping an arrow.

The work is not improperly styled a set of tragedies. It is not merely of men eminent for their rank and misfortunes. The plan is perfectly dramatic, and partly suggested by the pageants of the times. Every personage is supposed to appear before the poet, and to relate his respective sufferings: and the figures of these spectres are sometimes finely drawn. Hence a source is opened for moving compassion, and for a display of imagination. In some of the lives the author replies to the speaker, and a sort of dialogue is introduced for conducting the story. Brunchild, a queen of France, who murthered all her

children, and was afterwards hewn in pieces, appears thus.

She came, arayed nothing like a quene, Her hair untressed, Bochas toke good hede; In al his booke he had afore not sene

In folio. Bayle says, that a French translation appeared at Paris, by Claudius Vitart, in 1876. 8vo. Diction. Boccace. Note g.

He died in 1418. Martene, Ampl. Collect. tom. ii. p. 1405. And Mem de Litt. xvii. practo. Compare du Verdier, Biblioth. Fr. p. 72. And Bibl. Rom. ii. 292. It is extraordinary that the piece before us should not be mentioned by the French antiquaries us one delayence's translation. Lydgate, in the Prologue above-cited, observes, that Laurence, who in converge did excel, undertook this translation at the request of some eminent percentage in France, who had the interest of rehetorike at heart.

Imprinted at London by John Wayland, without date, fol. He printed in the pical Henry VIII. There is a small piece by Lydgate, not connected with this, emitted translation of princes that were LECHEROUS. MSS. Ashmol. 59. ii.

A more wofull creature indede, With weping eyne, to torne was al her wede: Rebuking Bochas cause he' had left behynde Her wretchednes for to put in mynde¹.

Yet in some of these interesting interviews, our poet excites pity of another kind. When Adam appears, he familiarly accosts the author

with the salutation of Cosyn Bochas2.

Nor does our dramatist deal only in real characters and historical personages. Boccacio standing pensive in his library, is alarmed at the sudden entrance of the gigantic and monstrous image of FORTUNE, whose agency has so powerful and universal an influence in human affairs, and especially in effecting those vicissitudes which are the subject of this work. There is a Gothic greatness in her figure, with some touches of the grotesque. An attribute of the early poetry of all nations, before ideas of selection have taken place. I must add, that it was Boethius's admired allegory on the Consolation of Philosophy, which introduced personification into the poetry of the middle ages.

Whyle Bochas pensyfe stode in his lybrarye, Wyth chere oppressed, pale in hys vysage, Somedeale abashed, alone and solitarye; To hym appeared a monstrous ymage, Parted in twayne of color and corage, Her ryght syde ful of sommer floures, The tother oppressed with winter stormy showres.

Bochas astonied, full fearful to abrayde,
When he beheld the wonderfull fygure
Of FORTUNE, thus to hymself he sayde.

What may this meane? Is this a creature,
Or a monstre transfourmed agayne nature,
Whose brenning eyen spercle of their lyght,
As do the sterres the frosty wynter nyght?

And of her chere ful god hede he toke;
Her face semyng cruel and terrible,
And by disdayne menacing of loke;
Her heare untrussd, harde, sharpe, and horyble,
Frowarde of shape, lothsome, and odible:
An hundred handes she had, of eche part²,
In sondrye wise her gyftes to departe.

Some of her handes lyft up men alofte,
To hye estate of wordlye dignite;
Another hande griped ful unsofte,
Which cast another in grete adversite,
Gave one richesse, another poverte, &c.—

² Life vil f. xxi. a. col. z.

2 R i fel i a. col. z. In the same style he calls Ixion Juno's secretary. B. i. ch. xii. fel xxi. b. col. z.

2 On either side.

358 APPARITION OF FORTUNE .- CAIUS MARIUS .- DUKE GUALTER.

Her habyte was of manyfolde colours, Watchet blewe of fayned stedfastnesse, Her gold allayd like sun in watry showres, Meynt1 with grene, for chaunge and doublenesse.

Her hundred hands, her burning eyes, and disheveled tresses, are sublimely conceived. After a long silence, with a stern countenance she addresses Bochas, who is greatly terrified at her horrible appearance; and having made a long harangue on the revolutions and changes which it is her business to produce among men of the most prosperous condition and the most elevated station, she calls up Caius Marius, and presents him to the poet.

> Blacke was his wede, and his habyte also, His heed unkempt, his lockes hore and gray, His loke downe-cast in token of sorowe and wo; On his chekes the falte teares lay, Which bare recorde of his deadly affray.-His robe stayned was with Romayne blode, His sworde aye redy whet to do vengeaunce; Lyke a tyraunt most furyouse and wode2, In slaughter and murdre set at his plesaunce3.

She then teaches Bochas how to describe his life, and disappears.

These wordes sayde, Fortune made an ende, She bete her wynges, and toke her to flyght, I can not se what waye she did wende; Save Bochas telleth, lyke an angell bryght, At her departing she shewed a great lyght.

In another place, Dante, 'of Florence the laureate poete, demure of loke fullfilled with patience,' appears to Bochas; and commands him to write the tale of Gualter duke of Florence, whose days for his tiranny, lechery, and covetyse, ended in mischefe. Dante then vanishes, and only duke Gualter is left alone with the poets. Petrarch is also introduced for the same purpose6.

The following golden couplet, concerning the prodigies which preceded the civil wars between Cæsar and Pompey, indicate dawnings of that poetical colouring of expression, and of that facility of versification, which mark the poetry of the present times.

> Serpents and adders, scaled sylver bryght, Were over Rome sene flying al the nyght7.

These verses, in which the poet describes the reign of Saturn, have much harmony, strength, and dignity.

¹ Mingled.

2 Mad.

3 Ibid. 1, CANNUM. 10. 100

4 Ibid. 10. CXXXIX. 2. col. 2.

5 B. ix. fol. xxxiv. b. col. 2. 2. In another place Dante's three books on heaven purgatory, and hell, are particularly commended. B. iv. Prol. fol. xciii. 2. col. 2.

6 B. viii. fol. 1. Prol. 2. b. He mentions all Petrarch's works, Prol. B. iv. fol. 03. 2. col. 2.

7 B. vi. fol. 147, 2. col. 2.

Fortitude then stode stedfast in his might, Defended wydowes, cherished chastity; Knyghtehood in prowes gave so clere a light, Girte with his sworde of truthe and equity1.

Apollo, Diana, and Minerva, joining the Roman army, when Rome was besieged by Brennus, are poetically touched.

> Appollo first yshewed his presence, Fresshe, yonge, and lusty, as any sunne shene, Armd all with golde; and with great vyolence Entred the felde, as it was wel sene: And Diana came with her arowes kene: And Mynerva in a bryght haberjoun; Which in ther coming made a terrible soun?.

And the following lines are remarkable.

God hath a thousand handes to chastyse, A thousand dartes of punicion, A thousand bowes made in divers wyse, A thousand ariblasts bent in his dongeon³.

Lydgate, in this poem, quotes Seneca's tragedies* for the story of Oedipus, Tully, Virgil and his commentator Servius, Ovid, Livy, Lucan, Lactantius, Justin or 'prudent Justinus an old chroniclere,' Josephus, Valerius Maximus, saint Jerom's chronicle, Boethius", Plato on the immortality of the soul, and Fulgentius the mythologists. He mentions 'noble Persius,' Prosper's epigrams, Vegetius's book on Tactics, which was highly esteemed, as its subject coincided with the chivalry of the times, and which had been just translated into French by John of Meun and Christiana of Pisa, and into English by John Trevisa", 'the grene chaplet of Esop and Juvenal10, Euripides 'in his tyme a great tragician, because he wrote many tragedies,' and another called Clarke Demosthenes11. For a catalogue of Tully's works, he refers to the SPECULUM HISTORIALE, or Myrrour Hystoriall, of Vyncentius Bellovacensis; and says, that he wrote twelve books of Orations, and several morall ditties¹². Aristotle is introduced as teaching Alexander and Callisthenes philosophy13. With regard to

² B. vi. fol. 16r. b. col. r.
3 B. iv. ch. 2a. fol. cviii. a. col. r.
4 B. i. ch. 9a. fol. cviii. a. col. r.
5 B. iv. ch. 2a. fol. cviii. a. col. r.
5 B. iv. ch. 2a. fol. cviii. a. col. r.
6 B. i. ch. 9a. fol. xviii. a. col. r.
7 B. iii. ch. 2a. fol. kviii. a. col. r.
8 B. iv. ch. 1a. fol. xvii. a. col. r.
8 B. iv. ch. 1a. fol. xviii. a. col. r.
9 B. ii. ch. 2a. fol. lix. a. col. r.
9 B. iii. ch. 2a. fol. lix. a. col. r.
9 B. iii. ch. 2a. fol. lix. a. col. r.
1a. B. iii. ch. 2a. fol. lix. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1b. B. iii. ch. 2a. fol. xviii. a. col. r.
1c. a. col. r.
1c. a. col. r.
1c. a. col. r.
1c. a. col. r.
1d. b. col.

360 LYDGATE'S DESCRIPTION OF THE PANTHEON .- THE IDOLS' BELLS.

Homer, he observes, that 'Grete Omerus, in Isidore ye may see, 'founde amonge Grekes the crafte of eloquence'.' By Isidore he means the Origines, or ETYMOLOGIES of Isidore Hispalensis, in twenty books; a system of universal information, the encyclopede of the dark ages, and printed in Italy before the year 14722. In another place, he censures the singular partiality of the book called Omera, which places Achilles above Hector3. Again, speaking of the Greek writers, he tells us, that Bochas mentions a scriveyn, or scribe, who in a small scroll of paper wrote the destruction of Troy, following Homer: a history much esteemed among the Greeks, on account of its brevity! This was Dictys Cretensis, or Dares Phrygius. But for perpetuating the achievements of the knights of the round table, he supposes that a clerk was appointed, and that he compiled a register from the poursuivants and heralds who attended their tournaments; and that thence the histories of those invincible champions were framed, which, whether read or sung, have afforded so much delight. For the stories of Constantine and Arthur he brings as his vouchers, the chronicle or romance called BRUT or BRUTUS, and Geoffrey of Monmouth. He concludes the legend of Constantine by telling us, that an equestrian statue in brass is still to be seen at Constantinople of that emperor: in which he appears armed with a prodigious sword, menacing the Turks7. In describing the Pantheon at Rome, he gives us some circumstances highly romantic. He relates that this magnificent fanc was full of gigantic idols, placed on lofty stages : these images were the gods of all the nations conquered by the Romans, and each turned his countenance to that province over which he presided. Every image held in his hand a bell framed by magic; and when any kingdom belonging to the Roman jurisdiction was meditating rebellion against the imperial city, the idol of that country gave, by some secret principle, a solemn warning of the distant treason by striking his bell, which never sounded on any other occasion8. Our author, following Boccacio who wrote the THESEID, supposes that Theseus founded the order of knighthood at Athens9. He introduces, much in the

^{*}knightheod the balaile doth refuse.* Fol. 336. MSS. Laud. K. 53. The Prologue consists of ten stanzas! in which he compares himself to a dwarf entering the lists when the knight is foiled. But it is the young Fowler, in MSS. Laud. B. xxiv. In the Harlstop of this piece I find the following note, at fol. 236. *Here deyed the translatour a mobile poete Dan Johne Lydgate, and his followers began his prologe in this wise. Per Beast-dictum Burghe. Where floure of, &c. MSS. Harl. 2251. 117. Where Followers may be a corruption of Follower, or Founder. But it must be observed, that there was a Benedict Burghe, coeval with Lydgate, and preferred to many dignities in the church, who translated into English verse, for the use of lord Bourchier son of the earl of Essex, Catorius marning carming, altered and printed by Caxton, 1483. fol. More will be said of Burgh's work in its proper place.

1 B. ii. ch. 15. fol. 51. a. col. 2.

2 Gesner. Bibl. p. 468. Matt. Annal. Typ. i. p. 100. B. viii. ch. 25. fol. xv. a. col. 1.

3 B. viii. ch. 25. fol. xv. a. col. 1.

4 B. ii. cap. 15. fol. 51. b. col. 1.

5 B. viii. ch. 13. fol. xv. a. col. 1.

8 B. col. 2.

9 B. viii. ch. 13. fol. viii. b. col. 2. Boccacio wrote the original Latin of this work has before the Turks took and sacked Constantinople, in 1453.

8 B. viii. ch. 13. fol. xx. a. col. 1.

9 B. i. c. 12. fol. xxiii. 2. col. 2.

manner of Boethius, a disputation between Fortune and Poverty; supposed to have been written by ANDALUS the blake, a doctor of astronomy at Naples, who was one of Bochas's preceptors.

> At Naples whylom, as he dothe specifye, In his youth when he1 to schole went, There was a doctour of astronomye.-And he was called Andalus the blake.

Lydgate appears to have been far advanced in years when he faished this poem; for at the beginning of the eighth book he complains of his trembling joints, and declares that age, having benumbed his faculties, has deprived him 'of all the subtylte of curious makyng in Englysshe to endyte3.' Our author, in the structure and modulation of his style, seems to have been ambitious of rivalling Chaucer⁴: whose capital compositions he enumerates, and on whose poetry he bestows repeated encomiums.

I cannot quit this work without adding an observation relating to Boccacio, its original author, which perhaps may deserve attention. It is highly probable that Boccacio learned many anecdotes of Grecian history and Grecian fable, not to be found in any Greck writer now extant, from his preceptors Barlaam, Leontius, and others, who had lived at Constantinople while the Greek literature was yet flourishing. Some of these are perhaps scattered up and down in the composition before us, which contains a considerable part of the Grecian story; and especially in his treatise of the genealogies of the gods⁵. Boccacio himself calls his master Leontius an inexhaustible archive of Grecian tales and fables, although not equally conversant with those of the Latins. He confesses that he took many things in his book of the genealogies of the gods from a vast work entitled COLLECTIVUM, now lost, written by his cotemporary Paulus Perusinus, the materials of which had in great measure been furnished by Barlaam⁷. formed also, that Perusinus made use of some of these fugitive Greek scholars, especially Barlaam, for collecting rare books in that language. Perusinus was librarian, about the year 1340, to Robert king of Jerusalem and Sicily: and was the most curious and inquisitive man of his age for searching after unknown or uncommon manuscripts, especially histories, and poetical compositions, and particularly such as were

¹ Boccacio.
2 B. iii. ch. z. fol. lxv. a. col. z. 'He rede in scholes the moving of the heavens, &c.'
3 B. iii. ch. z. fol. lxv. a. col. z. 'He rede in scholes the moving of the heavens, &c.'
3 B. iii. ch. z. fol. lxv. cap. vi. And says, that Andalus has extant many Opascula astro2 man cellique motus ostendentia.
1 think Leander, in his ITALIA, calls this Andalus, Anda2 miser, curious astrologus. Papyrius Mass. Elog. tom. ii. p. 195.
3 B. vii. Prol. fol. i. b. col. 2. ad calc. He calls himself older than sixty years.
4 Prol. B. i. f. ii. a. col. 2. seq.
5 In fifteen books. First printed in 1481. fol. And in Italian by Betussi, Venet. 1553. In
5 Prench at Paris, 1531. fol, In the interpretation of the fables he is very prolix and jejune.
6 Gereal. Deor. lib. xv. cap. vi.
7 Quicquid apud Gracos inveniri potest, Adjutorio Barlaæ arbitror collegisse.'
6 Gereal. Deor. lib. xv. cap. vi.

written in Greek. I will beg leave to cite the words of Boccacio, who records this anecdote. 'Et, si usquam CURIOSISSIMUS fuit homo in perquirendis, jussu etiam principis, PEREGRINIS undecunque libris, HISTORIIS et POETICIS operibus, iste fuit. Et ob id, singulari amicitiæ Barlaæ conjunctus, quæ a Latinis habere non poterat EO MEDIO 'INNUMERA exhausit a GRÆCIS!' By these HISTORIÆ and POETICA OPERA, brought from Constantinople by Barlaam, undoubtedly works of entertainment, and perhaps chiefly of the romantic and fictitious species, I do not understand the classics. It is natural to suppose that Boccacio, both from his connections and his curiosity, was no stranger to these treasures: and that many of these pieces, thus imported into Italy by the dispersion of the Constantinopolitan exiles, are only known at present through the medium of his writings. It is certain that many oriental fictions found their way into Europe by means of this communication.

Lydgate's STORIE OF THEBES was first printed by William Thinne, at the end of his edition of Chaucer's works, in 1561. The author introduces it as an additional Canterbury tale. After a severe sickness, having a desire to visit the shrine of Thomas a Beckett at Canterbury, he arrives in that city while Chaucer's pilgrims were assembled there for the same purpose; and by mere accident, not suspecting to find so numerous and respectable a company, goes to their inn. There is some humour in our monk's travelling figure?

In a cope of black, and not of grene, On a palfray, slender, long, and lene, With rusty bridle, made not for the sale, My man toforne with a void male³.

He sees, standing in the hall of the inn, the convivial host of the tabard, full of his own importance; who without the least introduction or hesitation thus addresses our author, quite unprepared for such an abrupt salutation.

Dan Pers,
Dan Dominike, Dan Godfray, or Clement,
Ye be welcome newly into Kent;
Though your bridle have neither boss, ne bell⁴,
Beseching you that you will tell,
First of your name, &c.
That looke so pale, all devoid of blood,
Upon your head a wonder thredbare hood⁵.—

Our host then invites him to supper, and promises that he shall have, made according to his own directions, a large pudding, a round hagis, a French moile, or a phrase of eggs: adding, that he looked extremely lean for a monk, and must certainly have been sick,

¹ GENEAL, DEOR. lib. xv. сар. vi. 2 Edit. 1687. fol. ad Calc. Силосик's Works, p. 623; col. z. Prol. 3 Portmanteau. 4 See supr. vol. i.

or else belong to a poor monastery: that some nut-brown ale after supper will be of service, and that a quantity of the seed of annis, cummin, or coriander, taken before going to bed, will remove flatulencies. But above all, says the host, cheerful company will be your best physician. You shall not only sup with me and my companions this evening, but return with us to-morrow to London; yet on condition, that you will submit to one of the indispensable rules of our society, which is to tell an entertaining story while we are travelling.

What, looke up, Monke? For by¹ cockes blood, Thou shall be mery, whoso that say nay; For to-morrowe, anone as it is day, And that is ginne in the east to dawe², Thou shall be bound to a newe lawe, At going out of Canterbury toun, And lien aside thy profession; Thou shall not chese³, nor thyself withdrawe, If any mirth be found in thy mawe, Like the custom of this company; For none so proude that dare me deny, Knight, nor knave, chanon, priest, ne nonne, To telle a tale plainely as they conne³, When I assigne, and see time oportune; And, for that we our purpose woll contune⁵, We will homeward the same custome use⁵.

Our monk, unable to withstand this profusion of kindness and festivity, accepts the host's invitation, and sups with the pilgrims. The next morning, as they are all riding from Canterbury to Ospringe, the host reminds his friend Dan John of what he had mentioned in the evening, and without farther ceremony calls for a story. Lydgate obeys his commands, and recites the tragical destruction of the city of Thebes? As the story is very long, a pause is made in descending a very steep hill near the Thropes of Broughton on the Blee; when our author, who was not furnished with that accommodation for knowing the time of the day, which modern improvements in science have given to the traveller, discovers by an accurate examination of his calendar, I suppose some sort of graduated scale, in which the sun's horary progress along the equator was marked, that it is nine in the morning.

It has been said, but without any authority or probability, that Chaucer first wrote this story in a Latin narrative, which Lydgate

¹ Gora.

² Dawn.

³ Chuse.

⁴ Can, or Know. 6 Pag. 622, col. 2, seq.

On Thor/s. Properly a lodge in a forest. A hamlet. It occurs again page 651, col. 2.

Bren townes, thropes, and villages.

and is the Troy-Boxx, he mentions 'provinces, borrowes, vyllages, and thropes.' B. ii, c. x. 4 for 530, col. x.

afterwards translated into English verse. Our author's originals are Guido Colonna, Statius, and Seneca the tragedian1. Nicholas Trevet, an Englishman, a Dominican friar of London, who flourished about the year 1330, has left a commentary on Seneca's tragedies2: and he was so favorite a poet as to have been illustrated by Thomas Aquinas3. He was printed at Venice so early as the year 1482. Lydgate in this poem often refers to myne auctor, who, I suppose, is either Statius, or Colonnas. He sometimes cites Boccacio's Latin tracts: particularly the GENEALOGIÆ DEORUM, a work which at the restoration of learning greatly contributed to familiarise the classical stories, DE CASIBUS VIRORUM ILLUSTRIUM, the ground-work of the FALL OF PRINCES just mentioned, and DE CLARIS MULIERIBUS, in which pope Joan is one of the heroines. From the first, he has taken the story of Amphion building the walls of Thebes by the help of Mercury's harp, and the interpretation of that fable, together with the fictions about Lycurgus king of Thrace7. From the second, as I recollect, the accoutrements of Polymites8: and from the third, part of the tale of Isophile9. He also characterises Boccacio for a talent, by which he is not now so generally known, for his poetry; and styles him among poetes in Itaile stalled10. But Boccacio's THESEID was yet in vogue. He says, that when Oedipus was married, none of the Muses were present, as they were at the wedding of SAPIENCE with ELO-QUENCE, described by that poet whilem so sage, Matrician inamed de Capella. This is Marcianus Mineus Felix de Capella, who lived about the year 470, and whose Latin prosaico-metrical work, de Nuptiis Philologiæ et Mercurii, in two books, an introduction to his seven books, or system, of the SEVEN SCIENCES, I have mentioned before: a writer highly extolled by Scotus Erigenall, Peter of Blois12, John of Salisbury, and other early authors in corrupt Latinity13; and of such eminent estimation in the dark centuries, as to be taught in the seminaries of philological education as a classic14. Among the royal manuscripts in the British museum, a manuscript occurs written about the

¹ pag. 630, col. 1.

2 MSS. Bodl. NE, F. 8, 6. Leland saw this Commentary in the library of the Cistercian abbey of Buckfast-Lees in Devonshire. Coll. iii. p. 257.

2 Some say, Thomas Anglicus.

4 Pag. 623, col. 2, 630, col. 1, 632, col. 2, 635, col. 2, 647, col. 2, 654, col. 1, 652, col. 1.

5 First printed, Ulm. 1473, fol.

6 Lydgate says, that this was the same Lycurgus who came as an ally with Palamon to Athens against his brother Arcite, drawn by four white bulls, and crowned with a wreath of gold. Pag. 650, col. 2. K.N. TALE, Urry's Ch. p. 17, v. 2137, seq. col. 1. Our anthor expressly refers to Chaucer's KNIGHT'S TALE about Theseus, and with some address, "As ye have before heard it related in passing through Deptford, &c." Page 658, col. 2.

2 Page 623, col. 2, 624, col. 1. 651, col. 1.

3 Page 648, col. 7, seq.

10 De Divis. Natur. lib. iii. p. 147, 148.

12 Epist. 101.

13 See Alcuin. De Sept. Artib. p. 1256. Honorious Augustodunus, de Philosophia Municipal Compare Barth. ad Claudian, p. 32.

14 Barth. ad Briton, p. 110. "Medii avvi scholas tenuit, adolescentibus predectus," Wilibaldus, Epist. 147, tom. ii, Vet. Monum. Marten. p. 334.

eleventh century, which is a commentary on these nine books of Capella, compiled by Duncant an Irish bishop¹, and given to his scholars in the monastery of saint Remigius². They were early translated into Latin leonine rhymes, and are often imitated by Saxo Grammaticus³. Gregory of Tours has the vanity to hope, that no readers will think his Latinity barbarous: not even those, who have refined their taste, and enriched their understanding with a complete knowledge of every species of literature, by studying attentively this treatise of Marcianus4. Alexander Necham, a learned abbot of Cirencester, and a voluminous Latin writer about the year 1210, wrote annotations on Marcianus, which are yet preserved. He was first printed in the year 1400, and other editions appeared soon afterwards. This piece of Marcianus, dictated by the ideal philosophy of Plato, is supposed to have led the way to Boethius's celebrated CONSOLATION OF PHILOSOPHY⁶.

The marriage of SAPIENCE and ELOQUENCE, or Mercury and Philology, as described by Marcianus, at which Clio and Calliope with all their sisters assisted, and from which DISCORD and SEDITION, the great enemies of literature, were excluded, is artfully introduced, and beautifully contrasted with that of Oedipus and Jocasta, which was celebrated by an assemblage of the most hideous beings.

> Ne was there none of the Muses nine,-By one accorde to maken melody: For there sung not by heavenly harmony, Neyther Clio nor Caliope, None of the sistren in number thrise thre, As they did, when PHILOLAIE⁷ Ascended up highe above the skie, To be wedded, this lady virtuous, Unto her lord the god Mercurius.-But at this weddinge, plainly for to telle, Was CERBERUS, chiefe porter of hell; And HEREBUS, fader to Hatred, Was there present with his holle kindred, His WIFE also8 with her browes blacke, And her daughters, sorow for to make, Hideously chered, and uglie for to see,

¹ Leland says he saw this work in the library of Worcester Abbey. Coll. iii. p. 268.
2 MSS. Reg. 15 A. xxxiii. Liber olim S. Remig. Studio Gifardi scriptus. Labb. Bibl.
Nov. MSS. p. 66. In imitation of the first part of this work, a Frenchman, Jo. Borzeus, wrote
MUPTLE JURISCONSULTI ET PHILOLOGIÆ, Paris, 1651, 460.
3 Stephan. in Prolegomen. c. xix. And in the Notes, passim. He is adduced by

^{**}Hist. Fr. lib. x. ad calc. A MSS. of Marcianus, more than 700 years old, is mentioned by Bernard a Pez. Thesaur. Anecdot. tom. iii. p. 620. But by some writers of the early age he is censured as obscure. Galfredus Canonicus, who flourished about 1170, declares, 'Non Feetinus nos, aut lastrivire cum Sidonio, aut vernare cum Hortensio, aut involvere cum Marciano.' Apud Marten. ubi supr. tom. i. p. 506. He will occur again.

**Bibl. Bodl. MSS. Digh. 221. And in other places. As did Scotus Erigena, Labb. Bibl. Mos. MSS. p. 45. And others of that period.

**Mabillon. Itin. Ital. p. 221.

PHILOLOGIA.

**NIGHT.

MEGERA and THESIPHONEE, ALECTO eke: with LABOUR, and ENVIE, DREDE, FRAUDE, and false TRETCHERIE, TRESON, POVERT, INDIGENCE, and NEDE, And cruell DEATH in his rent wede1: WRETCHEDNESSE, COMPLAINT, and eke RAGE, FEAR full pale, DRONKENESSE, croked AGE: Cruell MARS, and many a tigre wood2, Brenning3 IRE, and UNKINDE BLOOD, FRATERNALL HATE depe sett in the roote: Sauf only death that there was no boote4; Assured othes at fine untrews, All these folkes were at weddyng new: To make the town desolate and bare, As the story after shall declare.

The bare conception of the attendance of this allegorical groupe on these incestuous espousals, is highly poetical: and although some of the personifications are not presented with the addition of any picturesque attributes, yet others are marked with the powerful pencil of Chaucer.

This poem is the THEBAID of a troubadour. The old classical tale of Thebes is here cloathed with feudal manners, enlarged with new fictions of the Gothic species, and furnished with the descriptions, circumstances, and machineries, appropriated to a romance of chivalry. The Sphinx is a terrible dragon, placed by a necromancer to guard a mountain, and to murther all travellers passing by7. Tydeus being wounded sees a castle on a rock, whose high towers and crested pinnacles of polished stone glitter by the light of the moon : he gains admittance, is laid in a sumptuous bed of cloth of gold, and healed of his wounds by a king's daughter8. Tydeus and Polymite tilt at midnight for a lodging, before the gate of the palace, of King Adrastus; who is awakened with the din of the strokes of their weapons, which shake all the palace, and descends into the court with a long train by torch-light: he orders the two combatants to be disarmed and cloathed in rich mantles studded with pearls; and they are conducted to repose by many a stair to a stately tower, after being served with a refection of hypocras from golden goblets. The next day they are both espoused to the king's two daughters. and entertained with tournaments, feasting, revels, and masques. Afterwards Tydeus, having a message to deliver to Eteocles king of Thebes, enters the hall of the royal palace, completely armed and on horseback, in the midst of a magnificent festival10. This palace,

The attendants on Mars.

Solution of the condition of the 4 Death was the only refuge, or remedy.

Fig. 633, col. 2, seq. Concerning the dresses, perhaps in the masques, we have this line.

19 Pag. 633, col. 2, seq. Concerning the dresses, perhaps in the masques, we have this line.

10 Pag. 635, col. 2.

like a Norman fortress, or feudal castle, is guarded with barbicans, portcullisses, chains, and fosses¹. Adrastus wishes to close his old age in the repose of rural diversions, of hawking and hunting².

The situation of Polymite, benighted in a solitary wilderness, is

thus forcibly described.

Holding his way, of herte nothing light, Mate3 and weary, till it draweth to night: And al the day beholding envirown, He neither sawe ne castle, towre, ne town; The which thing greveth him full sore, And sodenly the see began to rore, Winde and tempest hidiously to arise, The rain down beten in ful grisly wise; That many a beast thereof was adrad, And nigh for fere gan to waxe mad. As it seemed by the full wofull sownes Of tigres, beres, of bores, and of liounes; Which to refute, and himself for to save, Evrich in haste draweth to his cave. But Polymite in this tempest huge Alas the while findeth no refuge. Ne, him to shrowde, saw no where no succour, Till it was passed almost midnight hour4.

When Oedipus consults concerning his kindred the oracle of Apollo, whose image stood on a golden chariot with four wheels burned bright and skeen, animated with a fiend, the manner in which he receives his answer is touched with spirit and imagination.

And when Edipus by great devotion Finished had fully his orison, The fiend anon, within invisible, With a voice dredefull and horrible, Bade him in haste take his voyage Towrds Thebes, &c5.——

In this poem, exclusive of that general one already mentioned, there are some curious mixtures of manners, and of classics and scripture. The nativity of Oedipus at his birth is calculated by the most learned astronomers and physicians. Eteocles defends the walls of Thebes with great guns. And the priest Amphiorax, or Ampharus, is styled a bishop, whose wife is also mentioned. At a council held at Thebes, concerning the right of succession to the throne, Esdras and Solomon are cited: and the history of Nehemiah rebuilding the walls of Jerusalem is introduced. The moral intended by this calamitous tale consists in shewing the pernicious effects of war: the diabolical nature

Pag. 644, col. 2.
 Pag. 635, col. z.
 Afraid. Fatigued. 4 Pag. 635, col. z.
 Pag. 625, col. z.

Pag. 626, col. 2. Great and small, and some as large as tonnes.

Pag. 645, col. 2. Great and small, and some as large as tonnes.

Pag. 645, col. 2.

Pag. 656, col. 2.

of which our author still further illustrates by observing, that discord received its origin in hell, and that the first battle ever fought was that of Lucifer and his legion of rebel angels1. But that the argument may have the fullest confirmation, Saint Luke is then quoted to prove, that avarice, ambition, and envy, are the primary sources of contention; and that Christ came into the world to destroy these malignant principles, and to propagate universal charity.

At the close of the poem, the mediation of the holy virgin is invoked. to procure peace in this life, and salvation in the next. Yet it should be rememembered, that this piece is written by a monk, and addressed

to pilgrims2.

SECTION XXIII.

THE third of Lydgate's poems which I proposed to consider, is the TROY BOKE, or the DESTRUCTION OF TROY. It was first printed at the command of king Henry VIII., in the year 1513, by Richard Pinson, with this title, 'THE HYSTORY SEGE AND DESTRUCCION OF TROVE. ' The table or rubrisshe of the content of the chapitres, &c. Here after foloweth the TROYE BOKE, otherwise called the SEGE OF TROYE, 'Translated by JOHN LYDGATE monke of Bury, and emprynted at the commaundement of oure souverayene lorde the kynge Henry the eighth, by Richarde Pinson, &c. the yere of ourlorde god a M.CCCCC and XIII. Another, and a much more correct edition followed, by Thomas Marshe under the care of one John Braham, in the year 15551. It was begun in the year 1414, the last year of the reign of king Henry IV. It was written at that prince's command, and is dedicated to his successor. It was finished in the year 1420. In the Bodleian library there is a MSS, of this poem elegantly illuminated, with the picture of a monk

1 Pag. 660, col. 1.

¹ Pag. 660, col. 1.

2 Lydgate was near fifty when this poem was written, pag. 622, col. 2.

3 Among other curious decorations in the title page, there are soldiers firing great guns at the city of Troy. Caxton, in his Recuyle of the Hystoryes of Troys, did not translate the account of the final destruction of the city from his French author Rauol le Feure, for as muche as that worshipfull and religious man Dan John Lydgate monke of Burye did translate it but late, after whose worke I feare to take upon me, &c. At the end of B. fi.

4 With this title. 'The auncient historie, and only true and syncere chronicle, of the same betwiste the Grecians and the Troyans, and subsequently of the fyrst everyon of the annu-cient and famouse cyte of Troye under Laomedon the king, and of the last and fysial destructyon of the same under Pryam: wrytten by Daretus a Troyan and Dictus a Gresso, both souldiours and present at and in all the sayd warres, and digested in Latyn by the learned Guydo de Columpnis, and sythes translated into Englyshe verse by John Lydgue monke of Burye and newly imprinted. The colophon, Imprinted at London in Fine-street at the sygne of the Princes Armes by Thomas Marshe. Anno. do. M. L. W. This book was modernised, and printed in five-lined stanzas, under the title, 'The Line Anno Dom. 1634, 'fol. But I suspect this to be a second edition, 'Prince's.' In Thessalie king Pelevass once did raigne. Farmer's Essay, p. 36, 48 lift 1767. This spurjous Troye-lore is cited by Fuller, Winstanley, and others, in Lydgate monke.

presenting a book to a king1. From the splendour of the decorations,

it appears to be the copy which Lydgate gave to Henry V.

This poem is professedly a translation or paraphrase of Guido de Colonna's romance, entitled HISTORIA TROJANA2. But whether from Colonna's original Latin, or from a French version3 mentioned in Lydgate's Prologue, and which existed soon after the year 1300, I cannot ascertain. I have before observed, that Colonna formed his Trojan History from Dares Phrygius and Dictys Cretensiso; who perpetually occur as authorities in Lydgate's translation. Homer is however referred to in this work; particularly in the catalogue, or enumeration, of the ships which brought the several Grecian leaders with their forces to the Trojan coast. It begins thus, on the testimony of Colonna?.

> Myne auctor telleth how Agamamnon, The worthi kynge, an hundred shippis brought,

And is closed with these lines.

Full many shippes was in this navye, More than GUIDO maketh rehersayle, Towards Troye with Grekes for to sayle: For as HOMER in his discrypcion Of Grekes shippes maketh mencion, Shortly affyrminge the man was never borne That such a nombre of shippes sawe to forne8

In another place Homer, notwithstanding all his rhetoryke and sugred eloquence, his lusty songes and dytees swete, is blamed as a prejudiced writer, who favours the Greeks9: a censure, which flowed

 MSS Digh, 232.
 Princip. 'Licet cotidie vetera recentioribus obruantur.'
 Df a Spanish version, by Petro Nunez Degaldo, see Nic. Anton. Bibl. Hispan. tom. ii. bet he says, having finished his version, B. v. Signat. EE. i.

I have no more of Latin to translate, After Dytes, Dares, and Guydo.

I have no more of Latin to translate,

After Dytes, Dares, and Guydo.

Ain, he despairs of translating Guido's Latin elegantly. B. ii. c. x. B. iii. Sign. R. iii.

Let was a French translation of Dares printed, Cadom. 1573. Works of THE LEARNED.

John D. 222.

An Colonna's Prologue and Postscript. From the Prologue. 'These things, originally written by the Grecian Dictys and the Phrygian Dares, (who were present in the Trojan war, and faithfur relators of what they saw,) are transferred into this book by Guido, of Colonna, a judge. I although a certain Roman, Cornelius by name, the nephew of the great Sallustius, translated Dares and Dictys into Latin; yet, attempting to be concise, he has very improperly mitted those particulars of the history, which would have proved most agreeable to the make. In my own book therefore every article belonging to the Trojan story will be combined.—And in his Postscript. 'And I Guido de Colonna have followed the said Distys in every particular; for this reason, because Dictys made his work perfect and combined in everything.—And I should have decorated this history with more metaphors and mamments of style, and by incidental digressions, which are the pictures of composition. But deterred by the difficulty of the work, &c.' Guido has indeed made Dictys nothing than the ground-work of his story. All this is translated in Lydgate's Prologue.

Trom Dict. Cretens. lib. i. c. xvii. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 2702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib. i. c. xvi. p. 17. seq. edit. Dacer. Amstel. 1702. 4to. And Dar. Trom Dict. Cretens. lib.

IL IL C RYL

B. iv. axxi. And in the Prologue, Virgil is censured for following the traces of

from the favorite and prevailing notion held by the western nations of their descent from the Trojans. Homer is also said to paint with colours of gold and azure1. A metaphor borrowed from the fashionable art of illumining. I do not however suppose, that Colonna, who flourished in the middle of the thirteenth century, had ever seen Homer's poems: he might have known these and many other particulars, contained in the Iliad, from those factitious historians whom he professes to follow. Yet it is not, in the mean time, impossible, that Lydgate might have seen the Iliad, at least in a Latin translation. Leontius Pilatus, already mentioned, one of the learned Constantinopolitan exiles, had translated the Iliad into Latin prose, with part of the Odyssey, at the desire of Boccacio2, about the year 1360. This appears from Petrarch's Epistles to his friend Boccacio3; in which, among other curious circumstances, the former requests Boccacio to send him to Venice that part of Leontius's new Latin version of the Odyssey, in which Ulysses's descent into hell, and the vestibule of Erebus, are described. He wishes also to see, how Homer, blind and an Asiatic, had described the lake of Averno and the mountain of Circe. In another part of these letters, he acknowledges the receipt of the Latin Homer; and mentions with how much satisfaction and joy the report of its arrival in the public library at Venice was received, by all the Greek and Latin scholars of that city4. The Iliad was also translated into French verse, by Jacques Milet, a licentiate of laws, about the year 14306. Yet I cannot believe that Lydgate had ever consulted these translations, although he had travelled in France and Italy. One may venture to pronounce peremptorily, that he did not understand, as he probably never had seen, the original. After the migration of the Roman emperors to Greece, Boccacio was the first European that could read Homer; nor was there perhaps a copy of either of Homer's poems existing in Europe, till about the time the Greeks were driven by the Turks from Constantinople6. Long after Boccacio's time, the knowledge of the Greek

HOMERIS style, in other respects a true writer. We have the same complaint in our author's FALL OF PRINCIS. See supr. And in Chaucer's HOUSE OF FAME, Colonna is introduced, among other authors of the Trojan story, making this objection to Homer's veracity. It is p. 468. col. r. v. 389. Urr. edit.

One saied that OMERE made lies,

And feining in his poetries : And therefore held he it but fable.

One saied that OMERE made lies,
And feinyng in his poetries 1
And was to the Grekes favorable,
And therefore held he it but fable.

I B. iv. c. xxxi. Signat X. ii.
It is a slight error in Vigneul Marville, that this translation was procured by Petrarch.
Mel. Litt, tom. i. p. 21. The author of Memories rous LA Vis de Petrarch limit taken in saying that Hody supposes this version to have been made by Petrarch himself, its.
vis tom. iii. p. 632. On the contrary, Hody has adjusted this matter with great perspirally, and from the best authorities. De Grec. Illustra lib. ii. c. x. p. s. seq.

3 Swert lib. iii. Can. s.

The Latin Iliad in prose was published under the mans of

and from the best authorities. De Gree. Lilustre lib. i. c. z. p. s. seq. 3 Senil. lib. iii. Cap. 5.
4 Hody, upt supr. p. 5. 6. 7. q. The Latin Iliad in prose was published under the mans of Laurentius Valla, with some slight alterations, in 1497.
5 Mem. de Litt. xvii. p. 76z. cd. 4to.
6 Boccat. General. Deor. zv. 6. 7. Theodorus archbishop of Canterbury in the seventh century brought from Rome into England a manuscript of Homer; which is new midto be in Bennet library at Cambridge. See the Second Dissertation. In it is written with a modern hand, Hie liber quantum Theodorus archightacké Cant. But probably this Theodore is Theodorus Cara, whose book, or whose transcript, it might have been Hody, ubi supr. Lib. i. c. 3. p. 59. 60.

Yet some French critics have insinuated, that Homer was familiar in France very early; and that Christina of Pisa, in a poem never printed, written in the year 1398, and entitled L'EPITRE D' OTHEA A HECTOR¹, borrowed the word Othea, or WISDOM, from ω 666 in Homer, a formal appellation by which that poet often invocates Minerva².

This poem is replete with descriptions of rural beauty, formed by a selection of very poetical and picturesque circumstances, and cloathed in the most perspicuous and musical numbers. The colouring of our

poet's3 mornings is often remarkably rich and splendid.

When that the rowes and the rayes redde Eastward to us full early ginnen spredde, Even at the twylyght in the dawneynge, Whan that the larke of custom ginneth synge, For to salue in her heavenly laye, The lusty goddesse of the morowe graye, I meane Aurora, which afore the sunne, Is wont to enchase the blacke skyes dunne, And at the darknesse of the dimmy night: And freshe Phebus, with comforte of his light, And with the brightnes of his bemes shene, Hath overgylt the huge hylles grene; And floures eke, agayn the morowe-tide, Upon their stalkes gan playn their leaves wide.

Again, among more pictures of the same subject.

When Aurora the sylver droppes shene,
Her teares, had shed upon the freshe grene;
Complaynyng aye, in weping and in sorowe,
Her children's death on every sommer-morowe:
That is to saye, when the dewe so soote.
Embawmed hath the floure and eke roote
With lustie lycour in Aprill and in Maye:
When that the larke, the messenger of daye,
Of custom aye Aurora doth salue,
With sundry notes her sorowe to⁸ transmue⁹.

The spring is thus described, renewing the buds or blossoms of the groves, and the flowers of the meadows.

And them whom winter's blastes have shaken bare With sote blosomes freshly to repare; And the meadows of many a sundry hewe, Tapitid ben with divers floures newe

¹ In the royal MSS of the British Museum, this piece is called LA CHEVALERIE SPIRITURALE de ce monde. 17 E. iv. 2.

^{***} TUBLE de ce monde. 17 E. iv. 2.

** Mons. L'Abbe Sallier, Mem. Litt. xvii. p. 518.

** Streaks of light. A very common word in Lydgate. Chaucer, Kn. T. v. 597. col. >

** Unp. p. 455.

And while the twillight and the rowis red Of Phebus light.———

Salute. Chase.

Chase. B. ii. c. zziiil.

372 LYDGATE LUXURIATES IN DESCRIPTION OF LANDSCAPES.

Of sundry motless1, lusty for to sene ; And holsome balm is shed among the grene.

Frequently in these florid landscapes we find the same idea differently expressed. Yet this circumstance, while it weakened the description, taught a copiousness of diction, and a variety of poetical phraseology. There is great softness and facility in the following delineation of a delicious retreat.

> Tyll at the last, among the bowes glade, Of adventure, I caught a pleasaunt shade; Ful smothe, and playn, and lusty for to sene, And softe as velvette was the yonge grene: Where from my hors I did alight as fast, And on a bowe aloft his reyne cast. So faynte and mate of werynesse I was, That I me layd adowne upon the gras, Upon a brincke, shortly for to telle, Besyde the river of a cristall welle; And the water, as I reherse can, Like quicke-sylver in his streames yran, Of which the gravell and the bryghte stone, As any golde, agaynst the sun yshone2.

The circumstance of the pebbles and gravel of a transparent stream glittering against the sun, which is uncommon, has much of the brilliancy of the Italian poetry. It recalls to my memory a passage in Theocritus, which has been lately restored to its pristine beauty.

> Εύρον αξανναον κραναν ύπο λισσαδι πέτρη, Υδατι πεπληθησαν ακηρατφ· αἰ δ' ὑπενερθεν Λαλλαι κρυσταλλφ ηδ' αργυρφ ινδαλλοντο EK BUDOU.

They found a perpetual spring, under a high rock, Filled with pure water: but underneath The pebbles sparkled as with crystal and silver From the bottom3.

There is much elegance of sentiment and expression in the portrait of Crescide weeping when she parts with Troilus.

And from her eyn the teare's round drops tryll, That al fordewed have her blacke wede; And eke untrussd her haire abrode gan sprede, Lyke golden wyre, forrent and alto torn.-And over this, her freshe and rosey hewe, Whylom ymeynt4 with white lylyes newe, Wyth wofull wepyng pyteously disteynd; And lyke the herbes in April all bereynd, Or floures freshe with the dewes swete, Ryght so her chekes moyste were and wete5.

¹ Colours.

³ Διοσκουρ. Idyll. xxii. v. 37.

B B. iii. c. xxv. So again of Polyxena, B. iv. c. xxv. samale Her golden heyre upon her blacke wede-B. ii. cap. xii. 4 Mingled. And aye she rente with her fingers smale

The following verses are worthy of attention in another style of writing, and have great strength and spirit. A knight brings a steed to Hector in the midst of the battle.

> And brought to Hector. Sothly there he stoode Among the Grekes, al bathed in their bloode: The which in haste ful knightly he bestrode, And them amonge like Mars himselfe he rode1.

The strokes on the helmets are thus expressed, striking fire amid the plumes.

> But strokys felle, that men might herden rynge, On bassenetts, the fieldes rounde aboute, So cruelly, that the fyre sprange oute Among the tuftes brode, bright and shene, Of foyle of golde, of fethers white and grene2.

The touches of feudal manners, which our author affords, are innumerable: for the Trojan story, and with no great difficulty, is here entirely accommodated to the ideas of romance. Hardly any adventure of the champions of the round table was more chimerical and unmeaning than this of our Grecian chiefs: and the cause of their expedition to Troy was quite in the spirit of chivalry, as it was occasioned by a lady. When Jason arrives at Cholcos, he is entertained by king Oetes in a Gothic castle. Amadis or Lancelot were never conducted to their fairy chambers with more ceremony and solemnity. He is led through many a hall and many a tower, by many a stair, to a sumptuous apartment, whose walls, richly painted with the histories of ancient heroes, glittered with gold and azure.

Through many a halle, and many a rich toure, By many a tourne, and many divers waye, By many a gree3 ymade of marbyll graye.-And in his chambre', englosed4 bright and cleare, That shone ful shene with gold and with asure Of many image that ther was in picture, He hath commaunded to his offycers, Only' in honour of them that were straungers, Spyces and wyne5.

The siege of Troy, the grand object of the poem, is not conducted according to the classical art of war. All the military machines, invented and used in the crusades, are assembled to demolish the bulwarks of that city, with the addition of great guns. Among other implements of destruction borrowed from the holy war, the Greek

¹ B. El. c. XXIII.

Greece, Degree, Step. Stair, Gradus,

Paimed, Or r. Englased, Skelton's Crowne op Lawrell, p. 24. edit. 1736.

Paimed, Or r. Englased, Skelton's Crowne op Lawrell, p. 24. edit. 1736. Wher the postis wer enbulioned with saphir's indy blewe Englased glitteringe, &c.

[#] B. Le. v. See Colonna, Signat. b.

fire, first discovered at Constantinople, with which the Saracens so greatly annoyed the Christian armies, is thrown from the walls of the

besieged city1.

Nor are we only presented in this piece with the habits of feudal life, and the practices of chivalry. The poem is enriched with a multitude of oriental fictions, and Arabian traditions. Medea gives to Jason, when he is going to combat the brazen bulls, and to lull the dragon who guarded the golden fleece asleep, a marvellous ring; in which was a gem whose virtue could destroy the efficacy of poison, and render the wearer invisible. It was the same sort of precious stone, adds our author, which Virgil celebrates, and which Venus sent her son Eneas that he might enter Carthage unseen. Another of Medea's presents to Jason, to assist him in this perilous achievement, is a silver image, or talisman, which defeated all the powers of incantation, and was framed according to principles of astronomy2. The hall of king Priam is illuminated at night by a prodigious carbuncle, placed among saphires, rubies, and pearls, on the crown of a golden statue of Jupiter, fifteen cubits high3. In the court of the palace, was a tree made by magic, whose trunk was twelve cubits high; the branches, which overshadowed distant plains, were alternately of solid gold and silver, blossomed with gems of various hues, which were renewed every day4. Most of these extravagancies, and a thousand more, are in Guido de Colonna, who lived when this mode of fahling was at its height. But in the fourth book, Dares Phrigius is particularly cited for a description of Priam's palace, which seemed to be founded by FAYRIE, or enchantment; and was paved with crystal, built of diamonds, saphires, and emeralds, and supported by ivory pillars, surmounted with golden images⁵. This is not, however, in Dares. The warriors who came to the assistance of the Trojans, afford an ample field for invention. One of them belongs to a region of forests: amid the gloom of which wander many monstrous beasts, not real, but appearances or illusive images, formed by the deceptions of necromancy, to terrify the traveller6. King Epistrophus brings from the land beyond the Amazons, a thousand knights; among which is a terrible archer, half man and half beast, who neighs like a horse, whose eyes sparkle like a furnace, and strike dead like lightening. This is Shakespeare's DREADFUL SAGITTARY8. The Trojan horse, in

¹ B. ii. c. xviii. See supr. vol. i. p. 157. In Caxton's Troy-Book, Hercules is said to make the fire artificiall as well as Cacus, &c. ii. 24.

² Ibid.

³ B. ii. c. xi.

⁵ Cap. xxvi.

⁶ B. h, C. Xviii.
7 Described by Colonna, Signat, n. 4. seq.
8 Ibid. And B. iii, c. xxiv. The Sagittary is not in Dietys or Dares. In whom also, three warriors are but barely named, and are much fewer in number. Dar. cap. xviii, p. ror. Doct. lib. ii, cap. xxxv, p. 5t. The description of the persons of Helen, and of the Trojan and Grecian heroes [B. ii, c. xv.] is from Dares through Colonna, Daret, Hist, c. xiii. p. 150. seq.

the genuine spirit of Arabian philosophy, is formed of brass¹; of such immense size, as to contain a thousand soldiers.

Colonna, I believe, gave the Trojan story its romantic additions. It had long before been falsified by Dictys and Dares; but those writers, misrepresenting or enlarging Homer, only invented plain and credible facts. They were the basis of Colonna: who first filled the faint outlines of their fabulous history with the colourings of eastern fancy, and adorned their scanty forgeries with the gorgeous trappings of Gothic chivalry. Or, as our author expresses himself in his Prologue, speaking of Colonna's improvements on his originals.

For he ENLUMINETH, by crafte and cadence, This noble story with many a FRESHE COLOURE Of rhetorike, and many a RYCHE FLOURE Of eloquence, to make it sound the bett².

Cloathed with these new inventions, this favourite tale descended to later times. Yet it appears, not only with these, but with an infinite variety of other embellishments, not fabricated by the fertile genius of Colonna, but adopted from French enlargements of Colonna, and incorporated from romances on other subjects, in the French RECUYEL OF TROY, written by a French ecclesiastic, Rauol le Feure, about the year 1464, and translated by Caxton³.

The description of the city of Troy, as newly built by king Priam, is extremely curious; not for the capricious incredibilities and absurd inconsistencies which it exhibits, but because it conveys anecdotes of ancient architecture, and especially of that florid and improved species, which began to grow fashionable in Lydgate's age. Although much of this is in Colonna. He avoids to describe it geometrically having never read Euclid. He says that Priam procured,

——Eche carver, and curious joyner, To make knottes with many a queint floure To sette on crestes within and eke without.—

That he sent for such as could 'grave, groupe, or carve, where sotyll 'in their fantasye, good devysours, marveylous of castinge, who could

In Dietys 'tabulatis extruitur ligneis.' lib. v, c. x, p. 113. In Gower he is also a horr of brane, Conf. Amant lib. i, fol. xiiii, a. col, z. From Colonna, Signat, t 4. Here also are Shakespeare's fabulous names of the gates of Troy. Signat, d 4. seq.

² As for instance, Hercules having killed the eleven giants of Cremona, builds over them a wast tower, on which he placed eleven images of metal, of the size and figure of the giants. B. ii, e. 24. Something like this, I think, is in Amadis de Gaul. Robert Braham, in the Effect Town Kranten, prefixed to the edition of Lydgate's Trov-Book of 1555, is of comisson, that the fables in the French Recuyen ought to be ranked with the trifting tasks and surrows therefries of Robert Hode and Envys or Hampton, and are not to be compared with the faythful and trease reports of this history given by Dares Phrigius and Dictys Cretensia.

^{*} It is three days journey in length and breadth. The walls are two hundred cubits high, of mathle and alabaster, and machicolated. At every angle was a crown of gold, set with the richest gens. There were great guns in the towers. On each turret were figures of savage and menuatrous beasts in Brass. The gates were of brass, and each has a portcullis. The houses were all uniform, and of marble, sixty cubits high.

376 DESCRIPTION OF THE NEW CITY OF TROY .- THE THEATRE.

raise a wall with batayling and crestes marciall, every imageour in 'entayle', and every portreyour who could paint the work with fresh hewes, who could pullish alabaster, and make an ymage."

> And vf I shulde rehersen by and by, The corve knottes by craft of masonry; The fresh embowing2 with verges right as lynes, And the housyng full of bachewines, The ryche coynyng, the lusty tablements, Vinettes3 running in casements .-Nor how they put, instede of mortere, In the joyntoures, coper gilt ful clere; To make them joyne by levell and by lyne, Among the marbell freshly for to shyne Agaynst the sunne, whan that his shene light Smote on the golde that was burned bright.

The sides of every street were covered with fresh alures of marble. or cloisters, crowned with rich and lofty pinnacles, and fronted with tabernacular or open work5, vaulted like the dormitory of a monastery. and called deambulatories, for the accommedation of the citizens in all weathers.

> And every house ycovered was with lead6; And many a gargoyle, and many a hideous head, With spoutes thorough, &c .-

And again, of Priam's palace.

And the walles, within and eke without, Endilong were with knottes graven clere, Depeynt with asure, golde, cinople', and grene. And al the wyndows and eche fenestrall, Wrought were with beryll and of clere crystall.

With regard to the reality of the last circumstance, we are told, that in Studley castle in Shropshire, the windows, so late as the reign of Elizabeth, were of beryl7.

The account of the Trojan theatre must not be omitted, as it displays the imperfect ideas of the stage, at least of dramatic exhibition, which now prevailed; or rather, the absolute inexistence of this sort

1 Intaglia.

4 Allies, or covet-ways. Lat. Alura. viz. Alura quæ ducit a coquina conventus, usque ad cameran prioris. Hearne's Otteran. Pract. Append. p. cxi. Where Hearne derives it from Ala, a wing, or side. Rather from Alley, whence Allee, Fr. Alley. Robert of Gloucestate aentioned the ladies standing 'upe [upon] the alurs of the castle,' to see a tournament. The word Alura is not in Du Cange.

5 Like the latticed stone-work, or cancelli, of a Gothic shrine.

6 Said to have been invented by Marchion of Arezzo. Walpole, Anardres of

PAISTING i. p. 111.

THARMSON'S DISCRIPT, BRIT. Cap. xii. p. 188. The occupations of the citizens of The Arrison's Discript.

Harrison's Discript.

THARMSON'S DISCRIPT.

THARMSON'S DISCRIPT.

There were goldsmiths, jewellers, embroiderers, weavers of wollen linen, of cloth, of gold, damask, sattin, velvet, sended, or a thin silk like cypress, and do samyle, or satin. Smiths, who forged poll-axes, speares, and gunreri-hands, or cross-to-darts shaped square. Armourers, Bowyers, Fletchers, makers of trappings, homers, sundarts, and for the field freshe and gaye GRTOURS. I do not precisely understanted.

Perhaps it is a sort of ornamented armour for the legs.

of spectacle. Our author supposes, that comedies and tragedies were first represented at Troy¹. He defines a comedy to begin with complaint and to end with gladnesse: expressing the actions of those only who live in the lowest condition. But tragedy, he informs us, begins in prosperity, and ends in adversity: showing the wonderful vicissitudes of fortune which have happened in the lives of kings and mighty conquerours. In the theatre of Troy, he adds, was a pulpit, in which stood a poet, who rehearsed the noble dedes that were historial of kynges, prynces, and worthy emperours; and, above all, related those fatal and sudden catastrophes, which they sometimes suffered by murther, poison, conspiracy, or other secret and unforeseen machinations.

And this was tolde and redde by the poete. And while that he in the pulpet stode With deadlye face all devoyd of blode, Syngynge his dites with tresses al to rent; Amydde the theatre, shrowded in a tent, There came out men, gastfull of there cheres, Disfygured their faces with vyseres, Playing by signes in the people's syght That the poete songe hathe on height?: So that there was no maner discourdaunce, Atween his ditees and their countenaunce, For lyke as he alofte dyd expresse Wordes of joye or of hevinesse,—So craftely they could them transfygure.

It is added, that these plays, or rytes of tragedyes old, were acted at Troy, and in the theatre halowed and yholde, when the months of April

and May returned.

In this detail of the dramatic exhibition which prevailed in the ideal theatre of Troy, a poet, placed on the stage in a pulpit, and characteristically habited, is said to have recited a series of tragical adventures; whose pathetic narrative was afterwards expressed, by the dumb gesticulations of a set of masqued actors. Some perhaps may be inclined to think, that this imperfect species of theatric representation, was the rude drama of Lydgate's age. But surely Lydgate would not have described at all, much less in a long and laboured digression, a public show, which from its nature was familiar and notorious. On the contrary, he describes it as a thing obsolete, and existing only in remote times. Had a more perfect and legitimate stage now subsisted, he would not have deviated from his subject, to communicate unnecessary information, and to deliver such minute definitions of tragedy and comedy. On the whole, this formal history of a theatre conveys nothing more than an affected display of Lydgate's learning; and is col-

All that follows on this subject, is not in Colonna.

That which the poet sung, standing in the pulpit.

Themselves.

Lib. ii, cap. x. See also, B. iii, c. xxviii-

lected, yet with apparent inaccuracy and confusion of circumstances, from what the ancient grammarians have left concerning the origin of the Greek tragedy. Or perhaps it might be borrowed by our author from some French paraphrastic version of Colonna's Latin romance.

Among the ancient authors, beside those already mentioned, cited in this poem, are Lollius for the history of Troy, Ovid for the tale of Medea and Iason, Ulysses and Polyphemus, the Myrmidons and other stories. Statius for Polynices and Eteocles, the venerable Bede, Fulgentius the mythologist, Justinian with whose institutes Colonna as a civilian must have been well acquainted, Pliny, and Jacobus de Vitriacol. The last is produced to prove, that Philometer, a famous philosopher, invented the game of chess, to divert a tyrant from his cruel purposes, in Chaldea: and that from thence it was imported into Greece. But Colonna, or rather Lydgate, is of a different opinion; and contends, in opposition to his authority, that this game, so sotyll and so marraylous, was discovered by prudent clerkes during the siege of Troy, and first practiced in that city. Jacobus de Vitriaco was a canon regular at Paris, and, among other dignities in the church, bishop of Ptolemais in This tradition of the invention of chess Palestine, about the year 1230. is mentioned by Jacobus de Vitriaco in his ORIENTAL AND OCCIDENTAL HISTORY2. The anecdote of Philometer is, I think, in Egidius Romanus on this subject, above-mentioned. Chaucer calls Athalus, that is Attalus Philometer, the same person, and who is often mentioned in Pliny, the inventor of chess3.

I must not pass over an instance of Lydgate's gallantry, as it is the gallantry of a monk. Colonna takes all opportunities of satirising the fair sex; and Lydgate with great politeness declares himself absolutely unwilling to translate those passages of this severe moralist, which contain such unjust and illiberal misrepresentations of the female character. Instead of which, to obviate these injurious reflections, our translator enters upon a formal vindication of the ladies; not by a panegyric on their beauty, nor encomiums on those aimable accomplishments, by which they refine our sensibilities, and give elegance to life; but by a display of that religious fortitude with which some women have suffered martyrdom; or of that inflexible chastity, by means of which others have been snatched up alive into heaven, in a state of genuine virginity. Among other striking examples which the calendar affords, he mentions the transcendent grace of the eleven thousand virgins who were martyred at Cologne in Germany. In the mean time, female saints, as I suspect, in the barbarous ages were regarded with a greater degree of respect, on account of those exaggerated ideas of gallantry which chivalry inspired; and it is not improbable that the

Colonna calls him, ille Papularius Salmonensis, —fabulose commentant, &c. Sgrat. bs.
 In three books.
 Dreme, p. 408, col. 2, edit. Urr.

distinguished honours paid to the virgin Mary might have partly pro-

ceeded from this principle.

Among the anachronistic improprieties which this poem contains, some of which have been pointed out, the most conspicuous is the fiction of Hector's sepulchre, or tomb : which also merits our attention for another reason, as it affords us an opportunity of adding some other notices of the modes of ancient architecture to those already mentioned. The poet from Colonna supposes, that Hector was buried in the principal church of Troy, near the high altar, within a magnificent oratory, erected for that purpose, exactly resembling the Gothic shrines of our cathedrals, yet charged with many romantic decorations.

> With crafty archys raysyd wonder clene, Embowed over all the work to cure, So marveylous was the celature: That al the rofe, and closure envyrowne, Was of1 fyne golde plated up and downe, With knottes grave wonder curyous Fret ful of stony's rich and precious, &c.

The structure is supported by angels of gold. The steps are of Within, is not only an image of Hector in solid gold; but his body embalmed, and exhibited to view with the resemblance of real life, by means of a precious liquor circulating through every part in golden tubes artificially disposed, and operating on the principles of vegetation. This is from the chemistry of the times. Before the body were four inextinguishable lamps in golden sockets. To complete the work, Priam founds a regular chantry of priests, whom he accommodates with mansions near the church, and endows with revenues, to sing in this oratory for the soul of his son Hector2.

In the Bodleian library, there is a prodigious folio manuscript on vellum, a translation of Collonna's TROJAN HISTORY into verse3; which has been confounded with Lydgate's TROYE-BOKE now before us. But it is an entirely different work, and is written in the short minstrel-metre. I have given a specimen of the Prologue above. It appears to me to be Lydgate's TROYE-BOKE divested of the octave stanza, and reduced into a measure which might more commodiously be sung to the harp4. It is not likely that Lydgate is its author: that he

¹ With.

2 B. iii, c. xxviii, Joseph of Exeter in his Latin poem entitled Antiochers, or the Crusade, has borrowed from this tomb of Hector, in his brilliant description of the mausoleum of Teuthras. lib. iv, 451. Signat. i.

3 MSS. Laud. K. 76, fol.

4 It may, however, be thought, that this poem is rather a translation or imitation of some Fresch original, as the writer often refers to The Romance. If this be the case, it is not immediately formed from the TROVE-BOKE of Lydgate, as I have suggested in the text. I besee it to be about Lydgate's age; but there is no other authority for supposing it to be written by Lydgate, than that, in the beginning of the Bodleian MSS, now before us, a hand-

380 ANOTHER MSS. EXISTS LIKE TO LYDGATE'S BOKE OF TROYE.

should either thus transform his own composition, or write a new piece on the subject. That it was a poem in some considerable estimation, appears from the size and splendour of the manuscript: and this circumstance induces me to believe, that it was at a very early period ascribed to Lydgate. On the other hand, it is extraordinary that the name of the writer of so prolix and laborious a work, respectaable and conspicuous at least on account of its length, should have never transpired. The language accords with Lydgate's age, is of the reign of Henry VI. : and to the same age I refer the hand-writing, which is executed with remarkable elegance and beauty.

writing, of about the reign of James I., assigns it to that poet. I will give a few lines from the poem itself: which begins with Jason's expedition to Cholcos, the constant prelude to the Trojan story in all the writers of this school.

In Colkos ile a cite was, Ffair, and mekel¹, large, and long, Fful of toures, and heye paleis, A kyng that tyme hete² Eetes With his baronage, and his meyne, Ffor al aboute that riche toun That were replenysched wonderful And othir many savage bestis,
Ther was large contray and playn,
Fful of semely-rennyng welles,
Withoute the cite that ther sprong.
Thorow al the zer 3 and michel cry,
To that cite [of] Etes
And al the ffelawes that he hadde

Sche couthe the science of clergy, Sche coude with conjursours,
She coude with conjursours,
The day, that was most fair and lyght,
Sche couthe also, in selcouthe wise,
And make him so loude blowe,
Sche couth turne, verament,

That men called hanne Jaconitas; With walles huge and wondir strong, Off rich knyztes, and burgeis : Gouerned than that lond in pess, Dwelleden thanne in that cite: Dwelleden thanne in that cite:
Stode wodes, and parkis, environn,
Of herte, and hynd, bore, and bul,
Betwixt that wode and that forestis.
Ffaire wodes, and champayn
As the ROMAUNCE the sothe 4 telles,
Ther was of briddes michel song.
Of al joyes gret melody.
Zode 6 Jason and Hercules,
In clothe of golde as kynges he cladde, &c.

Afterwards, the sorceress Medea, the king's daughter, is thus characterised.

And mochel of nigramatincy.— With here schleyght⁷, and oresouns, Make as darke as any nyght: Make the wynde both blowe and rise, As it schold howses overthrowe. All weders⁸, and the firmament, &c.

The reader, in some of these lines, observes the appeal to *The romance* for authority. This is common throughout the poem, as I have hinted. But at the close, the poet wishes strengt salvation to the soul of the author of the *Romanuce*.

And he that this romannce wroght and made, Lord in heven thow him glade.

If this piece is translated from a French romance, it is not from the ancient metrical cost of Benoit, to whom, I believe, Colonna is much indebted; but perhaps from some later Presch romance, which copied, or translated, Colonna's book. This, among other circumstances, we may collect from these lines.

Dares the heraud of Troye says, And after him cometh maister Gv,

And Dites that was of the Gregeis, &c. That was of Rome a notary.

This maister Gy, or Guy, that is Guido of Colonna, he adds, wrote this history.

In the manere I schall telle.

That is 'my author, or romance, follows Colonna.' Dares the herand is Dares Phrygin, and

Dites Dictys Cretensis.

This poem, in the Bodleian MSS. aforesaid, is finished, as I have observed, with an invocation to God, to save the author, and the readers, or hearers; and ends with this line,

Seythe alle Amen for charite.

But this rubric immediately follows, at the beginning of a page, 'Hichellans de Trope finites' Greet transferunt versus patriam suam.' Then follow several lineated pages of wellow, without writing. I have never seen any other MSS, of this piece.

1 Great. 4 Truth.

5 Year.

2 Hight, named.

7 Shight, art.

S Posts. Westforn

SECTION XXIV.

Two more poets remain to be mentioned under the reign of Henry VI., if mere translation merit that appellation. These are Hugh Campeden and Thomas Chester.

The first was a great traveller, and translated into English verse the French romance of SIDRAC2. This translation, a book of uncommon rarity, was printed with the following title, at the expence of Robert Saltwood, a monk of St. Austin's convent at Canterbury, in the year 1510. 'The Historie of king Boccus and SYDRACK how 'he confoundyd his learned men, and in the fight of them dronke stronge venyme in the name of the trinite and dyd him no hurt. Also his divynite that he lerned of the boke of Noe. Also his professes that he had by revelation of the angel. Also his aunsweris to the questyons of wysdom both morall and naturall with much wysdom contayned in [the] noumber CCCLXV. Translated by Hugo of Caumpeden out of French into Englisshe, &cl.' There is no sort of elegance in the diction, nor harmony in the versification. It is in the minstrel-metre2.

Thomas Chestre appears also to have been a writer for the minstrels. No anecdote of his life is preserved. He has left a poem

1 With a wooden cut of Bocchus, and Sidracke. There is a fine MSS. of this translation, ISM. Bodl. MSS. Laud. G. 57, Princip.

2 MSS. Laud. G. 57, Princip.
Men may fynde in olde bookes

Who soo yat in them lookes

That men may mooche here
I shall teche yoowe a lytill jeste
There was a kynge that Boctus hyght
His londe lay de grete Inde
After tha tyme of Noce even
The kynge Bochus hym be thought
The rede Jewes fro hym spere
A yeast a kyng that was hys foo
His name was Caraab the kyng
And smartly a towre begenne he
And it was right at the incomyng
The masons with grete laboure
And all that they wroghten on day
Os morn when Bochus hit herde
And dyd hyt all new begynne
Off worke when they went to reste
Well vii menthes this thei wrought
Boccus was wroth wonderly
Councellish me lordinges seyde hee That men may mooche here Councellith me lordinges seyde hee They myde sir sendith a noo And the astronomers of your londe

Who soo yat in them lookes
And yerefore yff yat yee wolle lere
That befel oonys in the este
And was a man of mooche myght
Bectorye hight hit as we fynde
VII Jte hundred yere fourty and seven
That he would have a citee wrought
And for to mayntene his were
And hath moste of Inde longyng hym too
Bocchus tho proved all this thing
There he wolde make his citee
Of Garabys londe the kyng
Beganne to worke uppon the toure Or carabys londe the kyng Beganne to worke uppon the toure On night was hit done away Hee was wroth that hit so ferde At even whan they shuld blynne In the night was all downe heste And in the night avaylid yt nought And callid his folke that was hym by Howe I may beste make this citee Aftir your philosophers everychon Of hem shall yee counseill fonde.

Afterwards king Tractabare is requested to send

the booke of astronomye
Together with his astronomer Sidracke,
At the end.
That this boke hath thorogh soght

That whilom Noe had in baylye,

As the end.

That this boke hath thorogh soght

And untoo Englysh ryne hit brought.

Stirake, who is a christian, at length builds the tower in Nomine S. Trinitatis, and he has beechus, who is an idolater, many articles of true religion. The only MSS. I have no of this translation is among MSS. Laud. G. 57, fol. ut sup.

entitled Sir LAUNSALE, one of Arthur's knights: who is celebrated with other champions in a set of French metrical tales or romances written by some Armorican bard, under the name of LANVAL They are in the British Museum³.

I think I have seen some evidence to prove, that Chestre was also the author of the metrical romance called the ERLE OF THOLOUSE. This is one of the romances called LAIS by the poets of Britany, of Armorica: as appears from these lines,

In romance this gest A Lev⁴ of Britann called I wys, &c.

1 It begins thus.

LAUNFAL MILES.

Le dourty Artours dawes
Ther fell a wondyr cas,
That hyzt LAUNFAL and hatte zette,
Douzty Artour some whyle
With joye and greet solas,
With Artour of the rounde table,
Sere Persevall, and syr Gawyn,
And Lancelot du Lake,
That well couthe fyzt yn playn,
Kyng Ban Boort, and kyng Bos,
Men sawe tho no wher 2 her 3 make.
Whereof a noble tale
With Artour ther was a bachelor
LAUNFAL for soot [Soth] he hyzt,
Gold and sylver and clothes ryche,
For hys largesse and hys bounte
Ten yer I you plyzt,
So large ther was noon y founde,
So hyt befyll yn the tenth zere
He radde him for to wende
And fette hym ther a lady bryzt

In the conclusion.

THOMAS CHESTER made thys tale Good of chyvalrye: Zeve us all hys blessyng That held Engelond in good lawe,
Of a ley (Liege) that was ysette,
Now herkeneth how hyt was;
Sojournede yn Kerdenyle³,
And knyzts that wer profitable,
Never no one better ther was.
Syr Gyherther, and syr Agrayn,
Syr Kay, and syr Ewayn.
Bateles for to take.
Of ham ther was a greet los,
Syr Galafre, and syr LAUNVALE,
Among us shall a wake.
And hadde y be well many a zer,
He gaf gyfter largelyche
To squyer and to knyzt.
The kinges steward made was he
Of alle the knyztes of the table rounde
Be days ne be nyzt.
Marlyn was Artours counsalare,
To kyng Ryon of Irlond ryzt,
Gwenere hys doughter hende, &c.

Of the noble knyzt syr Launfale Jesus that ye hevene kyng And hye moder Marye. Explicit Launpale

Never printed. MSS. Cotton. Calif. A. 2, f. 33. I am obliged to doctor Percy for the transcript. It was afterwards altered into the romance of sir Lambwell.

3 MSS. Harl. 978, 212, fol. i, 254.

'En Bretains l'apelent LAUNVAL."

See a note at the beginning of Diss. i.

Never printed, MSS, Ashmol. Oxon. 45, 4to. [6926.] And MSS, More. Camb. :
Princip.

Jesu Crist in trinite, Lefe frendys I shall you telle Far in unkouthe lade,

Only god in persons thre, &c. Of a tale that sometyme befell Howe a lady had grete myschefe, &c.

Perhaps key in the fourth line of sir LAUNFAL may mean Lay in this sense. The BRITISH LAIS, of which I have given specimens at the beginning of the FIRST IN SERTATION, and of which sir LAUNFAL is one, are discovered to have been translated in French from the language of Armorican Bretagne, about the thirteenth century, by Maxie French poetess, who made the translation of Esor abovementioned. See CANT. T. vol. ip. 165, edit. 1775. But Marie's was not the only Collection of BRITISH LAIS, in French: appears not only from the EARL of TROLOUSE, but by the romance of EMARE, a translation from the French, which has this similar passage, St. ult.

Thys ys on of Brytayne layes

That was used of old dayes.

MSS. Cotton. Calig. A ii, fol. 69. The Song of Sir Gowther is said by the writer to

And that it is a translation, appears from the reference to an original, "The Romans telleth so.' I will however give the outlines of the story, which is not uninteresting, nor inartificially constructed.

Dioclesian, a powerful emperour in Germany, has a rupture with

taken from one of the Layes of Brytayne: and in another place he calls his story the first Layer Britange, MSS. Rec. 17 B. zhii, Chaucer's Franketein's Tale was also a Bressee Lay, Urr. p. 107. In the Prologue he says,

The elds gentill Bretons in their dayes Emerged first in their owne Breton tonge, Of divers aventoures madin their Layes, Whiche lay's with ther instruments thei songe. Here he translates from Marie, although this story is not in her manuscript. viz. fol. 181,

Li auntien Bretun curtois.

But in his DREME, he seems to have copied her LAV of ELIDUS. To the British Lais I would also refer LA LAI DU CORN, which begins,

A la court del bon rei Artus. De un aventure ci avint

WSS. Digg. 86, Bibl. Bodl. membran. 4to. It probably existed before the year 1300. The say, which much resembles the old French metrical romance, called LE COURT MANTEL, is girlly touched in MORTE ARTHUR. ii. 33. A magical horn, richly garnished, the work of a arry, in brought by a beautiful boy riding on a fleet convert, to a sumptuous feast held at Caren by king Arthur, in order to try the fidelity of the knights and ladies, who are in more axry thousand. Those who are false, in drinking from this horn, spill their wine. The only successful knight, or he who accomplishes the adventure, is Garadue or Cradok. I will here give the description of the horn.

- Un dauncell, Seur un cheval corant, En sa main tont un con Ci com etoit divenre Peres ici ont assises, Berreles et sardoines Il fu fust de ollifaunt, Ne si fort, ne si bel, Neele de ad argent, Perfectees de or fin, Les fist une Fee, E le corn destina Qu sour le corn ferroit Bes eschelettes cent Qu harpe ne viele Ne Sereigne du mer

Mout avenaunt et bel, En palleis vint eraunt; A quatre bendel de or, Entaillez de ad trifure², Ou en le or furent mises, Et riches calcedoines; Ounques ne ni si graunt, Desus ont un anel, Eschelettes il ont cent En le tens Constantin, Qu preuz ert, et senec, Si cum vous orres ja: Un petit de soun doit, Sounent tant doucement, Ne deduit de pucelle, Nest tele desconter.

These lines may be thus interpreted. 'A boy, very graceful and beautiful, mounted on a seift horse, came into the palace of king Arthur. He bore in his hand a horn, having four

More properly written danneel, or danzel. As in the old French romance of GARIN. Et li danzel que Bues ot norris.

And in other places. So our king Richard I., in a fragment of one of his Provencal sonnets. E lou donzel de Thuscana.

E lou donzel de Thuscana.

For Boys Tuscany is the country.* In Spanish, Lo Denzell. Andr. Bosch, Dels Titols de Rener de Catherlanga. L. iii. c. 3.5 16. In some of these instances, the word is restrained to the neme of Squire. It is from the Latin dometal. Sp. Froiseart calls Richard II., when Priose of Wales, 'Le jeune Damoisel Richart.' tom. i. c. 325.

3 Or ather trifore. Undoubtedly from the Latin triforium, a rich ornamented edge or border. The Latin often occurs under Dugdale's Inventory of St. Paul's, in the Monastron, is. 'Morsus (a buckle) W. de Ely argenteus, cresta ejus argentea, cum traforno extenus aureo et lapillis insitis, &c. 'tom. iii. Eccl. Cath. p. 309. Trafornatory repeatedly occurs in the same page, as thus. 'Morsus Petri de Blois trafornators de auro.'—' Medio circulo [of a buckle] aurato, trafornator, inserto grossis lapidibus, &c. '—' Cum multis lapidibus et perlis insitis in limbis, et quadraturis traforator aureis,' &c. &c. ibid. p. 309. et seed. It is sometimes written trafornato. As, 'Pannus cujus campus purpureus, cum xiv listis in longitudine ad medium trafornate contextis,' lbid. p. 336. col. 2. Trafornat, in the sext, may be literally interpreted jenost-work. As in Carron. S. Dion tom. iii. Collect. Histor. Franc. p. 183. 'Il estoient de fin or esmere et apurne de tres riches pierres pre-vieuses of unes (souve) trafornate.

**Climerio,' that is, work consisting of jewels set in. De Gest, Franc. Lib. ii. cap. ix. p. 44. G. edit. Paris 1603, fol.

284 DIOCLESIAN OF GERMANY AND BARNARD OF THOLOUSE.

Barnard earl of Tholouse, concerning boundaries of territory. Contrary to the repeated persuasions of the empress, who is extremely beautiful, and famous for her conjugal fidelity, he meets the earl with a numerous army, in a pitched battle, to decide the quarrel. The earl is victorious, and carries home a great multitude of prisoners,

bandages of gold; it was made of ivory, engraved with trifoire; many precious stones were set in the gold, beryls, sardonyces, and rich chalcedonies; it was of elephant [wory] nothing was ever so grand, so strong, or so beautiful; at bottom was a ring [or rim] wrough of silver; where were hanging an hundred little bells, framed of fine gold, in the days of Cu stantine, by a Fairy, brave and wise, for the purpose which ye have just heard me relate. I any one gently struck the horn with his finger, the hundred bells sounded so sweetly, the 'neither harp nor viol, nor the sports of a virgin, nor the syrens of the sea, could ever go 'such music.' The author of this Lai is one Robert Biker, as appears by the last lines; is which the horn is said still to be seen at Cirencester. From this tale came Ariosto's Enchantel Cup, Ork Furios, xili, 92. And Fontaine's La Coupe Enchantel. From the Coupe Mantet, a fiction of the same tendency, and which was common among the Welsh bards Stories are connected in an ancient Ballad published by Percy, vol. ii. p. L.

In the Digby MSS, which contains La Lai du Corn, are many other curious obsasom romantic, allegorical, and legendary, both in old French and old English. I will here enhable the rubrics, or titles of the most remarkable pieces, and of such as seem most likely to through the on the subjects or altusions of our ancient English poetry. Le Romanne Perce Australa, 12 (Alfonsel, coment if aprint et chantia son fils belement. [See Notes to Cantumen. T. p. 30 vol. iv.] De un demi anni.—De un bon anni enter.—De un ange homme et de ifoi.—De un gopilet de un mul.—De sur orie de un cherc.—De un houmne et de une projente et de une geptil.—De un roi et de une terce.—De un houmne et de une projente et de une ferce.—De un houmne et de une terre forme.—De un projente et de une lieste.—De la gile de la perce et jim.—De un gent forme bone cointie. [Pr. 'Un Espagnol coo vy counter.']—De ii menettrum. [Minstels.]—De une roi et de une leither.—De la gile de la perce et jim.—De un gent forme

[Pr. 'Alle ath loveh godes lore "Olde and yonge lasse and more."

MSS. VERNON, fol. 170, ut supr.]-Le diz de seint Bernard. [Pr. ' be blessinge of heve hiss. Vernor, 101, 170, it supr.]—Le dis de scint Bernard. [Pr. "Pe blessinge of heve kinge.]—Vbt sont ci ante nos fuerount. [In English.]—Chauncon de nostre dame. Il 'Stond wel moder ounder rode.]—Here beginneth the eawe of saint Bede presst. [Pr. It' gost hi mixtee.]—Comment le saunter notre dame fu primes cuntrone. [Pr. Lucci ne 'and milde.]—Les peines de enfen. [Pr. 'Oiez Seynours une demande.]—Le ray de Maximian. [Pr. 'Herkeneh to mi ron.' MSS. Hart. 2023, f. 82.]—Gi comence de conte par entre le mavis et la russinole. [Pr. 'Somer is cumen wih love to tonne.]—Of the se and of the wolf. [Pr. 'A vox gon out of he wode go.]—Hending the hende. [MSS. Has 2223, 80, 61, 123.]—Les propertes del milia. Les ministes de sint Nicona. and of the wolf. [Pr. 'A vox gon out of be wode go.']—Hending the hende. [MSS. Hast 2253, 89, fol. 125.]—Les proverbes del vilain.—Les miracles de seint Nicholas. Agree le bon.—Chancun del secle. [In English.]—Ci comence le fable et la courtise de dame à . [Pr. 'As I com bi an waie.']—Le noms de un leure Engleis. [i.e. The names of the Hare in English.]—Ci comence la vie wostre dame.—De u chevalers torts les pleeders aronne.—Es une prieur a nostre seigneur Thu Crist.—Ci comence les crist de la dames.—Be un chevalers torts les pleeders aronne.—Es une prieur a nostre seigneur Thu Crist.—Ci comence lescrit de la dames.—Be une prieur a nostre seigneur Thu Crist.—Ci comence lescrit de la dames.—Be une prieur a nostre seigneur Tha Dialogue in English verse between a body la on a bier and its Soul. Pr. 'Hon on . . . stude I stod an lutell escrit to here!—Commence la mauere que le amour est pur assaier. [Pr. 'Love is soft, love is wete, lore 'goed swate.']——Chanucon de noustre seigneur. This MSS. seems to have been write about year 1304. Ralph Houdain, whose poem called Vision d'Enfent it contains, wro about the year 1250.

The word Lat, I believe, was applied to any subject, and signified only the versification. Thus we have in the Bodleian library La Lumene as Lats, par Mestre Piero de Feecham.

de Feccham. Verai deu omnipotent

Kestes fin et commencement.

MSS. Bont. 300. It is a system of theology in this species of metre.

most respectable of which is sir Tralabas of Turky, whom he truts as his companion. In the midst of their festivities they talk of the beauties of the empress; the earl's curiosity is inflamed to see o matchless a lady, and he promises liberty to sir Tralabas, if he can be conducted unknown to the emperour's court, and obtain a sight of her without discovery. They both set forward, the earl disguised like bermit. When they arrive at the emperour's court, sir Tralabas proves false: treacherously imparts the secret to the empress that he has brought with him the earl of Thoulouse in disguise, who is enamoured of her celebrated beauty; and proposes to take advantage of so fair an opportunity of killing the emperour's great and avowed enemy. She rejects the proposal with indignation, enjoyns the knight not to communicate the secret any farther, and desires to see the earl next day in the chapel at mass. The next day the earl in his hermit's weeds is conveniently placed at mass. At leaving the chapel, he asks an alms of the empress; and she gives him forty florins and a ring. He receives the present of the ring with the highest satisfaction, and although obliged to return home, in point of prudence, and to avoid detection, comforts himself with this reflection.

Well is me, I have thy grace,
If ever I have grace of the,
This may be a TOKENYNG.

Of the to have thys thyng!
That any love betweene us be,

He then returns home. The emperour is called into some distant country; and leaves his consort in the custody of two knights, who attempting to gain her love without success, contrive a stratagem to defame her chastity. She is thrown into prison, and the emperor returns unexpectedly, in consequence of a vision. The tale of the two treacherous knights is believed, and she is sentenced to the flames: yet under the restriction, that if a champion can be found who can foil the two knights in battle, her honour shall be cleared, and her life saved. A challenge is published in all parts of the world; and the earl of Tholouse, notwithstanding the animosities which still subsist between him and the emperour, privately undertakes her quarrel. He appears at the emperour's court in the habit of a monk, and obtains permission to act as confessor to the empress, in her present critical situation. In the course of the confession, she protests that she was always true to the emperour : yet Owns that once she gave a ring to the earl of Tholouse. The supposed confessor pronounces her innocent of the charge brought against

Anon to the chamber went he, That was so sweep a wyght; Where is my wif is she on slepe? The traytors are weryd anon, The yonge knyght sir Artour, For bale his armys abrode he sprede, He longyd sore his wyf to se, He callyd theym that shulde her kepe, How farys that byrd so bryght? And ye wist how she had done, &c.— That was her hervour, &c. And fell in swoone on his bed.

The emperour's disappointment is thus described.

her; on which one of the traiterous knights affirms, that the monk was suborned to publish this confession, and that he deserved to be consumed in the same fire which was prepared for the lady. The monk pretending that the honour of his religion and character was affected by this insinuation, challenges both the knights to combat; they are conquered; and the empress, after this trial, is declared innocent. He then openly discovers himself to be the earl of Tholouse, the emperour's ancient enemy. A solemn reconciliation ensues. The earl is appointed seneschal of the emperour's domain. The emperour lives only three years, and the earl is married to the empress.

In the execution of this performance, our author was obliged to be concise, as the poem was intended to be sung to the harp. Yet, when he breaks through this restraint, instead of dwelling on some of the beautiful situations which the story affords, he is diffuse in displaying trivial and unimportant circumstances. These popular poets are never

so happy, as when they are describing a battle or a feast,

It will not perhaps be deemed impertinent to observe, that about this period the minstrels were often more amply paid than the clergy. In this age, as in more enlightened times, the people loved better to be pleased than instructed. During many of the years of the reign of Henry VI., particularly in the year 1430, at the annual feast of the fraternity of the HOLIE CROSSE at Abingdon, a town in Berkshire, twelve priests each received four pence for singing a dirge; and the same number of minstrels were rewarded each with two shillings and four pence, beside diet and horse-meat. Some of these minstrels came only from Maydenhithe, or Maidenhead, a town at no great distance in the same county1. In the year 1441, eight priests were hired from Coventry to assist in celebrating a yearly obit in the church of the neighbouring priory of Maxtoke; as were six minstrels, called MIMI, belonging to the family of Lord Clinton, who lived in the adjoining castle of Maxtoke, to sing, harp, and play, in the hall of the monastery, during the extraordinary refection allowed to the monks on that anniversary. Two shillings were given to the priests, and four to the minstrels2: and the latter are said to have supped in camera picta, or the painted chamber of the convent, with the subprior, un which occasion the chamberlain furnished eight massy tapers of wax. That the gratuities allowed to priests, even if learned, for their labours, in the same age of devotion, were extremely slender, may be collected from other expences of this priory5. In the same year, the prior gives only sixpence6 for a sermon, to a DOCTOR PRÆDICANS, or an itinerant

¹ Hearne's Lib. Nig. Scace. APPEND. p. 598.
2 Ex Computis Prioris Priorat. de Maxtock. penes me. 'Dat. sex Mimis domini Clyatom cantantibus, citharisantibus, et hodentibus, in aula in dicta Pietantia, iiii.' a.'
3 'Mimis cenantibus in camera pieta cum suppriote eodem tempore,' [the suss attiterated]
4 Ex comp. Camerarii, ut supr.
5 Worth about five shillings of our present money.

doctor in theology of one of the mendicant orders, who went about

preaching to the religious houses.

We are now arrived at the reign of king Edward IV., who succeeded to the throne in the year 14611. But before I proceed in my series, I will employ the remainder of this section in fixing the reader's attention on an important circumstance, now operating in its full extent, and therefore purposely reserved for this period, which greatly contributed to the improvement of our literature, and consequently of our poetry: I mean the many translations of Latin books, especially classics, which the French had been making for about the two last centuries, and were still continuing to make, into their own language. In order to do this more effectually, I will collect into one view the most distinguished of these versions: not solicitous about those notices on this subject which have before occurred incidentally; nor scrupulous about the charge of anticipation, which, to prepare the reader, I shall perhaps incur by lengthening this enquiry, for the sake of comprehension, beyond the limits of the period just assigned. In the mean time it may be pertinent to premise, that from the close communication which formerly subsisted between England and France, manuscript copies of many of these translations, elegantly written, and often embellished with the most splendid illuminations and curious miniatures, were presented by the translators or their patrons to the kings of England; and that they accordingly appear at present among the royal manuscripts in the British Museum. Some of these, however, were transcribed, if not translated, by command of our kings; and others brought into England, and placed in the royal library, by John duke of Bedford, regent of France.

It is not consistent with my design, to emunerate the Latin legends, rituals, monastic rules, chronicles, and historical parts of the bible, such as the BOOK OF KINGS and the MACCABEES, which were looked upon as histories of chivalry, translated by the French before the year 1200. These soon became obsolete: and are, besides, too deeply tinctured with the deplorable superstition and barbarity of their age, to bear a recital3. I will therefore begin with the thirteenth century. In the year 1210, Peter Comestor's HISTORIA SCHOLASTICA. a sort of breviary of the old and new testament, accompanied with

¹ I know not whether it is worth mentioning, that a metrical Dialogue between God and the femiliest Sowl, belonging to the preceding reign, is preserved at Caius college, Cambridge.

1. Our gracious lord prince of pite. MSS. E. 147, 6. With other pieces of the kind. The writers, William Lichfield, a doctor in theology, shone most in prose; and is said to have written, with his own hand, 2083 English sermons. T. Gascoing, (MS.) Diction. V. PRADICATOR. He died 1447. Stowe, Lond. 251, 386. Newcourt, i. B19.

2. As 'Piosicura Battailes des Roys d'Israel en contre les Philistiens et Assyriens, &c., Briz. Mus. MSS. Reg. 19 D. 1. 7.

3. I must however except their Lapidaire, a poem on precions stones, from the Latin of Marbodeus; and the Bestriaux, a set of metrical fables, from the Latin Esop. These however ought to be looked upon as efforts of their early poetry, rather than translations.

4. Or Le Mangeur, because he devoured the scriptures.

elaborate expositions from Josephus and many pagan writers, a work compiled at Paris about the year 1175, and so popular, as not only to be taught in schools, but even to be publicly read in the churches with its glosses, was translated into French by Guiart des Moulins, a canon of Aire'. About the same time, some of the old translations into French made in the eleventh century by Thibaud de Vernon, canon of Rouen, were retouched; and the Latin legends of saints, particularly of saint George, of Thomas a Beckett, and the martydom of saint Hugh, a child murthered in 1206 by a Jew at Lincoln², were reduced into French verse. These pieces, to which I must add a metrical version of the bible from Genesis to Hezekiah, by being written in rhyme, and easy to be sung, soon became popular, and produced the desired impression on the minds of the people. They were soon followed by the version of ÆGIDIUS DE RIGIMINE PRINCIPUM4, by Henri de Gauchi. Dares Phrygius, The SEVEN SAGES OF ROME by Hebers, Eutropius, and Aristotle's Secretum Secretorum, appeared about the same time in French. To say nothing of voluminous versions of PANDECTS and feudal COUTUMES7, Michael de Harnes translated Turpin's CHARLEMAGNE in the year 12078. It was into prose, in opposition to the practice which had long prevailed of turning Latin prose into French rhymes. This piece, in compliance with an age addicted to romantic fiction, our translator undoubtedly preferred to the more rational and sober Latin historians of Charlemagne and of France, such as Gregory of Tours, of Fredegaire, and Eginhart. In the year 1245, the SPECULUM MUNDI, a system of Theology, the seven sciences, geography, and natural philosophy9, was translated at the instance of the duke of Berry and Auvergne¹⁰. Among the royal MSS., is a sort of system of pious tracts, partly of ritual offices, compiled in Latin by the confessors of Philip in 1279, translated into French¹¹;

¹ The French was first published, without date or place, in two tomes. With old woodcuts. Vossius says that the original was abridged by Gualter Hunte, an English Carmelite, about the year 1460. Hist, Lat. lib. iii. c. 9. p. 197. edit. Amst. 1689. fol. It was translated into German rhymes about 1271. Sander. Bibl. Belg. pag. 285. There are numerous and very sumptuous manuscripts of this work in the British Museum. One of them, with exquisite paintings, was ordered to be noritien by Edward IV. at Bruges, 1470. MSS. Reg. 15 D. i. Another is written in 1382. Ibid. 19. B. xvii.

2 Chancer, Patoress. T. p. 144. col. 2. v. 3193.

3 It is rather beside my purpose to speak particularly of some of the divine Offices now made French, and of the church-hymms.

4 MSS. Reg. 15 E. vi. 11. And ibid. 19 B. i. And ibid. 19 A. xx. 'Stephanus Fortis clericus scripsit. An. 1395.'

2 He was early translated into Greek at Constantinople.

6 Brit. Mus. MSS. Reg. 20 B. iv. 3.

5 French Justifinal, &c. Brit. Mus. MSS. Reg. 20 D. ix. 2. 3. A MSS, before 1300.

5 Caxton printed a life of Charles The Great, 1485.

9 One of the most eminent astronomers in this work is the poet Virgil.

1 know not when the La Liver Royalt, a sort of manual, was made French. The Latin original was compiled at the command of Philip le Bell, king of France, in 1279. Pref. to Caxton's Engl. Translat. 1484, fol.

10 Brit. Mus. MSS. Reg. 19 A. ix. This version was translated into English, and printed, by Caston's Engl. Translat.

MSS. Reg. 19 A. ix. This version was translated into English, and printed, by Caxton, 1480. 11 British Museum MSS, Reg. 19 C. ii.

which translation queen Isabel ordered to be placed in the Church of

5t Innocents at Paris, for the use of the people.

The fourteenth century was much more fertile in French translation. The spirit of devotion, and indeed of this species of curiosity, raised by saint Louis, after a short intermission, rekindled under king John and Charles V. I pass over the prose and metrical translations of the Latin bible in the years 1343 and 1380, by Mace, and Raoul de Presles. Under those reigns, St. Austin, Cassianus, and Gregory the Great1, were translated into French; and they are the first of the fathers that appeared in a modern tongue. St Gregory's HOMELIES are by an anomymous translator2. His DIALOGUES were probably translated by an English ecclesiastic3. St. Austin's DE CIVITATE DEI was translated by Raoul de Presles, who acted professedly both as confessor and translator to Charles V4., about the year 1374. During the work he received a yearly pension of 600 livres from that liberal monarch, the first founder of a royal library in France, at whose command it was undertaken. It is accompanied with a prolix commentary, valuable only at present as preserving anecdotes of the opinions, manners, and literature, of the writer's age; and from which I am tempted to give the following specimen, as it strongly illustrates the ancient state of the French stage, and demonstrably proves that comedy and tragedy were now known only by name in France. He observes, that comedies are so denominated from a room of Entertainment, or from those places, in which banquets were accustomed to be closed with singing, called in Greek CONIAS: that they were like those jeux or plays, which the minstrel, le Chanteur, exhibits in halls or other public places, at a feast: and that they were properly styled INTER-LUDIA, as being presented between the two courses. Tragedies, he adds, were spectacles, resembling those personages which at this day we see acting in the LIFE and PASSION of a martyr. This shews that only the religious drama now subsisted in France. But to proceed, Cassianus's COLLATIONES PATRUM, or the CONFERENCE, was transbited by John Goulain, a Carmelite monk, about 1363. translations of that theological romance Boethius's CONSOLATION, one by the celebrated Jean de Meun, author of the ROMANCE OF THE ROSE, existed before year 1340. Others of the Latin Christian writers were ordered to be turned into French by queen Jane, about 1332.

¹ Brit. Mus. MSS. Reg. 15 D. v. 1, 2. 2 Brit. Mus. MSS. Reg. 15 D. v. 1, 20 D. v.

1 It is supposed that they were rendered by an Englishman, or one living in England, as he translator's name is marked by an A. And as there is a prayer in the manuscript to saint findewide, an Oxford saint. Mem. Litt. xvii. p. 735, 4to. It is very rare that we find be french translating from us. Vet Fauchett mentions a French poetess, named Marie le France, who translated the Falles of Esop moralisate, from English into French, about the year 1310. But this was to gratify a comite Guillianne, with whom she was in love, and the model of the falles.

1 Brit. Mus. MSS Reg. 17 F. II. With pictures. And 14 D. L.

1 Law under the falles.

But finding that the archbishop of Rouen, who was commissioned to execute this ardous task, did not understand Latin, she employed a mendicant friar. About the same period, and under the same patronage, the LEGENDA AUREA, written by James de Voragine, archbishop of Genoa, about the year 1260, that inexhaustible repository of religious fable1, was translated by Jehan de Vignay, a monk hospitular2. The same translator gave also a version of a famous ritual entitled SPECULUM ECCLESIÆ, or the MIRROUR OF THE CHURCH, of CHESS MORALISED, written by Jacobus de Casulis3: and of Odoricus's VOYAGE INTO THE EAST4. Thomas Benoit, a prior of St. Genevieve gratified the religious with a translation into a more intelligible language of some Latin liturgic pieces about the year 1330. But his chief performance was a translation into French verse of the RULE OF ST. AUSTIN. This he undertook merely on a principle of affection and charity, for the edification of his pious brethren who did not understand Latin.

> Pour l'amour de vous, tres chers freres, En François ai traduit ce Latin.

And in the preface he says, 'Or scai-je quk plusieurs de vours n' 'entendent pas bien LATIN auquel il fut chose necessaire de la ricule [regle] entendre.' Benoit's successour in the priorate of St. Genevieve was not equally attentive to the discipline and piety of of his monks. Instead of translating monkish Latin, and enforcing the salutary regulations of St. Austin, he wrote a system of rules for BALLAD-WRITING, L'ART DE DICTIER BALLADE ET RONDELS, the first Art of poetry that ever appeared in France.

Among the moral books now translated, I must not omit the SPIRITUELLE AMITIE of John of Meun, from the Latin of Aldred an English monk5. In the same style of mystic piety was the treatise of Consolation, written in Latin, by Vincent de Beauvais. and sent to St. Louis, translated in the year 1374. In the year 1340, Henri de Suson, a German dominican and a mystic doctor, wrote a most comprehensive treatise called Horologium Sapientia. This was translated into French by a monk of St. Francois⁶. Even the officers of the court of Charles V. were seized with the ardour of translating religious pieces, no less than the ecclesiastics. The most elegant tract of moral Latinity translated into French,

In the year 1555, the learned Claud. Espence was obliged to make a public recantation for calling it Legenda Ferrea. Thuan, sub. ann. Laun. Hist. Gymnas. Navarr. p. 704. 277.
Elit. Mus. MSS. Reg. 19 B. xvii. The copy was written 1382. This version seems to be the same which Caxton translated, and printed, 1483. While it was printing, William lord Arundel gave Caxton annually a buck in summer and a doe in winter.
British Museum MSS. Reg. 19 C. xi. 1. This version was translated in English, and

^{*} High Structum Mark and the carried by Caxton, 14744 Thid, 19 D. i. 4. 5.
5 It is mentioned in the catalogue of his traductions, at the beginning of his Consolation
billosophique. I am not acquainted with the English monk.
5 Englished, and printed by Caxton, very early.

was the celebrated book of our countryman John of Salisbury, DE NUGIS CURIALIUM. This version was made by Denis Soulechart, a learned Cordelier, about the year 1360. Notwithstanding the EPISTLES of Abelard and Eloisa, not only from the celebrity of Abelard as a Parisian theologist, but on account of the interesting history of that unfortunate pair, must have been as commonly known, and as likely to be read in the original, as any Latin book in France, they were translated into French in this century, by John of Meun; who prostituted his abilities when he relinquished his own noble inventions, to interpret the pedantries of monks, schoolmen, and proscribed classics. I think he also translated Vegetius, who will occur again. In the library of St. Genevieve, there is, in a sort of system of religion, a piece called JERARCHIE, translated from Latin into French at the command of our queen Elinor in the year 1207, by a French friar2. I must not however forget, that amidst this profusion of treatises of religion and instruction, civil history found a place. That immense chaos of events real and fictitious, the HISTORICAL MIRROUR of Vincent de Beauvais, was translated by Jehan de Vignay above mentioned3. One is not surprised that the translator of the GOLDEN LEGEND should have made no better choice.

The desolation produced in France⁴ by the victorious armies of the English, was instantly succeeded by a flourishing state of letters. King John, having indulged his devotion, and satisfied his conscience, by procuring numerous versions of books written on sacred subjects, at length turned his attention to the classics. His ignorance of Latin was a fortunate circumstance, as it produced a curiosity to know the treasures of Latin literature. He employed Peter Bercheur, prior of St. Eloi at Paris, an eminent theologist, to translate Livy into Frenchs; notwithstanding that author had been anathematised by pope Gregory. But so judicious a choice was undoubtedly dictated by Petrarch, who regarded Livy with a degree of enthusiasm, who was now resident at the court of France, and who perhaps condescended to direct and superintend the translation. The translator in his Latin work called RE-PERTORIUM, a sort of general dictionary, in which all things are proved

² There is a copy written in 1284 [1384,] Brit. Mus. MSS. Reg. 20 B. xv. Often, ibid. John of Meun is also said to have translated Mirabilia Hiberniae.

2 **Cette* Jerarchie translata frere Jehan de Pentham de Latin en Francoya, a la requeste la reine d'Engleterre Alienore femme le roy Edward.* There is also this note in the MSS. Cest livre resigna frere Jordan de Kyngestone a la commune des freres Menurs de Southampton, par la volunte du graunt frere Willame Notington [f. Northington in Hampshire,] ministre d'Engleterre . . . l'an. de grace M.CCC. XVII.

3 British Museum MSS. Reg. 14 E. i.

4 A curious picture of the distracted state of France is recorded by Petrarch. The king, with the Dauphin, returning from his captivity in England, in passing through Picardy, was obliged to make a pecuniary bargain with the numerous robbers that infested that country, to travel unmolested. Vie Petr. ii. 543.

4 Hennut, Nouvel. Abred. Histories Francan p. 229. edit. 1752. 4to. And Vie de

Bravel unmolested. Vie Petr. iii. 543.

Bennult, Nouvel. Abrec. Histoire Francan p. 229. edit. 1752. 410. And Vie de PERTRARQUE, iii. p. 547-

to be allegorical, and reduced to a moral meaning, under the word ROMA, records this great attempt in the following manner. 'TITUM LIVIUM, ad requisitionem domini Johannis inclyti Francorum regis. non sine labore et sudoribus; in linguam Gallicam transtuli! To this translation we must join those of Sallust, Lucan, and Cesar: all which seem to have been finished before the year 1365. This revival of a taste for Roman history, most probably introduced and propagated by Petrarch during his short stay in the French court, immediately produced a Latin historical compilation called ROMULEON, by an anonymous gentleman of France; who soon found it necessary to translate his work into the vernacular language. Valerius Maximus could not remain long untranslated. A version of that favourite author, begun by Simon de Hesdin, a monk, in 1364, was finished by Nicolas de Gonesse, a master in theology, 14012. Under the last-mentioned reign. Ovid's Metamorphoses MORALISED3 were translated by Guillaume de Nangis: and the same poem was translated into French verse, at the request of Jane de Bourbonne, afterwards the consort of Charles V., by Philip de Vitri, bishop of Meaux, Petrarch's friend, who was living in 13614. A bishop would not have undertaken this work, had he not perceived much moral doctrine couched under the pagan stories. Jean le Fevre, by command of Charles V., translated the poem DE VETULA, falsely ascribed to Ovid5. Cicero's RHETORICA appeared in French by master John de Antioche, at the request of one friar William, in the year 1383. About the same time, some of Aristotle's pieces were translated from Latin; his PROBLEMS by Evrard de Conti, physician to Charles V.: and his ETHICS and POLITICS by Nicholas d'Oresme, while canon of Rouen. This was the most learned man in France, and tutor to Charles V.; who, in consequence of his instructions, obtained a competent skill in Latin, and in the rules of the grammar. Other Greek classics, which now began to be known by being translated into Latin, became still more familiarised, especially to general readers, by

¹ This was the translation of Livy, which, with other books, the duke of Bedford, regent of France, about 1425, sent into England to Humphrey duke of Gloucester. The copy had been a present to the king of France. Mem. Litt. ii. 747, 410. In the Sorioone library at Paris, there is a most valuable MSS. of this version in two folio volumes. In the front of each book are various miniatures and pictures, most beautifully finished. Dan. Maichel de Bibliothee. Paris, p. 79. There is a copy, transcribed about the time the translation was finished. Brit. Mus. MSS. Reg. 75 D. vi. Des Fars du Romains. With pictures.

² British Museum MSS. Reg. 18 E. iii. iv. With elegant delineations, and often in the same library.

same library.

3 Perhaps written in Latin by Joannes Grammaticus, about 1070.

4 There was a French Ovid in duke Humphrey's library at Oxford. Brit. Mus. MSS. Reg. 17, E. iv. 7. This version, as I apprehend, is the same that Caxton translated into English prose, and printed, 1480. A MSS. is in Bibl. Pepys. Magd. Coll. Cant. Cat. MSS. Agd. &c. tom. ii. M. 6791

3 Polycarpus Leyserus supposes this piece to be the forgery of one Leo Protonetarius, an officer in the court at Constantinople, who writes the preface. Hist. Poes. Med. Av. p. 2059. He proves the work suppositions, from its several Arabicisms and scriptural expressions, &c. Brawardine cites many lines from it, Advers. Pelag. p. 33. Asdons Bacon, in his astrological tracts. It is condemned by Bede as heretical. In Booth. de Tonik, Selden astended a Dissertation on this forgery, De Synedr. iii. 16. It is in hexameters, in three qooks.

being turned into French. Thus Poggius Florentinus's recent Latin version of Xenophon's CYROPEDIA was translated into French by Vasque de Lucerie, 13701. The TACTICS of Vegetius, an author who frequently confounds the military practices of his own age with those of antiquity, appeared under the title of LIVRES DES FAIS D'ARMES ET DE CHEVALLERIE, by Christina of Pisa2, Petrarch DE REMEDIIS UTRIUSQUE FORTUNÆ, a set of Latin dialogues, was translated, not only by Nicholas d'Oresme, but by two of the officers of the royal household3, in compliment to Petrarch at his leaving France4. Many philosophical pieces, particularly in astrology, of which Charles V., was remarkably fond, were translated before the end of the fourteenth century. Among these, I must not pass over the QUADRIPARTITUM of Ptolemy, by Nicholas d'Oresme; the AGRICULTURE, or LIBRI RURA-LIUM COMMODORUM, of Peter de Crescentiis, a physician of Bononia, about the year 1285, by a nameless friar preacher"; and the book DE PROPRIETATIBUS RERUM of Bartholomew Anglicus, the Pliny of the monks, by John Corbichon, an Augustine monk?. I have seen a French manuscript of Guido de Colonna's Trojan romance, the hand-writing of which belongs to this century8.

In the fifteenth century it became fashionable among the French, to polish and reform their old rude translations made two hundred years before; and to reduce many of their metrical versions into prose. At the same time, the rage of translating ecclesiastical tracts began to decrease. The latter circumstance was partly owing to the introduction of better books, and partly to the invention of printing. Instead of procuring laborious and expensive translations of the ancient fathers, the printers, who multiplied greatly towards the close of this

¹ Brit. Mus. MSS. Reg. 17 E. v. L. And 16 G. ix. With pictures.

2 MSS. Reg. 19 B. xviii. &c. Vegetius was early translated into all the modern languaged. There is an English one, probably by John Trevisa, as it is addressed to his patron lord Berkeley, A.D. 108 MSS. Digb. 233, Princ. 'In olde tyme it was the manere.' There is a translation of Vegetius, written at Rhodes, die 25 Octobris, 1459, per Johannen Newton. 'ad calle Bbl. Bodl. K. 53. Land. MSS. Christina's version was translated, and printed, by Caxton, 1459. See supr. p. 67.

4 Mons. Pals. Lebeuf says Sensea instead of Petrarch, Mem. Litt. xvii, p. 752.

1 must not forget to observe, that several whole books in Brunetto's Tresson consist of translations from Aristotle, Tully, and Pliny, into French. Brunetto was a Florentine, and the master of Dante. He died in 1935. The Tresson was a sort of Encyclopede, exhibiting a course of practical and theoretic philosophy, of divinity, cosmography, geography, history sacred and profune, physics, ethics, reteroic, and politics. It was written in French by Brunetto during his residence in France: but he afterwards translated it into Italian, and it has been translated by others into Latin. It was the model and foundation of Bartholomeus of the Propretties or Turkos, of Bercheur's Reprint profun, and of many other works of the same species, which soon followed. Brit Mus. MSS. Reg. 17 E. j. It will occur again.

3 Diss Proprettie Champerpress to turk care. Brit. Mus. MSS. Reg. 14 E.

4 In the twee books. Jacob Quetifi tom. is, p. 666.

7 Leland says, that this translation is elegant; and that he saw it in duke Humfrey's library at Oxford. Script. Brit. cap, cerkwiii. Brit. Mus. MSS. Reg. 17 E. iii. With pictures. Thid. 15 E ii. Where the translation is assigned to the year 136a. The writing of the MSS. to 1422. With pictures. Prof. 26 prof. 27 prof. 27 prof. 16 prof. 28 prof. 28 prof. 16 prof. 29 prof. 26 prof. 28 prof. 29 prof. 26 prof. 29 prof. 20 pr

century, found their advantage in publishing new translations of more agreeable books, or in giving ancient versions in a modern dress1. Yet in this century some of the more recent doctors of the church were translated. Not to mention the epistles of saint Jerom, which Antoine Dufour, a Dominican friar, presented in French to Anne de Bretagne, consort to king Charles VIII., we find st. Anselm's CUR DEUS HOMO2, LAMENTATIONS OF ST. BERNARD, SUM OF THEOLOGY of Albertus Magnus, The PRICK OF DIVINE LOVE 3 of st. Bonaventure a scraphic doctor, with other pieces of the kind, exhibited in the French language before the year 1480, at the petition and under the patronage of many devout duchesses. Yet in the mean time, the lives of saints and sacred history gave way to a species of narrative more entertaining and not less fabulous. Little more than Josephus, and a few MARTYRDOMS, were now translated from Latin into French.

The truth is, the French translators of this century were chiefly employed on profane authors. At its commencement, a French abridgement of the three first decads of Livy was produced by Henri Romain a canon of Tournay. In the year 1416, Jean de Courci, a knight of Normandy, gave a translation of some Latin chronicle, a HISTORY OF THE GREEKS AND ROMANS, entitled BOUQUASSIERE. In 1403, Jean de Courteauisse, a doctor in theology at Paris, translated Senecca on the FOUR CARDINAL VIRTUES2. Under the reign of king Charles VII. Jean Cossa translated the CHRONOLOGY of Mattheus Palmerius a learned Florentine, and a writer of Italian poetry in imitation of Dante. the dedication to Jane III., queen of Jerusalem, and among other titles countess of Provence, the translator apologises for supposing her highness to be ignorant of Latin; when at the same time he is fully convinced, that a lady endowed with so much natural grace, must be perfectly acquainted with that language. 'Mais pour se que le vulgar

It was a great favourite of the theological ages.

¹ I take this opportunity of observing, that one of these was the romance of sir Lancelot du Lac, translated from the Latin by Robert de Borron, at the command of our Heirly II. or the Third of the Latin by Robert de Borron, at the command of our Heirly II. or the Third of the Latin by Robert de Borron, at the command of our Heirly II. or the Third of the Latin by Robert de Borron, at the command of the same monarch, by Latens, or Lance, character du Chateau du Gast, or Gat, or Gat, and printed by Verard as above. Lengler, Bibl. Rom. ii, p. 117. The old Guiron Le Courrois is said to be translated by Lucas, or Lance, character du Chateau du Gast, or Gat, and printed by Verard as above. Lengler, Bibl. Rom. ii, p. 117. The old Guiron Le Courrois is said to be translated by Lucas, or Lance, character seigneur du chasteau du Gal. Iperhaps Sal. an abreviation for Salisbury, Ivosin-prochain du sire du Sablieres, par le commendement de tres noble et tres puissant prince M. le roy Henry jadis roy d'Angleterre. Bibl. Reg. Paris, Col. 7586.

2 Written in 108.

3 He flourished in Italy, about the year 1270. The enormous magnificence of his funeral deserves notice, more than any anecdote of his life; as it paints the high devotion of the times, and the attention formerly paid to theological literature. There were present pope Gregory X the emperour of Greece by several Greek noblemen his prosace, Baldwin II. the Latin eastern emperour, James king of Arragon, the patriarchs of Constantinople and Antioch, all the cardinals, 500 bishops and archbishops, 60 abbots, more than 1000 prelates and priests of lower rank, the ambassadors of many kings and potentares, the deputies of the Tartara and other nations, and an innumerable concourse of people of all orders and degrees. The sepadenral ceremonies were celebrated with the most consummate pony, and the funeral oration was pronounced by a future pope. Miræi Auctar, Script. Eccles, pag. 72, edit. Fabric.

4 It is suppositions. It was forged, about the year 560, by Martianus an arch

'Francoys est plus commun, j' ai pris peine y translater ladite oeuvre.' Two other translations were offered to Charles VII. in the year 1445. One, of the FIRST PUNIC war of Leonard of Arezzo, an anonymous writer, who does not chuse to publish his name a cause de sa petitesse; and the STRATAGEMS of Frontinus, often cited by John of Salisbury, and mentioned in the Epistles of Peter of Blois, [Epist. 94.] by Jean de Rouroy, a Parisian theologist. Under Louis XI., Sebastian Mamerot of Soissons, in the year 1466, attempted a new translation of the Ro-MULEON: and he professes, that he undertook it solely with a view of

improving or decorating the French language1.

Many French versions of classics appeared in this century. A translation of Quintus Curtius is dedicated to Charles duke of Burgundy, in 14682. Six years afterwards, the same liberal patron commanded Caesar's COMMENTARIES to be translated by Jean du Chesne". Terence was made French by Guillaume Rippe, the king's secretary, in the year 1466. The following year a new translation of Ovid's METAMORPHOSES was executed by an ecclesiastic of Normandy4. But much earlier in the century, Laurence Premierfait, mentioned above, translated, I suppose from the Latin, the OECONOMICS of Aristotle, and Tully's DE AMICITIA and DE SENECTUTE, before the year 14265. He is said also to have translated some pieces, perhaps the EPISTLES, of Seneca. Encouraged by this example, Jean de Luxembourgh, Laurence's cotemporary, translated Tully's Oration against Verres. I must not forget, that Hippocrates and Galen were translated from Latin into French in the year 1429. The translator was Jean Tourtier, surgeon to the duke of Bedford, then regent of France; and he humbly supplicates Rauoul Palvin, confessor and physician to the duchess, and John Major, first physician to the duke, and graduate en l'estude a Auxonford, and master Roullan, physician and astronomer of the university of Paris, amicably to amend the faults of this translation, which is intended to place the science and practice of medicine on a

^{1 1} am not sure whether this is not much the same as Ln Grande Histoire Casar, &c. Taken from Lucan, Suctonius, Orosius, &c. Written at Bringes at the command of our Edward IV. in 2479. That is, ordered to be sortiten by him. A MSS. with pictures. MSS. Reg. 17 F. ii, r. lirit. Mus. Ibid. Romeleon, ou des Faits des Romains, in ten books, With pictures. MSS. Reg. 19 E. v. Also 20 C. i.

2 Brit. Mus. MSS. Reg. 17 F. i. With beautiful pictures.

3 British Museum MSS. Reg. 16 G viii With pictures. Another appeared by Robert Gaussian in 1888.

³ British Museum MSS. Reg. 16 G viii With pictures. Another appeared by Robert Gaguen in 1485,
4 Perhaps this might be Caxton's copy.
5 The two latter versions were translated in English by William Botoner, and John Tiptoft earl of Worcester, and printed by Caxton, 1481. Botoner presented his MSS. copy to William of Waynflete bishop of Winchester in 1473. Caxton's English Cavo, printed 1483, was from the French. As were his Fables of Assor, printed 1483.
6 Crucimanius mentions a version of Seneca by Premierfait, as printed at Paris. in 1900. Bibl. Gall. p. 287. Attanslation of Seneca's De QUATUOR VIRTUITING CARDINALIMINS, but appearance to the French Mus. MSS. Reg. 20 A. xii. Sanders recites the Eriartus of Seneca, translated into French by some anonymous writer, at the command of Messire Harthelemi Siginulfe a nobleman of Naples. Bibl. Cathedr. Tornacens. p. 203. Pieces of Senesa have been frequently translated into French, and very early.
7 Oxonford. Oxford.

306 TRANSLATIONS OF 14TH CENTURY .- BOCCACIO'S DECAMERON.

new foundation. I presume it was from a Latin version that the ILIAD, about this period, was translated into French metre.

Among other pieces that might be enumerated in this century, in the year 1412, Guillaume de Tignonville, provost of Paris translated the DICTA PHILOSOPHORUM1: as did Jean Gallopes dean of the collegiate church of St. Louis, of Salsoye, in Normandy, the ITER VITAL HUMANÆ of Guillaume prior of Chalis2. This version, entitled LE PELERINAGE DE LA VIE HUMAINE, is dedicated to Jean queen of Sicily, above mentioned; a duchess of Anjou and a countess of Provence: who, without any sort of difficulty, could make a transition from the Life of sir Lancelot to that of st. Austin, and who sometimes quitted the tribunal of the COURT OF LOVE to confer with learned ecclesiastics, in an age when gallantry and religion were of equal importance. He also translated, from the same author, a composition of the same ideal and contemplative cast, called LE PELERIN DE L'AME, highly esteemed by those visionaries who preferred religious allegory to romance, which was dedicated to the duke of Bedford3. In Bennet college library at Cambridge, there is an elegant illuminated MSS, of Bonaventure's LIFE OF CHRIST, translated by Gallopes; containing a curious picture of the translator presenting his version to our Henry V. About the same time, but before 1427, Jean de Guerre translated a Latin compilation of all that was marvellous in Pliny, Solinus, and OTIA IMPERIALIA, a book abounding in wonders, of our countryman Gervais of Tilbury6. The French romance, entitled L' ASSAILLANT. was now translated from the Latin chronicles of the kings of Cologne: and the Latin tract DE BONIS MORIBUS of Jacobus Magnus, confessor to Charles VII., about the year 1422, was made French. Rather earlier, Jean de Premierfait translated BOCCACIO DE CASIBUS VIRORUM ILLUSTRIUM7. Nor shall I be thought to deviate too far from my detail, which is confined to Latin originals, when I mention here a book, the translation of which into French conduced in an eminent degree to circulate materials for poetry: this is Boccacio's DECAMERON, which Premierfait also translated, at the command of queen Jane of Navarre, who seems to have made no kind of conditions about suppressing the licentious stories, in the year 14148.

I Brit. Mus. MSS. Reg. 19 A. viii, Sepius ibid. This version was translated into English by lord Rivers, and printed by Caxton, 1477.

2 Labb. Bibl. MSS. p. 317. Bibl. Roman. ii, 236. Oudin. iii. 976. Guillaume lived about 152. Some of the French literary antiquaries supposes this to be a Latin piece. It is however, in French verse, which was reduced into prose by Gallopes.

3 I am not certain, whether this is Caxton's PILGRIMAGE OF THE SOWLE, an English translation from the French, printed in 1483. fol. Ames says, that Antonine Gerard is the antilor of the French, which was printed at paris, 1480. Hist. Print. p. 34.

4 ARCINEOL. vol. ii, p. 104. And Brit. Mus. MSS. Reg. 10 6. iii, 20 B. iv. Englished about 1410, and printed by Caxton very early. The English translator, I believe, is John Morton, an Augustine friar.

9 He flourished about the year 218.

4 There is a version of Boccacio's DE CLARIS MULIERIEUS, perhaps by Premierfait, Brit. Mus. MSS. Reg. 20 C. v.

7 This version was Englished, and printed by Caxton, 1494.

8 Brit. Mus. MSS. Reg. 19 E. i. Where it is said that the Decameron was first translated late Latin. It is not very literal. It was printed at Paris 1485. fol. Again, ilind, 1534. 800.

I am not exactly informed, when the ENEID of Virgil was translated into a sort of metrical romance or history of Eneas under the title of LIVRE D'ENEIDOS COMPILE PAR VIRGILE, by Guillaume de Roy. But that translation was printed at Lyons in 1483, and appears to have been finished not many years before. Among the translator's historical additions, are the description of the first foundation of Troy by Priam, and the succession of Ascanius and his descendants after the death of Turnus. He introduces a digression upon Boccacio, for giving in his FALL OF PRINCES an account of the death of Dido, different from that in the fourth book of the Eneid. Among his omissions, he passes over Eneas's descent into hell, as a tale manifestly forged, and not to be believed by any rational reader: as if many other parts of the trans-

slator's story were not equally fictitious and incredible1.

The conclusion intended to be drawn from this long digression is obvious. By means of these French translations, our countrymen, who understood French much better than Latin, became acquainted with many useful books which they would not otherwise have known. With such assistances, a commodious access to the classics was opened, and the knowledge of ancient literature facilitated and familiarised in England, at a much earlier period than is imagined; and at a time, when little more than the productions of speculative monks, and irrefragrable doctors, could be obtained or were studied. Englishmen, I will venture to pronounce, had read Livy before the translation of Bercheur was imported by the regent duke of Bedford. It is certain that many of the Roman poets and historians were now read in England, in the original. But the Latin language was for the most part confined to a few ecclesiastics. When these authors, therefore, appeared in a language almost as intelligible as the English, they fell into the hands of illiterate and common readers, and contributed to sow the seeds of a national erudition, and to form a popular taste. Even the French versions of the religious, philosophical, historical, and allegorical compositions of those more enlightened Latin writers who flourished in the middle ages, had their use, till better books came into vogue: pregnant as they were with absurdities, they communicated instruction on various and new subjects, enlarged the field of information, and promoted the love of reading, by gratifying that growing

It was again translated by Antoine le Macon, fol. Paris 1543. And often afterwards. 'In Jean Petit's edition in 1535, and perhaps in that of 1485, of Premierfaict's translation of the Decameson, it is said to be translated from Latin into French. But Latin here means trained. Hence a mistake arose, that Boccacio words his Decameson in Latin. The Italian, as I have before observed, was anciently called II volgare Latino. Thus the French remainer of Melladus de Leonnors is said to be translate du Latin, by Rusticien de Fren, edit. Par. 1530. fol. This also BYRON LE COUNTOIS is called a version from the Latin. M. de lo Monnoye observes. 'Que quand on trouve que certains vieux Romans ont et insduits de Latin en Francisco, par Luces de Balesberies, Robert de Borron, Rusticien de Pisa, on autres, cela signifie que c'a etc d'Italian en Francois.' Real au Biral Fie du La Croix du Maine, &c to ii. p. 33, edit. 1772. Premierfaict's French Decameson, which he calla Cameron, is a most wretched caricature of the original.

1 It was translated, and printed, by Caxton, 1490.

literary curiosity which now began to want materials for the exercise of its operations. How greatly our poets in general availed themselves of these treasures, we may collect from this circumstance only: even such writers as Chaucer and Lydgate, men of education and learning, when they translate a Latin author, appear to execute their work through the medium of a French version. It is needless to pursue this history of French translation any farther. I have given my reason for introducing it at all. In the next age, a great and universal revolution in literature ensued; and the English themselves began to turn their thoughts to translation.

These French versions enabled Caxton, our first printer, to enrich the state of letters in this country with many valuable publications. He found it no difficult task, either by himself, or the help of his friends, to turn a considerable number of these pieces into English, which he printed. Ancient learning had as yet made too little progress among us, to encourage this enterprising and industrious artist to publish the Roman authors in their original language1; and had not the French furnished him with these materials, it is not likely, that Virgil, Ovid,

furnished him with these materials, it is not likely, that Virgil, Ovid,

1 It is, however, remarkable, that from the year 1471, in which Caxton began to profit, down to the year 1540, during which period the English press flourished greatly under the conduct of many industrious, ingenious, and even learned artists, only the very feur following classics, some of which hardly deserve that name, were printed in England. These were, BOFTHUS de Consolatione; both Latin and English, for Caxton, without date. The Latin Esorian Fables, in verse, for Wynkyn de Worde, 1593, 4to. [And once or twice after airla! Terrence, with the Comment of Badius Ascensius, for the same, 1504, 4to. Virent's BUCOLUCS, for the same, 1510, 4to. [Again, 1533, 4to.] TULLY'S OFTICES, Latin and English, the translation by Whitington, 1533, 4to. The university of Oxford, during this period, produced only the first book of TULLY'S EPISTLES, at the charge of cardinal Wolsey, without date, or printer's name. Cambridge not a single classic.

No Greek book, of any kind, had yet appeared from an English press. I believe the first Greek characters used in any work printed in England, are in Linacer's translation of Gases & Temperamentis, printed at Cambridge in 1521, 4to. A few Greek words, and abbreviatures, are here and there introduced. The printer was John Siberch, a German, a friend of Erasmus, who styles himself primus utrestusque linguae in Anglia impressor. There are Greek characters in some of his other books of this date. But he printed no entire Greek book. In Linacer's treatise Le emendata Structura Latini sermonia, printed by Pinnon in 1524, many Greek characters are intermixed. In the sixth book are seven Greek limes together. But the printer apologises for his imperfections and unskilfulness in the Greek book. In Linacer's treatise Le emendata Structura Latini sermonia, printed by Pinnon in 1524, many Greek characters, nec paratie et opin qua and hoc agendum opus est. About the same period of the English press, the same embarrassments a

in their native tongue.

Cicero, and many other good writers, would by the means of his press have been circulated in the English tongue, so early as the close of the fifteenth century.

SECTION XXV.

THE first poet that occurs in the reign of Edward IV. is John Harding1. He was of northern extraction, and educated in the family of lord Henry Percy2: and, at twenty-five years of age hazarded his fortunes as a volunteer at the decisive battle of Shrewsbury, fought against the Scots in the year 1403. He appears to have been indefatigable in examining original records, chiefly with a design of ascertaining the

2 To the preceding reign of Henry VI., belongs a poem written by James I., king of Scotland, who was atrociously murdered at Perth in the year 1436. It is entitled the Kine's Complainty, is allegorical, and in the seven-lined stanza. The subject was suggested to the poet by his own misfortunes, and the mode of composition by reading Boethius. At the close he mentions Gower and Chaucer as seated on the steppes of rhetoryke. Bibl. Bodl. MSS. Selden. Archiv. H. 24. chart. fol. [With many pieces of Chaucer.] This unfortunate monarch was educated while a prisoner in England, at the command of our Henry IV., and the poem was written during his captivity there. The Scotch historiaus represent him as a prodigy of erudition. He civilised the Scotch nation. Among other accomplishments, he was an admirable musician, and particularly skilled in playing on the harp. Lealey, Dr. Ken. Gers., Scot. lib. vii. p. 257, 260, 267, edit. 1675, 4to. The same historian says, 'ita orator erat, ut ejus dictione nihil fuerit artificiofius: ita POETA, ut carmina non tam arte strioxisse, quae an antura sponte fudisse videretur. Cui rei fidem faciunt carmina diversi generis, quae in rhythmum Scotice illigavit, eo artificio, &c.' Ibid. p. 267. Buchanan, Ren. Scot. lib. x. p. 216.—106. Opp tom. I. Edingb. 1715. Among other pieces, which I have never seen, Bale enations his Cantillense Scottice, and Rhythmum Latin. Bale, paral, post. Cent. xw. 36, page 217. It is not the plan of this work to comprehend and examine in form pieces of Scotch comprehend on the complexed at large, and at his proper period, in the text. I will, however, add here, two stanzas of the poem contained in the Selden MSS., which seems to be the most distinguished of his compositions, and was never printed.

In ver that full of vertue is and gude, When nate That quilham was be crueil frost and flude, And shour And Synthius gynneth to arys Heigh in the est a morrow soft and swete Upwards h

When nature first begynneth her empryse And shoures scharp, opprest in many wyse , Upwards his course to drive in Ariete:

Passit bot mydday foure grees evyn
He spred uppon the ground downfro the hevyn;

Off lenth and brede, his angel wingis bright d down fro the heyyn; That for gladness and comfort of the sight, And with the tiklyng of his hete and light

The tender floures opinyt thanne and sprad And in thar nature thankit him for glad-

The tender floures opinyt thanne and sprad

And in thar nature thankit him for glad.

This piece is not specified by Bale, Dempster, or Mackenzie. Bale, ubi supr. Dempster, Scorr. Schipton. ix 714, p. 380, edit 1622. Mackenzie, vol. is p. 318. Edingb. 1708. fol.

John Major mentions the beginning of some of his other poems, viz. 'Yas sen, &c.'
And 'At Beltayn, &c.' Both these poems seem to be written on his wife, Joan, daughter of the duchess of Clarence, with whom he fell in love while a prisoner in England. Major mentions besides, a libellus artifictions, whether verse or prose I know not, which he wrote on this lady in England, before his marriage; and which Bale entitles, Sufr Uxore future. This historian, who flourished about the year 1520, adds, that our monarch's CANTILENER were commonly sung by the Scotch as the most favorite compositions; and that he played better on the harp, than the most skilful Irish or highland harper. Major does not enumerate the poem I have here cited. Major, Gist. Scort lib. vi. cap. xiv. fol. 135, edit. 1521. 4to. Dector Percy has one of James's CANTILENER, in which there is much merit.

2 One William Peeris, a priest, and secretary to the fifth earl of Northumberland. Proce in verse, William Feerif's discente of the Lord Fercis. Pr. Prol. 'Cronvkills and annual books of kyngs.' British Mus. MSS. Reg. 18 D. 9. Then immediately follows (point the same MSS., perhaps written by the same author, a collection of metrical proverbapainted in several chambers of Lekingfield and Wresille, ancient seats of the Percy family.

fealty due from the Scottish kings to the crown of England ; and he carried many instruments from Scotland, for the elucidation of this important enquiry, at the hazard of his life, which he delivered at different times to the V. and VI. Henry, and to Edward IV!. These investigations seem to have fixed his mind on the study of our natural antiquities and history. At length he cloathed his researches in rhyme. which he dedicated under that form to Edward IV., and with the title of The Chronicle of England unto the reigne of king Edward IV. in verse8. The copy probably presented to the king, although it exhibits at the end the arms of Henry Percy earl of Northumberland, most elegantly transcribed on vellum, and adorned with superb illuminations, is preserved among Selden's MSS, in the Bodleian library2. Our author is concise and compendious in his narrative of events from Brutus to the reign of king Henry IV.: he is much more minute and diffuse in relating those affairs of which, for more than the space of sixty years, he was a living witness, and which occurred from that period to the reign of Edward IV. The poem seems to have been completed about the year 1470. In his final chapter he exhorts the king, to recall his rival king Henry VI, and to restore the partisans of that unhappy prince.

This work is almost beneath criticism, and fit only for the attention of an antiquary. Harding may be pronounced to be the most impotent of our metrical historians, especially when we recollect the great improvements which English poetry had now received. I will not even except Robert of Gloucester, who lived in the infancy of taste and versification. The chronicle of this authentic and laborious annalist has hardly those more modest graces, which could properly recommend and adorn a detail of the British story in prose. He has left some pieces in prose; and Winstanly says, 'as his prose was very usefull, 'so was his poetry as much delightfull." I am of opinion, that both his prose and poetry are equally useful and delightful. What can be

more frigid and unanimated than these lines?

Kyng Arthur then in Avalon so dved, Where he was buryed in a chapel fayre

¹ Henry VI. granted immunities to Harding in several patents for procuring the Scotlish evidences. The earliest is dated an reg. xviii. [1440.] There is a memorandum in the exchequer, that in 1458, John Harding of Kyme delivered to John Talbot, treasurer of England and chancellor of the exchequer, five Scotlish letters patent, acknowledging various homages of the kings and nobility of Scotland. They are enclosed in a wooden box in the exchequer, kept in a large chest, under the mark, Scotla. Harding. So says Ashmole [MSS. Ashmol. 860.] p. 186.] Irom a register in the exchequer called the Yellow-Book.

2 Printed, at London, 1543. 4to. by Grafton, who has prefixed a dedication of three leaves in verse to Thomas duke of Norfolk. A continuation in prose from Edward IV. to Henry VIII., is added, probably by Grafton. Grafton's Preface to his Abridgement of the Chronicles of England, edit 1570.

3 MSS. Archiv. Seld. B. 26. It is richly bound and studded. At the end is a curious man of Scotland; together with many prose pieces by Harding of the historical kind. The Ashmolean MSS. is entitled, The Chronicle of John Harding of the historical kind. The Ashmolean MSS. is entitled, The Chronicle of John Harding of the historical kind. The Ashmolean MSS. as entitled, The Chronicle of John Harding of the historical kind. The Ashmolean MSS. Ashmol. Oxen. 34. Sembran.

Which nowe is made, and fully edifyed. The mynster church, this day of great repayre Of Glastenbury, where nowe he hath his layre: But then it was called the blacke chapell Of our lady, as chronicles can tell. Where Geryn earle of Chartres then abode Besyde his tombe, for whole devocion, Whither Lancelot de Lake came, as he rode Upon the chase, with trompet and claryon; And Geryn told hym, ther all up and downe How Arthur was there layd in sepulture For which with hym to abyde he hyght ful sure1.

Fuller affirms our author to have 'drunk as deep a draught of 'Helicon as any of his age.' An assertion partly true: it is certain, however, that the diction and imagery of our poetic composition would have remained in just the same state had Harding never wrote.

In this reign, the first mention of the king's poet, under the appellation of LAUREATE, occurs. John Kay was appointed poet Laureate to Edward IV. It is extraordinary, that he should have left no pieces of poetry to prove his pretensions in some degree to this office, with which he is said to have been invested by the king, at his return from Italy. The only composition he has transmitted to posterity is a prose English translation of a Latin history of the Siege of Rhodes2: in the dedication addressed to king Edward, or rather in the title, he styles himself hys humble poete laureate. Although this our laureate furnishes us with no materials as a poet, yet his office, which here occurs for the first time under this denomination, must not pass unnoticed in the annals of English poetry, and will produce a short digression.

Great confusion has entered into this subject, on account of the degrees in grammar, which included rhetoric and versifications,

¹ Ch. haxiv, fol. hxvii. edit. Graft. 1543.

2 MSS. Cotton. Brit Mus. Vitell. D. Xii. to. It was printed at London, 1506. This impression was in Henry Worsley's library, Cat. MSS. Angl. etc. tom. ii. p. 202. N. 6873. 25. I know nothing of the Latin; except that Gulielmus Caorsinus, vice-chancellor for forty years of the knights of Malia, wrote an Oustone Ruddle. Urbits, when it was in vain attempted to be taken by the Turks in 1480. Separately printed without date or place in quarto. It was also printed in German, Argentorat. 1373. The works of this Gulielmus, which are numerous, were printed together, at Ulm, 1496. fol, with rude wooden prints. See an exact account of this writer, Diar. Eruditor. Ital. tom. xxi. p. 472.

One John Caius a poet of Cambridge is mentioned in sir T. More's Works, p. 204. And in Parker's Def. of Pr. Marr. against Martin, p. 92.

3 In the ancient statutes of the university of Oxford, every Regent Master in Grammar is prohibited from reading in his faculty, unless he first pass an examination pre moto exampresson et distantal, eve. MSS. Bibl. Bodl. fol. membran. Arch. A. 91. [nume 2874.] f. etc. b. This scholastic cultivation of the art of Prostory gave rise to many Latin systems of Martin about this period. Among others, Thomas Langley, a mous of Hum in Norfolk, in the yer 1430, wrote a juece of this kind called Martinstranchardino, and especially of the common metres of the Hymns of Boecius and Oracius [Horace.] Oxon MSS. Coll. Merton. Q. iii. t.

anciently taken in our universities, particularly at Oxford: on which occasion, a wreath of laurel was presented to the new graduate, who was afterwards usually styled poeta laureatus1. These scholastic laureations, however, seem to have given rise to the appellation in question. I will give some instances at Oxford, which at the same time will explain the nature of the studies for which our accademical philologists received their rewards. About the year 1470, one John Watson, a student in grammar, obtained a concession to be graduated and laureated in that science; on condition that he composed one hundred Latin verses in praise of the university, and a Latin comedy2. Another grammarian was distinguished with the same badge, after having stipulated, that, at the next public Act, he would affix the same number of hexameters on the great gates of St Mary's church, that they might be seen by the whole university. This was at that period the most convenient mode of publication. [Ibid fol. 162.] About the same time, one Maurice Byrchensaw, a scholar in rhetoric, supplicated to be admitted to read lectures, that is, to take a degree, in that faculty; and his petition was granted, with a provision, that he should write one hundred verses on the glory of the university, and not suffer Ovid's ART OF LOVE, and the Elegies of Pamphilius3, to be studied in his auditory4. Not long afterwards, one John Bulman, another rhetorician, having complied with the terms imposed, of explaining the first book of Tully's OFFICES, and likewise the first of his EPISTLES, without any pecuniary emolument, was graduated in rhetoric; and a crown of laurel was publicly placed on his head by the hands of the chancellor of the university. About the year 14896, Skelton was laureated at Oxford, and in the year 1433, was permitted to wear his laurel at Cambridge⁷. Robert Whittington

G file yo a

2 Register. Univ. Oxon. G. fol. 123. I take this opportunity of acknowledging my obligations to the learned Mr. Swinton, keeper of the Archives at Oxfard, for groung me frequent and free access to the Registers of that university.

3 Oxid's suppositions pieces, and other verses of the lower age, were premised ungother by Goldman, France of the Same and other verses of the lower age, were premised ungother by Goldman, France of the Same and other verses of the same school with Oxid on Verruin, and in some thought to be foregod by the same anthor.

4 Register Univ. Oxon. G. fol. 134. a.

5 Register ut supp. G. fol. 194. a.

6 Clarton, in the preface in his English Extraors, mentions "mayour John Saudon, but "created poole hurento in the university of Oxenford, &c." This work was premied in tags. Churchward matricess Section's accademical laureation, in his power profitted in Saudon's works. Lond. 1858. weeks, Lond ages Swa

Nay Skelton were the leaved normally,

And past in schole we know

And again,

That may the gurland wreath Of desired distress so links.

When any of these graduated grummarians were licenced to teach boys, they were publicly presented in the Convocation-house with a rod and ferrel. Registr. Univ. One.

Registr, Univ. Castabrig, sub. anna "Coccedius Johanni Slehus poem in puril ** Registry, Christian, with many control, at aparl one endern determents. And atherwise, Ann. 1900. S. Characteristry Johanni Stellan poets harrents quod possit constant molecular policies. The large stretch Charac, et quod possit sit habits this processor is principe. The large stretch Charac, et quod possit sit habits this processor is principe. The large large, I believe, relates to some destinction of habit, perhaps of for or vision, granted life by the king. Section is said to have been part harrents to Henry VIII. He also approximately Character region, p. 1. 6, 105, 107, 414, 105, 207. Works, 1734.

affords the last instance of a rhetorical degree at Oxford. He was a secular priest, and eminent for his various treatises in grammar, and for his facility in Latin poetry: having exercised his art many years, and submitting to the customary demand of an hundred verses, he was honoured with the laurel in the year 15121. This title is prefixed to one of his grammatical systems. 'ROBERTI WHITTINTONI Lichfeldiensis, Grammatices Magistri, PROTOVATIS Anglia, in florentissima Oxoniensi Achademia LAUREATI, DE OCTO PARTIBUS ORATIONIS2." In his PANEGYRIC to cardinal Wolsey, he mentious his laurel,

Suscipe LAURICOMI Munuscula parva Roberti3.

With regard to the Poet Laureate of the kings of England, an officer of the court remaining under that title to this day, he is undoubtedly the same that is styled the KING'S VERSIFIER, and to whom one hundred shillings were paid as his annual stipend, in the year 1251. But when or how that title commenced, and whether this officer was ever solemnly [crowned with laurel at his first investiture, I will not pretend to determine, after the searches of the learned Selden on this question have proved unsuccessful. It seems most probable, that the barbarous and inglorious name of VERSIFIER gradually gave place to an appellation of more elegance and dignity : or rather, that at length, those only were in general invited to this appointment, who had received accademical sanction, and had merited a crown of laurel in the universities for their abilities in Latin composition, particularly Latin versification. Thus the king's Laureate was nothing more than 'a graduated rhetorician employed in the service of the king.' That he originally wrote in Latin, appears from the ancient title versificator: and may be moreover collected from the two Latin poems, which Baston and Gulielmus, who appear to have respectively acted in the capacity of royal poets to Richard I. and Edward II. officially composed on Richard's crusade, and Edward's siege of Striveling castle4.

Andrew Bernard, successively poet laureate of Henry VII., affords a still stronger proof that this officer was a Latin Scholar. He was a native of Thoulouse, and an Augustine monk. He was not only the king's

¹ Registr. Univ. Oxon. ut supr. G. 173. b. 187. b.
2 Lond. 1513. See the next note.
3 In his 'Opisculum Roberti Whittintoni in florentissima Oxoniensi achademia laureati.'
5 In his 'Opisculum Roberti Whittintoni Oxonii protovatis
6 signat. A. iii. Bl. Let. 4to. Colophon, 'Explicituat Roberti Whittintoni Oxonii protovatis
6 sigrammata, una cum quibhadam panegyricis, impressa Londini per me Wynandum de
6 Worste. Anno post virgineum partum M.CCCCC xix. decimo vero Kal. Maii. 'The Pane7 price are on Henny VIII. and cardinal Wolsey. The Epigrams, which are long copies of
8 verse, are addressed to Charles Brandon duke of Suffolk, sir Thomas More, and to Skelton,
8 males the title Ad lepidiazimum poetam SCHELTONEM carmem, &c. Some of the lines are in
8 very classical style, and much in the manner of the earlier Latin Italian poets. At the end
9 of these Latin poems is a defence of the author, called ANTILYCON, &c. This book is ex8 termely scarce, and not mentioned by Wood, Ames, and some other collectors. These pieces
8 are in manuscript, Oxon. MSS. Bodl. D. 3, 22.
8 Thy the way, Baston is called by Bale 'laureatux apud Oxonienses.' Cent. iv. cap 98.

404 PRODUCTIONS OF THE LAUREAT IN LATIN, NOT IN ENGLISH.

poet Laureate1, as it is supposed, but his historiographer2, and precentor in grammer to prince Arthur. He obtained many ecclesiastical preferments in England.3 All the pieces now to be found, which he wrote in the character of poet laureate, are in Latin. These are an ADDRESS to Henry the eight for the most auspicious beginning of the tenth year of his reign, with an EPITHALAMIUN on the marriage of Francis the Dauphin of France with the king's daughters. A NEW YEAR'S GIFT for the year 15156. And verses wishing prosperity to his majesty's thirteenth year?. He has left some Latin hymns!: and many of his Latin prose pieces, which he wrote in the quality of historiographer to both monarchs are remaining9.

I am of opinion, that it was not customary for the royal laureate to write in English, till the reformation of religion had begun to diminish the veneration for the Latin language: or rather, till the love of novelty. and a better sense of things, had banished the narrow pedantries of monastic erudition, and taught us to cultivate our native tongue. In the mean time it is to be wished, that another change might at least be suffered to take place in the execution of this institution, which is confessedly Gothic, and unaccommodated to modern manners. I mean, that the more than annual return of a composition on a trite

1 See an instrument PRO POETA LAUREATO, dat. 1486. Rymer's FOED, tom, xu. 317. But, by the way, in this instrument there is no specification of any thing to be done efficially by Bernard. The king only grants to Andrew Bernard, Poeta laureate, which we may consider that The laureate poet, or A poet laureate, a saiary of ten marcs, till he can obtain see equivalent appointment. This, however, is only a precept to the treasurer and chamber lains to disburse the salary, and refers to letters patent, not printed by Rymer. It is certain that Gower and Chaucer were never appointed to this office, notwithstanding this is commonly supposed. Skelton, in his Crowne or Laureat, sees Gower, Chaucer, and Lydge-approach: he describes their whole apparel as glittering with the richest precious stones, and then immediately adds. then immediately adds,

They wanted nothing but the LAURELL

Afterwards, however, there is the rubric Maister Chancer, LAUREATE poets to Shelton Works, p. 22. 22. edit. 2736.

2 Apostolo Zeno was both poet and historiographer to his imperial majesty. So was Dryden to James II. It is observable that Petrarch was laureated as poet and historian.

3 One of these, the mastership of St. Leonard's hospital at Bedford, was given him by bishop Smith, one of the founders of Brasenose college, Oxford, in the year 1408. Registr.

bishop Smith, one of the founders of Brasenose college, Oxford, in the year 1408. Registresservit, episc. Lincoln. sub. ann.

4 Some of Skelton's Latin poems seem to be written in the character of the Kepel Imrease, particularly one, 'Hee Laureatus Skeltonus, orator regime,' super triumphali, &c. It is not-scribed 'Per Skeltonida Laureatum, oratorem regium.' Works, p. ton edit. or sup-Hardly any of his English pieces, which are numerous, appear to belong to that character with regard to the Orator Rectus, I find one John Mallard in that office to Henry VIII. and his epistolary sceretary. He has left a Latin elegiac foraphirase or the legistrature, MSS Bibl. Reg. 7 D. xiii. Dedicated to that king. Le premier tiere de la companier, in verse, ibid. 20 B. xiii. And a Paulter, beautifully written by himself, for the set of the king. In the margin, are short notes in the hand-writing, and two exquisite miniatures, of Henry VIII. Ibid. 2 A. xvi.

5 MSS. Coll. Nov. Oxon. 287.

7 Brit. Mus. MSS. Reg. 19 A. x. The copy presented. In paper. There is a wretched false quantity in the first line.

false quantity in the first line,

Indue, honor, cultus, et adole munera flammis.

⁸ And a Latin life of St. Andrew. MSS, Cotton. Domitian, A. xviii, 25.
⁸ A chronicle of the life and achievements of Henry VII, to the taking of Perkin Warbeck, MSS. Cotton. Domitian, A. xviii, 15. Other historical commentaries on the reign of that king. Ibid. Jul. A. 4, Jul. A 3.

argument would be no longer required. I am conscious I say this at a time, when the best of kings affords the most just and copious theme for panegyric: but I speak it at a time, when the department is honourably filled by a poet of taste and genius, which are idly wasted on the most splendid subjects, when they are imposed by constraint, and perpetually repeated.

To what is here incidentally collected on an article more curious than important, I add an observation, which shews that the practice of other nations in this respect altogether correspond with that of our own. When we read of the laureated poets of Italy and Germany, we are to remember, that they most commonly received this honour from the state, or some university; seldom at least not immediately, from the prince: and if we find any of these professedly employed in the department of a court-poet, that they were not, in consequence of that peculiar situation, styled poets laureate. The destinction, at least in general, was previously conferred.

John Scogan is commonly supposed to have been a contemporary of Chaucer, but this is a mistake². He was educated at Oriel college in Oxford: and being an excellent mimic, and of great pleasantry in conversation, became the favorite buffoon of the court of Edward IV., in which he passed the greatest part of his life. Bale inaccurately calls Scogan, the JOCULATOR of Edward IV.: by which word he seems simply to understand the king's JOKER, for he certainly could not mean that Scogan was his majesty's MINSTREL³. Andrew Borde a mad physician and a dull poet in the reign of Henry VIII., published his JESTS, under the title of Scogin's JESTS⁴, which are without humour or invention; and give us no very favourable idea of the delicacy of the king and courtiers, who could be exhilarated by the merriments of such a writer. A MORAL BALADE, printed in Chaucer's

The reader who requires a full and particular information concerning the first origin of the laureation of poets, and the solemnities with which this ceremony was performed in Italy and Germany, is referred to Selden's Trr. How. Op. tom. p. 457. seq. Vid. Dr. Petrarague, tom. iii. Notes, & E. p. r. Not. quat. And to a memoir of M. l' Abbe du Resnel, Mrss. Litt. x. 507. to. I will only add, the form of the creation of three poets laureate by the chancellor of the university of Strasburgh, in the year 1621. 'I create you, being placed in a chair of state, crowned with laurel and ivy, and wearing a ring of gold, and the same do pronounce and constitute, Poets Laureate, in the name of the holy Trinity, the father, son, and holy 'ghost. Amen.'

² Hollinsh. Chron. iii. f. 710. It is uncertain whether the poem addressed by Chaucer to Scopan, was really written by the former, MSS. Fairfax. xvi.

^{**}Script, xi, 70. By the way, the Sengeant of the King's Minstrels occurs under this reign: and in a manner, which shows the confidential character of this officer, and his facility of access to the king at all hours and on all occasions. 'And as he [k. Edw. iv.] was in the meeth contray in the moneth of September, as he laye in his bedde, one namid Alexander Carlide, that was arrinant of the mynstrallis, cam to him in grete haste, and bade hym 'aryse, for he hadde enemys cummyng, &c.' A REMARKABLE FRAGMENT, etc. [an. ix. Edw. iv.] ad eale. Sportyl Chron. edit. Hearne. Oxon. 2729. 8vo. Compare Percy's Ess. MINSTR. p. 56 Annis, Ord. Gart. ii. 303.

⁴ it is from these pieces we learn that he was of Oriel college: for he speaks of retiring, with that society, to the hospital of St. Bartholomew, while the plague was at Oxford. These Isara are sixty in number. Pr. Pref. 'There is nothing besides.' Pr. 'On a time in Lent.' They were reprinted about the restoration. 410

works, addressed to the dukes of Clarence, Bedford, and Gloucester, and sent from a tavern in the Vintry at London, is attributed to Scogan1. But our jocular bard evidently mistakes his talents when he attempts to give advice. This piece is the dullest sermon that ever was written in the octave stanza. Bale mentions his COMEDIES, [xi. 70.] which certainly mean nothing dramatic, and are perhaps only his JESTS above-mentioned. He seems to have flourished about the vear 1480.

Two didactic poets on chemistry appeared in this reign, John Norton and George Ripley. Norton was a native of Bristol², and the most skilful alchemist of his age3. His poem is called the ORDINAL, or a manual of the chemical art4. It was presented to Nevil archbishop of York, who was a great patron of the hermetic philosophers⁵; which were lately grown so numerous in England, as to occasion an act of parliament against the transmutation of metals. Norton's reason for treating his subject in English rhyme, was to circulate the principles of a science of the most consummate utility among the unlearned. [Pag 106.] This poem is totally void of every poetical elegance. The only wonder which it relates, belonging to an art, so fertile in striking inventions, and contributing to enrich the store-house of Arabian romance with so many magnificient imageries, is that of an alchemist, who projected a bridge of gold over the river Thames near London, crowned with pinnacles of gold, which being studied with carbuncles, diffused a blaze of light in [Page 26.] I will add a few lines only, as a specimen the dark. of his versification.

> Wherefore he would set up in highh That bridge, for a wonderfull sight. With pinnacles guilt, shininge as goulde, A glorious thing for men to behoulde. Then he remembered of the newe, Howe greater fame shulde him pursewe, If he mought make that bridge so brighte, That it mought shine alsoe by night:

¹ It may yet be doubted whether it belongs to Scogan; as it must have been written before the year \$447, and the writer complains of the approach of old age, col. i. v. 10. It wis first printed, under Scogan's name, by Caston, in the Collection of Charcen's and Lyndary's Poems. The little piece, printed as Charcen's [Utr. ed. p. 548.] called Fleet From 1118 Press, is expressly given to Scogan, and called Proverbium Joannis Skogan, MSS. C. C. C. Oron

is expressly given to Scogail, and Sance 1997.

I He speaks of the wife of William Canning, who will occur again below, five times mayor of Bristol, and the founder of St. Mary of Radeliffe church there. ORDINAL, p. 34.

Printed by Ashmole, in his Theatreum Chemican Lond. 1652. 8vo. p. 6. It was faished A.D. 1472. ORDIN, p. 106. It was translated into Latin by Michael Maier, M.D. Fennof. 1618. 4to. Norton wrote other chemical pieces.

ORDIN, p. 9. 10. Norton declares, that he learned his art in 40 days, at 28 years of age. Ibid. p. 33. 88.

Ashmole, ubi supr. p. 455. Notes.

And so continewe and not breake, Then all the londe of him would speake, &c. [Page 26.]

Norton's heroes in the occult sciences are Bacon, Albertus Magnus, and Raymond Lully, to whose specious promises of supplying the coinage of England with inexhaustible mines of philosophical gold.

king Edward III. became an illustrious dupe1.

George Ripley, Norton's contemporary, was accomplished in many parts of crudition; and still maintains his reputation as a learned chemist of the lower ages. He was a canon regular of the monastery of Bridlington in Yorkshire, a great traveller2, and studied both in France and Italy. At his return from abroad, pope Innocent the eighth absolved him from the observance of the rules of his order, that he might prosecute his studies with more convenience and freedom. But his convent not concurring with this very liberal indulgence, he turned Carmelite at St. Botolph's in Lincolnshire, and died an anchorite in that fraternity in the year 14903. His chemical poems are nothing more than the doctrines of alchemy cloathed in plain language, and a very rugged versification. The capital performance is THE COMPOUND OF ALCHEMIE, written in the year 14714. It is in the octave metre and dedicated to Edward IV5. Ripley has left a few other compositions on his favorite science, printed by Ashmole, who was an enthusiast in this abused species of philosophy. One of them, the MEDULLA, written in 1476, is dedicated to archbishop Nevil. These pieces have no other merit, than that of serving to

Ashmol ubi supr. p. 443. 467. And Camden's Rest. p. 242. edit. 1674. By the way, Raymond Lully is said to have died at eighty years of age, in the year 1315. Whart, App.

Raymond Lully is said to have died at eighty years of age, in the year 1315. Whart, App. Cave, cap. p. 6.

3 Ashmole says, that Ripley, during his long stay at Rhodes, gave the knights of Malta 200,000 l. annually, towards maintaining the war against the Turks. Ubi supr. p. 458. Ashmole could not have made this incredible assertion, without supposing a circumstance equally incredible, that Ripley was in actual possession of the Philosopher's Stone.

4 Ashmol. PARTIC CHEM. p. 103. It was first printed in 1591. 400. Reprinted by Ashmole, Theava. CHEM. ut supr. p. 107. It has been thrice translated into Latin, Ashm. ut supr. p. 459. Ibid. p. 108. 110. 122. Most of Ripley's Latin works were printed by Lud. Combachius, Cassel. 1619. 12mo.

5 He mentions the abbey church at Westminster as unfinished. Pag. 154, st. 27. P. 156, and

He mentions the abbey church at Westminster as unfinished. Pag. 154, st. 27, P. 256, and

**Sahmole conjectures, that an English chemical piece in the octave stanza, which he has printed, called Hurmus's Burd, no unpoetical fiction, was translated from Raymond Lully, by Cremer, abbot of Westminster, a great chemist: and adds, that Cremer brought Lully into England, and introduced him to the notice of Edward III. about the year 1334. Ashmol ubi supr. p. 213 467. The writer of Hurmus's Burd, however, appears by the versification and language, to have lived at least an hundred years after that period. He informs us, that he made the translation 'over of the Frensche. Bidd. p. 24. Ashmole mentions a curious picture of the grant Mustrelius or the Philosophius's Stone, which abbot Cremer ordered to be of the GRAND MYSTERIES OF THE PHILOSOPHER'S STONE, which abbot Cremer ordered to be painted in Westminster abbey, upon an arch where the waxen kings and queens are placed, but that it was obliterated with a plasterer's brush by the puritans in Oliver's time. He also mentions a large and beautiful window, behind the pulpit in the neighbouring church of St. Margaret, painted with the same subject, and destroyed by the same ignorant scalots, who mistook these innocent hieroglyphics for some story in a popish legend. Ashmol. ibid. 211, 466, 467. Compare Widmore's Hist. WESTMINSTER-ABBEY. p. 174. seq. edit. 1751, 4to.

7 Ashm. p. 389. See also p. 374. seq.

develope the history of chemistry in England. They certainly contributed nothing to the state of our poetry!

SECTION XXVI.

BUT a want of genius will be no longer imputed to this period of our poetical history, if the poems lately discovered at Bristol, and said to have been written by Thomas Rowlie, a secular priest of that place,

about the year 1470, are genuine.

It must be acknowledged, that there are some circumstances which incline us to suspect these pieces to be a modern forgery. On the other hand, as there is some degree of plausibility in the history of their discovery, as they possess considerable merit, and are held to be the real productions of Rowlie by many respectable critics; it is my duty to give them a place in this series of our poetry, if it was for no other reason than that the world might be furnished with an opportunity of examining their authenticity. By exhibiting therefore the most specious evidences, which I have been able to collect, concerning the manner in which they were brought to light1, and by producing such specimens, as in another respect cannot be deemed unacceptable : I will endeavour, not only to gratify the curiosity of the public on a subject that has long engaged the general attention, and has never yet been fairly or fully stated, but to supply the more inquisitive reader with every argument, both external and internal, for determining the merits of this interesting controversy. I shall take the liberty to add my own opinion, on a point at least doubtful: but with the greatest deference to decisions of much higher authority,

About the year 1470, William Cannynge, an opulent merchant and an alderman of Bristol, afterwards an ecclesiastic, and dean of Westbury college, erected the magnificent church of St. Mary of Redcliffe,

1 It will be sufficient to throw some of the obscurer rhymers of this period into the Notes. Osbern Bokenham wrote or translated metrical lives of the saints, about 1445. See supp. vol. i. p. 14. Notes. Gilbert Banester wrote in English verse the Miracle of St. Thomas, in the year 1467. CCCC. MSS. Q. viii. See supp. vol. i. p. 75. Notes. And Lel. Context and tome. In the proceeder of the saints of the saints. The morale Proverbes of Crystyne of Pyse, printed by Caxton, 1477. They consist of two sheets in folio. This is a couplet;

Little vailleth good example to see

For him that wole not the contrarte flee.
The poem on this subject in the addition to the Mirkour of Magistratus, by William This nobleman's only original piece is a Balet of four stanzas, preserved by Rouse, a cotemporary historian, Ross. Hist. p. 213. edit. Hearn. apud Leland. Itin. tom. x. edit. Oxon. 1745. Trefer also the Nothbourne Mayde to this period. Capel's Productions, p. 23. seq. edit. 1750. Of the same date is perhaps the Delectable Histories of hing Edward IV and the Taxward Taxward Company of Taxward Com

or Radeliff, near Bristol1. In a muniment-room over the northern portico of the church, the founder placed an iron chest, secured by six different locks2; which seems to have been principally intended to receive instruments relating to his new structure, and perhaps to his other charities, inventories of vestments and ornaments, accompts of church-wardens, and other parochial evidences. He is said to have directed, that this venerable chest should be annually visited and opened by the mayor and other chief magistrates of Bristol, attended by the vicar and church-wardens of the parish: and that a feast should be celebrated every year, on the day of visitation. But this order, that part at least which relates to the inspection of the chest, was soon

neglected.

In the year 1768, when the present new bridge at Bristol was finished and opened for passengers, an account of the ceremonies observed on occasion of opening the old bridge, appeared in one of the Bristol Journals; taken, as it was declared, from an ancient manuscript⁵ Curiosity was naturally raised to know from whence it came. At length, after much enquiry concerning the person who sent this singular memoir to the newspaper, it was discovered that he was a youth about seventeen years old, whose name was Chatterton; and whose father had been sexton of Radcliffe church for many years, and also master of a writing-school in that parish, of which the church-wardens were trustees. The father however was now dead; and the son was at first unwilling to acknowledge, from whom, or by what means, he had procured so valuable an original. But after many promises, and some threats, he confessed that he received a MSS, on parchment containing the narrative above-mentioned, together with many other MSS. on parchment, from his father; who had found them in an iron chest, the same that I have mentioned, placed in a room situated over the northern entrance of the church.

It appears that the father became possessed of these MSS, in the year 1748. For in that year, he was permitted, by the church-wardens of Radeliffe church, to take from this chest several written pieces of parchment, supposed to be illegible and useless, for the purpose of con-

¹ He is said to have rebuilt Westbury college. Dugd. WARWICKSH. p. 614, edit. 1730. And Atkyns, GLOCKSTERSH. p. 802. On his monument in Radcliffe-church, he is twice represented, both in an alderman's and a priest's habit. He was five times mayor of Bristol. See Godwin's Bison. p. 466. [But see edit. fol. p. 467.]
² It is said there were four chests; but this is a circumstance of no consequence.
³ These will be margined below.

² It is said there were four chests; but this is a circumstance of no consequence.
3 These will be mentioned below.
4 See an inventory of ornaments given to this church by the founder, Jul. 4, 2470, formerly lept in this chest, and printed by Walpole, ANECD, PAINT, i. p. 45.
5 The old bridge was built about the year 1248. HISTORY OF BRISTOL, MSS, Archiv. Bedl. C. iii. By Abel Wantner.

Archdeacon Furney, in the year 1755, left by will to the Bodleian library, large collections, by satious hands, relating to the history and autiquities of the city, church, and county of Gloucester, which are now preserved there, Archiv. C. ut supr. At the end of N. ii. is the MSS, History just mentioned, supposed to have been compiled by Abel Wantner, of Minchia-Hampton in Glocestershire, who published proposals and specimens for a history of that county, in 463.

verting them into covers for the writing-books of his scholars. It is impossible to ascertain, what, or how many, writings were destroyed. in consequence of this unwarrantable indulgence. Our school-master, however, whose accomplishments were much above his station, and who was not totally destitute of a taste for poetry, found, as it is said, in this immense heap of obsolete MSS., many poems written by Thomas Rowlie above mentioned, priest of St. John's church in Bristol, and the confessor of alderman Cannynge, which he carefully preserved. These at his death, of course fell into the hands of the

son of Cannynge.

Of the extraordinary talents of this young man more will be said hereafter. It will be sufficient to observe at present, that he saw the merit and value of these poems, which he diligently transcribed. In the year 1770, he went to London, carrying with him these transcripts. and many originals, in hopes of turning so inestimable a treasure to his great advantage. But from these flattering expectations, falling into a dissipated course of life, which ill suited with his narrow circumstances, and finding that a writer of the most distinguished taste and judgment, Mr. Walpole, had pronounced the poems to be suspicious. in a fit of despair, arising from distress and disappointment, he destroyed all his papers, and poisoned himself. Some of the poems however, both transcripts and originals, he had previously sold, either to Mr. Catcott, a merchant of Bristol, or to Mr. Barrett, an eminent surgeon of the same place, and an ingenious antiquary, with whom they now remain1. But it appears, that among these there were but very few of parchment: most of the poems which they purchased were poems in his own hand. He was always averse to give any distinct or satisfactory account of what he possessed: but from time to time, as his necessities required, he produced copies of his originals, which were bought by these gentlemen. The originals, one or two only excepted, he chose to retain in his possession.

The chief of these poems are, the TRAGEDY of ELLA, the EXECU-TION of sir CHARLES BAWDWIN, ODE to ELLA, the BATTLE of HASTINGS, the TOURNAMENT, one or two DIALOGUES, and a Descrip-

tion of CANNYNGE'S FEAST.

The TRAGEDY OF ELLA has six characters; one of which is a lady, named Birtha. It has a chorus consisting of minstrels, whose songs are often introduced. Ella was governor of the castle of Bristol, and a puissant champion against the Danes, about the year 920. The story seems to be the poet's invention. The tragedy is opened with the following soliloquy.

CELMONDE atte Brystowe.

Before yonne roddie sonne has droove hys wayne

¹ Mr. Barrett, to whom I am greatly obliged for his unreserved and liberal information on this subject, is now engaged in writing the ANTIQUITIES of BRISTOL.

Through half hys joornie, dyghte yn gites of gowlde,

Mee, hapless me, he wylle a wretch behowlde, Myselfe, and alle thatts myne, bounde yn Myschaunche's chayne!

Ah Byrtha, whie dydde nature frame thee fayre, Whie art thou alle that poyntelle1 canne bewreene?

Whie art thou notte as coarse as odhers are?

Botte thenne thie soughle2 woulde throwe thie vysage sheene,

Yatte shemres onne thie comlie semlykeenes,

Or scarlette with waylde lynnen clothe⁶, Lyke would thie sprite⁷ [shine] upon thie vysage: This daie brave Ella dothe thyne honde and harte

Clayme as hys owne to bee, whyche nee8 from hys moste parte.

And cann I lynne to see herre with anere9?

Ytte cannotte, must notte, naie ytte shall notte bee! Thys nyght I'lle putt strong poysonne yn the beere, And hymme, herre, and myselfe attones10 wylle slea.

Assyst, me helle, lette devylles rounde me tende, To slea myselfe, my love, and eke my doughhtie friende!

The following beautiful descriptions of SPRING, AUTUMN, and MORNING, are supposed to be sung in the tragedy, by the chorus of minstrels.

SPRING.

The boddyng flowrettes bloshes at the lyhte, The mees be springede11 with the yellowe hue,

Yn daiseyed mantells ys the monntayne dyghte, The neshe12 younge cowslepe bendethe wythe the dewe;

The trees enleafede, into heaven straught13,

Whanne gentle wyndes doe blowe, to whestlynge dynne ys14 brought.

The evenynge commes, and brynges the dewe alonge,

The rodie welkynne sheeneth toe the eyne,

Arounde the alestake16 mynstrelles synge the songe, Yonge ivie rounde the doore-post doth entwyne;

I laie mee on the grasse: yette to mie wylle, Albeytte alle ys fayre, theere lackethe sommethynge stylle.

AUTUMN.

Whanne Autumne, blake, and sonne-brente doe appere, Wythe hys goulde honde, guylteynge the falleynge lefe, Bryngeynge oppe Wynterre to folfylle the yere, Beereynge uponne hys backe the riped shefe;

2 Sout. 1 Pencil. 3 That. 4 Glimmers. 5 Seemliness. Beauty.

6 Perhaps we should read, Or scarlette vailed with a linnen clothe. 10 At once. 12 Tender. 14 i.c.

13 The meadows are sprinkled, &c.
13 Stretching. Stretched.
14 A sign-post before an alchouse. In Chaucer, the Hoste says,

- Here at this alchouse stake, I wol both drinke, and etin of a cake. WORDES HOST. v. 1835. Urr. p. 131. And in the Ship of Fooles, fol. 9, a. edit. 1570.

By the ale-stake knowe we the ale-house, And everie inne is knowen by the signe.

412 TRAGEDY OF ELLA.—ROWLIE.—CHATTERTON'S POEMS.

Whanne alle the hylls wythe woddie seede is whyte,
Whanne levynne fyres, ande lemes, do mete fromme farr the syghte
Whanne the fayre apple, rudde as even skie,
Doe bende the tree untoe the fructyle grounde,
Whanne joicie peres, and berryes of blacke die,
Doe daunce ynne ayre, and calle the eyne arounde:
Thanne, bee the even fowle, or even fayre,
Meethynckes mie hartys joie ys steyned withe somme care.

MORNING.

Bryghte sonne han ynne hys roddie robes byn dyghte,
Fro the redde easte hee flytted wythe hys trayne;
The howers drawe awaie the geete of nyghte,
Herre sable tapistrie was rente ynne twayne:
The dauncynge streakes bedeckedd heavenne's playne,
And onne the dewe dydd smyle wythe shemryngel eie,
Lyche gottes² of blodde whyche doe blacke armoure steyne,
Sheenynge uponne the borne whyche stondethe bye:—
The souldyerrs stoode uponne the hyllis syde,
Lyche yonge enlefed trees whych ynne a forreste byde³.

But the following ode, belonging to the same tragedy, has much more of the choral or lyric strain.

 O! synge unto mie roundelaie, O! drop the bryny tear with me, Daunce ne moe atte hallie day, Lyke a running river bee. My love is dedde, Gone to his death bedde, Al under the willowe tree.

II. Blacke his cryne⁴ as the wyntere night,
Whyte his rode⁵ as summer snowe,
Rodde his face as morning lyght, Cold he lies in the grave below,
My love is dedde, &c.

III. Swote his tounge as the throstle's note,
Ouycke in daunce as thought can be,
Deft his tabor, codgelle stote,
My love is dedde, &c.

IV. Hark! the raven flaps his wynge, In the brier'd delle belowe; Hark! the dethe owl loud doth sing To the night mares as they go. My love is dedde, &c.

1 Glimmering.
3 There is a description of morning in another part of the tragedy,

3 Drops

The morning in another part of the trageny.

The mornynge gynes alonge the east to sheene,
Darkling the lyghte does on the waters plaie;
The feynte rodde beam slowe creepethe over the leene,
To chase the morkynesses of nyghte awaie.
Swift fleis the hower that will brynge oute the daie,
The softe dewe falleth onne the greeynge grasse;
The shepster mayden dyghtynge her arraie,
Scanta sees her vysage ynne the wavie glasse;
By the fulle daylight wee scalle ELLA see,
Or Bristown's walled towne. Damoyselle followe mee.

V. See the white moon sheenes on hie!
Whyter is my true love's shrowde,
Whyter than the morning skie, Whyter than the evening cloud.
My love is dedde, &c.

VI. Here upon my true love's grave
Shall the garen¹ fleurs be layde:
No one hallie saynte to save
My love is dedde, &c.

VII. With my hondes I'll dente² the brieres,
Round his hallie corse to gre³,
Ouphante⁴ faeries, light your fyres, Here my bodie still shall bee.
My love is dedde, &c.

VIII. Come with acorne-cup, and thorne,
Drain mie harty's blodde awaie:
Lyfe and all its goodes I scorne, Daunce by night, or feast by day,
My love is dedde, &c.

IX. Watere wytches crownde with reytes⁶, Bere me to your lethale tyde; I die—I come—My true love waytes! Thos the damselle spake, and dy'd.

According to the date assigned to this tragedy, it is the first drama extant in our language. In an Epistle prefixed to his patron Cannynge, the author thus censures the MYSTERIES, or religious interludes, which were the only plays then existing.

Plaies made from HALLIE⁶ TALES I hold unmete; Let some *great story of a man* be songe; Whanne, as a man, we Godde and Jesus trete, Ynne mie poore mynde we doe the godhead wronge.

The ODE TO ELLA is said to have been sent by Rowlie in the year 1468, as a specimen of his poetical abilities, to his intimate friend and cotemporary Lydgate, who had challenged him to write verses. The subject is a victory obtained by Ella over the Danes, at Watchett near Bristol. I will give this piece at length.

Bright ² Indient. Bent into the ground. ⁸ Grow. ⁴ Ouphan, Elphin. ⁵ Reeds. ⁷ With this address to Lydgate prefixed.

Well thenne, good John, sythe ytt muste needes so be, That thou, and I a bowtynge matche muste have; Lett ytt ne breakynge of onlide friendahippe bee, Thys ya the onelie allaboone I crave. Remember Stowe, the Bryghtstowe Carmalyte, Who, when John Clackynge, one of myckle lore, Dydd throwe hys gauntlette penne wythe hym to wryte, He shewde smalle wytte, and shewde his weaknesse more. Thys ya mie formance, whiche I now have wrytte, The best performance of mie lyttel wytte.

Steere should be Stone, a Carmelite frier of Bristol, educated at Cambridge, and a famous preacher. Lydgate's answer on receiving the ode, which certainly cannot be genuine, is beneath transcription. The writer, freely owning his inferiority, declares, that Rowdie rivals Chancer and Durgotus, who both lived in Norman Ignore. The latter, indeed, may in some measure be said to have flourished in that era, for he died bishop of St. Andrews in 1015. Dut

414 CASTLE OF BRISTOWE .- BATTLE OF HASTINGS .- TOURNAMENT.

Songe to Aelle Lorde of the Castle of Bristowe ynne daies of yore.

Oh! thou (orr whatt remaynes of thee)

EALLE the darlynge of futuritie!

Lette thys mie songe bolde as thie courage bee,

As everlastynge to posteritie!

Whanne Dacya's sonnes, whose hayres of bloude redde hue, Lyche kynge cuppes brastynge wythe the mornynge due,

Arraung'd ynn dreare arraie, Uppone the lethale daie, Spredde farr and wyde onn Watchett's shore: Thenn dyddst thou furyouse stonde,

And bie thie brondeous honde

Beesprengedd all the mees with gore.

Drawne bie thyne anlace felle¹,
Thousandes of Dacyanns wente;
Ydar'd the bloudie fyghte,

Downe to the depthe of helle,
Brystowannes menne of myghte,
And actedd deedes full quente.

Oh! thou, where'er (thie bones att reste)
Thie spryte to haunt delyghteth beste,
Whytherr upponn the bloude-embrewedd pleyne,
Orr whare thou kennst fromme farre
The dysmalle crie of warre,

Orr seeste somme mountayne made of corse of sleyne:

Orr seeste the harnessd steede, Yprauncynge o'er the meede,

And neighe to bee amonge the poynctedd speeres;
Orr ynn blacke armoure staulke arounde
Embattell'd Brystowe, once thie grounde,

And glowe ardorous onn the castell steeres:

Orr fierie rounde the mynster² glare: Lette Brystowe stylle bee made thie care, Guarde ytte fromme foemenne and consumynge fyre,

Lyche Avone streme ensyrke ytt rounde; Ne lett a flame enharme the grounde,

'Tyll ynne one flame all the whole worlde expyres.

The BATTLE OF HASTINGS is called a translation from the Saxon: and contains a minute description of the persons, arms, and characters of many of the chiefs, who fought in that important action. In this poem, Stonehenge is described as a Druidical temple.

The poem called the TOURNAMENT, is dramatically conducted, among others, by the characters of a herald, a knight, a minstrel, and a king,

who are introduced speaking,

he is oddly coupled with Chaucer in another respect, for he wrote only some Latin chronicles lesides, Lydgate must have been sufficiently acquainted with Chaucer's age; for he walliving, and a young man, when Chaucer died. The writer also mentions Stone, the Carmellet, as living with Chaucer and Turgotus; whereas he was Lydgate's cotenty-rary. These cocumstances, added to that of the extreme and affected meanness of the composition, evidently prove this little piece a forgery.

2 The monastery. Now the cathedral,

The following piece is a description of an alderman's feast at Bristol; or, as it is entitled, ACCOUNTE OF W. CANNYNGE'S FEAST

Thorowe the hall the belle han sounde, Byalccoyle¹ doe the grave beseeme; The ealdermenne doe sytte arounde, And snoffelle² opp the cheorte steeme. Lyke asses wylde in deserte waste Swotely the morneynge doe taste, Syke kene thei ate: the mynstrells plaie, The dynne of angelles doe thei kepe: Thei stylle³: the guestes ha ne to saie, But nodde ther thankes, and falle asleepe, Thos echeone daie bee I to deene⁴,

Gyff Rowley, Ischamm, or Tybb Gorges, be ne seen,

But a dialogue between two ladies, whose knights, or husbands, served in the wars between York and Lancaster, and were now fighting at the battle of Saint Albans, will be more interesting to many readers. This battle happened in the reign of Edward V., about the year 1471.

ELINOUR and JUGA.

Anne Ruddeborne⁵ bank twa pynynge maydens sate
Theire teares faste dryppeynge to the waterre cleere;
Echone bementynge⁶ for her absente mate,
Who atte Seyncte Albonns shouke the morthynge⁷ speare.
The nottebrowne Ellynor to Juga fayre,
Dydde speke acroole⁸, with languyshmente of eyne,
Lyke droppes of pearlie dewe, lemed⁹ the quyvrynge brine.
ELINOUR.—O gentle Juga! hear mie dernie¹⁰ plainte,
To fyghte for Yorke mie love is dyght¹¹ in stele;
O mai ne sanguen steine the whyte rose peyncte,
Maie good Seyncte Cuthberte watch syrre Robynne wele!
Moke moe thanne death in phantasie I feelle;
See! see! upon the grounde he bleedynge lies!
Inhild¹² some joice¹³ of life, or else my deare love dies.

JUGA.—Systers in sorrowe on thys daise ey'd banke,
Where melancholych broods, we wylle lamente:
Be wette with mornynge dewe and evene danke;
Lyche levynde¹⁴ okes in eche the oder bente:
Or lyke forletten¹⁵ halles of merriemente,
Whose gastlie¹⁶ nitches holde the traine of fryghte¹⁷,
Where lethale¹⁸ ravens bark, and owlets wake the nyghte.
No mo the miskynette¹⁰ shalle wake the morne,

18 Deadly, or death-boding.

19 A small bagpipe

¹ Bellacovie. A personage in Chaucer's Rom. R. v, 2984, &c. i.e. Kind Welcome.
From the Fr. Bel access!.

2 Snuff up.
5 Rudborn, in Saxon, red-water, a river near Saint Albans.
6 Lumenting.
7 Murdering.
8 Faintly.
10 Sad complaint.
10 Arrayed, or cased.
16 Ruins.
16 Ruins.
17 Fear.
18 Forsaken.
18 Forsaken.
19 Sad complaint.
10 Fromaken.
10 Fear.

The minstrelle daunce, good cheere, and morryce plaie; No mo the amblynge palfrie and the horne, Shall from the lessel rouze the foxe awaie; Ill seke the foreste alle the lyve-longe daie: Alle nete amenge the gravde cherchel glebe wyll goe, And to the passante spryghtes lecture³ mie tale of woe.

Whan mokie⁴ cloudes do hange upon the leme
Of leden⁶ moon, ynn sylver mantels dyghte:
The tryppeynge facries weve the golden dreme
Of selyness⁶, whyche flyethe with the nyghte;
Thenne (but the seynctes forbydde) gif to a spryghte
Syrre Rychardes forme is lyped; I'll holde dystraughte
His bledeynge clai-colde corse, and die eche daie yn thoughte.

ELINOUR.—Ah, woe-bementynge wordes; what wordes can showe!
Thou limed⁷ river, on thie linche⁸ mai bleede
Champyons, whose bloude wylle wythe thie waterres flowe,
And Rudborne streeme be rudborne streeme indeede!
Haste gentle Juga, trippe ytte o'ere the meade
To know or wheder wee muste waile agayne,
Or whythe oure fallen knyghte be menged onne the plain.

So saieing, lyke twa levyn-blasted trees,
Or twain of cloudes that holdeth stormic raine,
Theie moved gentle o'ere the dewe mees⁹;
To where Seyncte Albon's holie shrynes remayne.
There dyd theye finde that bothe their knyghtes were sleyne;
Distraughte¹⁰, theie wandered to swollen Rudborne's syde,
Yelled theyre leathalle knelle, sonke in the waves and dyde.

In a DIALOGUE, or ECLOGUE, spoken by two ladies, are these lines.

Sprytes of the blaste, the pious Nygelle fedde
Powre oute your pleasaunce on mie fadres hedde,
Richard of lyonn's harte to fyghte is gonne,
Uppon the broad sea doe the banners gleme;
The aminusedd natyons be astonn
To ken syke¹¹ large a slete, syke fyne, syke breme¹²:
The barkis hefoods coupe the lymed¹³ streme;
Oundes¹⁴ synkyng oundes uppon the hard ake¹⁵ rise;
The waters slughornes wyth a swoty cleme
Conteke¹⁶ the dynninge¹⁷ ayre, and reche¹⁸ the skies.
Sprytes of the blaste, on gouldenn trones astedde¹⁹,
Powre oute your pleasaunce on mie fadres hedde!

I am of opinion, that none of these pieces are genuine. The EXECUTION of SIR CHARLES BAUDWIN is now allowed to be modern, even

¹ In a confined sense, a bush or hedge, though sometimes used as a forest.
2 Church-yard, full of graves.
3 Relate.
4 Black.
5 Decreasing.
6 Happiness. Chancer, Trs. Cnes. iii. 815.
7 Glassy.
7 Glassy.
7 Glassy.
12 Folished. Bright.
14 Waters.
15 Oak.
15 Contend with.
17 Noisy.
18 Reach.
19 Seated.

by those who maintain all the other poems to be ancient. The ODE TO ELLA, and the EPISTLE to Lydgate, with his ANSWER, were written on one piece of parchment; and, as pretended, in Rowlie's own hand. This was shewn to an ingenious critic and intelligent antiquary of my acquaintance; who assures me, that the writing was a gross and palpable forgery. It was not even skilfully counterfeited. The form of the letters, although artfully contrived to wear an antiquated appearance, differed very essentially from every one of our early alphabets. Nor were the characters uniform and consistent : part of the same manuscript exhibiting some letters shaped according to the present round hand, while others were traced in imitation of the ancient court and text hands. The parchment was old; and that it might look still older, was stained on the outside with ochre, which was easily rubbed off with a linen cloth. Care had also been evidently taken to tincture the ink with a yellow cast. To communicate a stronger stamp of rude antiquity, the ODE was written like prose: no distinction, or termination, being made between the several verses. Lydgate's ANSWER, which makes a part of this MSS., and is written by the same hand, I have already proved to be a manifest imposition. This parchment has since been unfortunately lost?. I have myself carefully examined the original MSS., as it is called, of the little piece entitled. ACCOUNTE OF W. CANNYNGE'S FEAST. It is likewise on parchment, and I am sorry to say, that the writing betrays all the suspicious signatures which were observed in that of the ODE TO ELLA. I have repeatedly and diligently compared it with three or four authentic MSS, of the time of Edward IV., to all which I have found it totally un-

MSS, of the time of Edward IV., to all which I have found it totally un
1 It contains 93 stauras, and was printed at London, in the year 1772, 4to. I am told, that in the above-mentioned chest, belonging to Radeliffe-church, an ancient Record was discovered, containing the expenses for Edward IV. to see the execution of sir Charles Baldwin; with a description of a canopy under which the king sate at this execution. This Record seems to have given rise to the poem. A bond which sir Charles Baldwin gave to Henry VI, I suppose about sering the earl of Warwick, is said to have been mentioned in one of Rowlis's MSS, called the Vellow Roll, perhaps the same, found in Cannynge's chest, but now lost, Stowe's Chron. By Howes, edit, fol. 1613, p. 406, col. 2. And Speed's, p. 669, col. 2, edit. 1611. Stowe says, that Edward IV. was at Bristol, on a progress through England, in the Autrent season of the year 1462. And that he was most reguly received. Ibid. p. 416, col. 2. Cannynge was then mayor of Bristol. Sir Charles Baldwin is said to have been executed at Bristol, in the presence of Edward IV. in the year 1463. MSS. Wantu. Bibl. Bodl. It supposes was the mayor of Bristol. Sir Charles Baldwin is said to have been executed at Bristol, in the presence of Edward IV. in the year 1463. MSS. Wantu. Bibl. Bodl. It supposes the same king was at Bristol, and lodged in St. Augustine's abbey, in 1472, when he received a large gratainty from the citizens for carrying on the war against France. Watner, ibid. *I have received some notices from the old registers of St. Ewin's church at Bristol, anciently called the Ministrax, which import, that the church pavement was toward against the coming of king Edward. But this does not at all prove or imply that the king and at the greate mynateer windows to see the gallant Lancastrian Baldwin pass to the scalfold; a circumstance, and a very improbable one, mentioned in Rowlie's pretended poem on this subject. The notice at moat will prove only, that the cliner hands are some time, and the

418 PROOFS THAT ROWLIE POEMS WERE FORGERIES OF CHATTERTON.

like. Among other smaller vestiges of forgery, which cannot be so easily described and explained here, at the bottom are added in ink two coats of arms, containing empalements of Cannynge and of his friends or relations, with family-names, apparently delineated by the same pen which wrote the verses. Even the style and the drawing of the armorial bearings discover the hand of a modern herald. This, I believe, is the only pretended original of the poetry of Rowlie,

now remaining.

As to internal arguments, an unnatural affectation of ancient spelling and of obsolete words, not belonging to the period assigned to the poems, strikes us at first sight. On these old words combinations are frequently formed, which never yet existed in the unpolished state of the English language: and sometimes the antiquated diction is inartificially misapplied, by an improper contexture with the present modes of speech. The attentive reader will also discern, that our poet sometimes forgets his assumed character, and does not always act his part with consistency: for the chorus, or interlude, of the damsel who drowns herself, which I have cited at length from the TRAGEDY of ELLA, is much more intelligible, and free from uncouth expressions. than the general phraseology of these compositions. In the BATTLE OF HASTINGS, said to be translated from the Saxon, Stonehenge is called a Druidical temple. The battle of Hastings was fought in the year 1066. We will grant the Saxon original to have been written soon afterwards: about which time, no other notion prevailed concerning this miraculous monument, than the supposition which had been delivered down by long and constant tradition, that it was erected in memory of Hengist's massacre. This was the established and uniform opinion of the Welsh and Armorican bards, who most probably received it from the Saxon minstrels: and that this was the popular belief at the time of the battle of Hastings, appears from the evidence of Geoffrey of Monmouth, who wrote his history not more than eighty years after that memorable event. And in this doctrine Robert of Gloucester and all the monkish chroniclers agree. That the Druids constructed this stupendous pile for a place of worship, was a discovery reserved for the sagacity of a wiser age, and the laborious discussion of modern antiquaries. In the EPISTLE to Lydgate, prefixed to the TRAGEDY, our poet condemns the absurdity and impropriety of the religious dramas, and recommends SOME GREAT STORY OF HUMAN MANNERS, as most suitable for theatrical representation. But this idea is the result of that taste and discrimination, which could only belong to a more advanced period of society.1

It would be tedious and trifling to descend to minute particulars. But I will mention one or two. In the ODE TO ELLA, the poet supposes, that the spectre of Ella sometimes appears in the mynater, that is Bristol-cathedral. But when Rowlie is supposed to have lived, the

But, above all, the craft of thought, the complexion of the sentiments, and the structure of the composition, evidently prove these pieces not ancient. The ODE TO ELLA, for instance, has exactly the air of modern poetry; such, I mean, as is written at this day, only disguised with antique spelling and phraseology. That Rowlie was an accomplished literary character, a scholar, an historian, and an antiquarian, if contended for, I will not denyl. Nor is it impossible that he might write English poetry. But that he is the writer of the poems which I have here cited, and which have been so confidently ascribed to him, I am not yet convinced.

On the whole, I am inclined to believe, that these poems were composed by the son of the school-master before mentioned; who inherited the inestimable treasures of Cannynge's chest in Radcliffe-church, as I have already related at large. This youth, who died at eighteen, was a prodigy of genius: and would have proved the first of English poets, had he reached a maturer age. From his childhood, he was fond of reading and writing verses: and some of his early compositions, which he wrote without any design to deceive, have been judged to be most astonishing productions by the first critic of the present age. From his situation and connections, he became a skilful practitioner in various kinds of hand-writing. Availing himself therefore of his poetical talent, and his facility in the graphic art, to a miscellany of obscure and neglected parchments, which were commodiously placed in his own

present cathedral of Bristol was nothing more than an Augustine monastery, in which Henry VIII. established long afterwards a bishop, and a dean and chapter, in the year 1542. Miniter is a word almost appropriated to Cathedrals; and I will venture to say, that the church of this monastery, before the present foundation took place, never was called Bristol-miniter, or The minister. The inattention to this circumstance, has produced another unfortunate anachronism in some of Rowlie's papers. Where, in his panegyric on Cannynge he says, "The favouryte of godde, the fryende of the chyrche, the companyonne of kynges, and 'the fadre of hys natyve cirtis, the grete and good Wyllyamme Canynge.' Bristol was never styled a Cirt till the erection of its bishoprick in 1542. Willis's Notiti. PARLIAMENT, p. 43. Lond. 1750. See also king Henry's Patent for creating the bishoprick of Bristol, in Ryme, dat. Jun. 4, A.D. 1542. An. reg. 34. Where the king orders, 'Ac quod tota Villa nostra.' Bristollim exnume et deinceps imperpetuum sit Civitas, ipsamque Civitatem Bristollia. appellari et nominari, volumus et decernimus, &c.' Foed. tom. xv. p. 749. Bristol was freelaimed a citv, an. 35 Henr. viii. MSS. Wantner, ut supr. In which MSS, to that period it is constantly calleda town. I have observed, but for what reason I know not, that it. Ewin's church at Bristol was called the minister. I, however, suspect that the poet here means Bristol cathedral. He calls, with his accustomed misapplication of old words, Worcester cathedral the minister of our ladie. But I do not think this was a common appellation for that church. In Lydgate's Life of Saint Aldan, Minister is used in its first simple acceptation. MSS. Coll. Trin. Oxon. Num. xxxviii. fol. 19.

—Seynt Albone Of that mynitre levde the first stone.

⁻ Seynt Albone Of that mynatre leyde the first stone.

That is, of St. Alban's monastery,

The description of Cannynge's feast, is called an Accounte of Cannynge's feast. I do not think, that so early as the year 1470, the word Accounte had lost its literal and original sense of a computur, or computation, and was used in a looser acceptation for marrative or detail. Nor had it even then lost its true spelling accompt, in which its proper and primary signification is preserved and implied.

He is also said to have been an eminent mechanic and mathematician. I am informed, that one of Rowlie's MSS. discovered in Cannynge's iron chest, was a plan for supporting the tower of the Temple-church in Bristol, which had greatly declined from its perpendicular. In alter reparation of that church, some subterrancous works were found, minutely corresponding with this MSS.

possession, he was tempted to add others of a more interesting nature. and such as he was enabled to forge, under these circumstances, without the fear of detection. As to his knowledge of the old English literature, which is rarely the study of a young poet, a sufficient quantity of obsolete words and phrases were readily attainable from the glossary to Chaucer, and to Percy's Ballads. It is confessed, that this youth wrote the EXECUTION OF SIR CHARLES BAWDWIN : and he who could forge that poem, might easily forge all the rest.

In the mean time, we will allow, that some pieces of poetry written by Rowlie might have been preserved in Cannynge's chest: and that these were enlarged and improved by young Chatterton. But if this was the case, they were so much altered as to become entirely new compositions. The poem which bids the fairest to be one of these originals is CANNYNGE'S FEAST. But the parchment MSS, of this little poem has already been proved to be a forgery. A circumstance which is perhaps alone sufficient to make us suspect that no originals ever existed.

It will be asked, for what end or purpose did he contrive such an imposture? I answer, from lucrative views; or perhaps from the pleasure of deceiving the world, a motive which, in many minds, operates more powerfully than the hopes of gain. He probably promised himself greater emoluments from this indirect mode of exercising his abilities: or, he might have sacrificed even the vanity of appearing in the character of an applauded original author, to the private enjoyment of the success of his invention and dexterity.

I have observed above, that Cannynge ordered his iron chest in Radcliffe-church to be solemnly visited once in every year, and that an annual entertainment should be provided for the visitors. In the notices relating to this matter, which some of the chief patrons of Rowlie's poetry have lately sent me from Bristol, it is affirmed, that this order is contained in Cannynge's will: and that he specifies therein, that not only his MSS. evidences above-mentioned, but that the POEMS of HIS CONFESSOR ROWLIE, which likewise he had deposited in the aforesaid iron chest, were also to be submitted to this annual inspection. This circumstance at first strongly inclined me to think favourably of the authenticity of these pieces. At least it proved, that Rowlie had left some performances in verse. But on examining Cannynge's will, no such order appears. All his bequests relating to Radcliffe-church, of every kind, are the following. He leaves legacies to the vicar, and the three clerks, of the said church: to the two chantrypriests, or chaplains, of his foundation; to the keeper of the PYXIS OBLATIONUM, in the north door: and to the fraternity commemor acionis martirum. Also vestments to the altars of Saint Catherine, and saint George. He mentions his tomb built near the altar of St. Catherine, where his late wife is interred. He gives augmentations to the endowment of his two chantries, at the altars of St. Catherine and St. George, abovementioned. To the choir, he leaves two service-books, called Liggers, to be used there, on either side, by his two chantry-priests. He directs. that his funeral shall be celebrated in the said church with a month's mind, and the usual solemnities2.

Very few anecdotes of Rowlie's life have descended to posterity. The following MEMOIRS of his life are said to have been written by himself in the year 1460, and to have been discovered with his poetry: which perhaps to many readers will appear equally spurious.

I was fadre confessour to masteres Roberte and mastre William Cannings. Mastre Roberte was a man after his fadre's own harte. greedie of gaynes and sparying of alms deedes; but master William was mickle courteous, and gave me many marks in my needs. At the age of twenty-two years deceasd master Roberte, and by master William's de-syre, bequeathed me one hundred marks: I went to thank master William for his mickle courtesie, and to make tender of my selfe to him.-Fadre, quod he, I have a crotchett in my brayne that will need your aide. Master William, said I, if you command me I will go to Roome for you; not so farr distant, said he: I ken you for a mickle learnd priest, if you will leave the parysh of our ladie, and travel for mee, it shall be mickle to your profits.

I gave my hands, and he told mee I must goe to all the abbies and pryorys, and gather together auncient drawyings3, if of anie account at any price. Consented I to the same, and pursuant sett out the Mundaie

any price. Consented I to the same, and pursuant sett out the Mundaie

1 Compare Willis, MITR. Ann. ii. 88.

2 This will is in Latin, dated Nov. 12, 7474. Proved Nov. 50. It was made in Westbury college. Cuf. Prarog. Cant. Registr. WATTIS, quatern. xvii. fol. 125. Beside the bequests mentioned in the text, he leaves legacies to all the canons, the chaplains and deacons, and the twelve choristers, of Westbury vollege. To the six priests, six almsmen and six almswomen, founded in the new chaple at Westbury by Carpenter, bishop of Worcester. To many of the servants of the said college. To the fabric of the church of that college, kix. To rebuilding the tower of the church of Compton Graynefield, ki. He also galees bequests to his almshouses at Bristol, and to the corporation of that town. He remembers some of the religious foundations, [chiefly the mendicants, at Bristol. He styles himself, naper mercater villed Bristoll, et nunc decanus collegii S. Trin. de Westbury. The subdean of Westbury college is one of the executors. In this will the name of Rowlie is not mentioned. Compare Tanner, Nottr. Monast. p. 484. And Alkyns's Gloucestresh, p. 802.

Bishop Carpenter, about the year 1460, was a considerable benefactor to Westbury college. He pulled down the old college, 'and in the new building, enlarged it very much, compassing 'it about with a strong wall embattled, adding a faire gate with divers towers, more like unto 'a castle than a colledge: and lastly, bestowed much good land for augmenting the revenew of the same. Godwin, Success. Bishors. p. 446, edit. r. ut supr. And Leland speaks much to the same purpose. 'His [Carpenter] ex veteri collegio, quod erat Westberize, norum facile than a colledge: and lastly, bestowed much good land for augmenting the revenew of the same. Godwin, Success. Bishors. p. 446, edit. r. ut supr. And Leland speaks much to the same purpose. 'His [Carpenter] ex veteri collegio, quod erat Westberize, norum facile than a present toole place, rebuilt the college. As Dugd. Warwicksil. p. 64

following for the minster of our ladie¹ and St. Goodwyne, where a drawing of a steeple, contryvd for the belles when runge to swaie out of the syde into the ayre, had I thence, it was done by syr Symon de Mambrie², who in the troublesomme rayne of kyng Stephen devoted himselfe, and was shorne.

'Hawkes showd me a manuscript's in Saxonne, but I was onley to bargayne for drawyngs.-The next drawyings I metten with was a church to be reard, so as in form of a cross, the end standing in the ground, a long MSS, was annexd. Master Canning thought no workman culd be found handie enough to do it.-The tale of the drawers deserveth relation.-Thomas de Blunderville, a preeste, although the preeste had no allows, lovd a fair mayden, and on her begett a sonn, Thomas educated his sonn; at sixteen years he went into the warrs, and neer did return for five years .- His mother was married to a knight, and bare a daughter, then sixteen, who was seen and lovd by Thomas, son of Thomas, and married to him unknown to her mother, by Ralph de Mesching, of the Minster, who invited, as custom was, two of his brothers, Thomas de Blunderville and John Heschamme. Thomas nevertheless had not seen his sonn for five years, kenning him instauntly; and learning the name of the bryde, toke him asyde and disclosd to him that he was his sonn, and was weded to his own sistre.-Yoyng Thomas toke on so that he was shorne.

'He drew manie fine drawings on glass.

'The abbot of the minster of Peterburrow sold it me, he might have bargaynd twenty marks better, but master William would not depart with it. The prior of Coventree did sell me a picture of great account, made by Badilian Y'allyanne, who did lyve in the rayne of kyng Henrie I., a mann of fickle temper, havyng been tendred syx pounds of silver for it, to which he said naie, and afterwards did give it to the then abbott of Coventriee. In brief, I gathered together manie marks value of fine drawyings, all the works of mickle cunning.—Master William culld the moist choise parts, but hearing of a drawying in Durham church hee did send me.

'Fadree you have done mickle well, all the chatills are more worth than you gave; take this for your payness: so saying, he did put into my hands a purse of two hundreds good pounds, and did say that I should note be in need, I did thank him most heartily.—The choise drawyng, when his fadre did dye, was begunn to be put up, and somme houses neer the old church erased; it was drawn by Aslema, preest of

I suppose, Worcester cathedral. 2 Or Malmesbury.

This was not an English word at this early period; it was not used, and for obvious resons, till after the invention of printing. So again we have below, 'the Saxon manuscript.'

These, at this time, would have been called dasks.

^{*}This should have been Prior. An about was never the title of the superiour in cathedralconvents. The PRIOR OF COVENTEN must have been a dignitary well-known by that name, as he sate in parliament.

St. Cutchburts, and offerd as a drawyng for Westminster, but cast

asyde, being the tender did not speak French.

I had now mickle of ryches, and lyvd in a house on the hyll, often repayring to mastere William, who was now lord of the house. I sent him my verses touching his church, for which he did send me mickle good things.

'In the year kyng Edward came to Bristow, Master Cannings send for me to avoid a marriage which the kyng was bent upon between him and a ladie he neer had seen, of the familee of the Winddivilles. the danger where nigh, unless avoided by one remidee, an holie one, which was, to be ordained a sonn of holy church, beyng franke from the power of kynges in that cause, and can be wedded.-Mr. Cannings instauntly sent me to Carpenter, his good friend, bishop of Worcester, and the Fryday following was prepaird and ordaynd the next day, the daie of St. Mathew, and on Sunday sung his first mass in the church of our ladie, to the astonishing of kyng Edward, who was so furiously madd and ravyngs withall, that master Cannings was wyling to give him three thousand markes, which made him peace again, and he was admyted to the presence of the kyng, staid in Bristow, partook of all

his pleasures and pastimes till he departed the next year.

I gave master Cannings my Bristow tragedy2, for which he gave me in hands twentie pound, and did praise it more than I did think myself did deserve, for I can say in troth I was never proud of my verses since I did read master Chaucer; and now haveing nought to do, and not wyling to be ydle, I went to the minster of our Ladie and St. Goodwin, and then did purchase the Saxon manuscripts, and sett myself diligently to translate and worde it in English metre, which in one year I performd and settled in the Battle of Hastyngs; master William did bargyin for one to be manuscript, and John Pelham, an esquire, of Ashley, for another.-Master William did praise it muckle greatly, but advisd me to tender it to no man, beying the mann whose name where therein mentioned would be offended. He gave me twenty markes, and I did go to Ashley, to master Pelham, to be payd of him for the other one I left with him.

But his ladie being of the family of the Fiscamps3, of whom some things are said, he told me he had burnt it, and would have me burnt too if I did not avaunt. Dureing this dinn his wife did come out, and made a dinn to speake by a figure would have over founded the bells of our Ladie of the Cliffe; and I was fain content to gett away

in a safe skin,

A Norman family.

Most probably Worcester cathedral.
That is, the poem called the Execution of Sir Charles Bawdwin, mentioned above p. 153. What is there said concerning this poem, greatly invalidates the authenticity of these Memores. Rowlie might indeed write a poem on this subject; but not the poem which was

'I wrote my Justice of Peacel, which master Cannings advisd me secrett to keep, which I did; and now being grown auncient I was seizd with great pains, which did cost me mickle of marks to be cured off.-Master William offered me a canon's place in Westbury collige. which gladly had I accepted, but my pains made me to staie at home. After this mischance I livd in a house by the Tower, which has not been repaird since Robert Consull of Gloucester repayrd the castle and wall; here I livd warm, but in my house on the hyll the ayre was mickle keen, some marks it cost me to put it in repair my new house, and brynging my chattels from the ould; it was a fine house, and I much marville it was untenanted. A person greedy of gains was the then possessour, and of him I did buy it at a very small rate, having lookd on the ground works and mayne supports, and fynding them staunch, and repayrs no need wanting, I did buy of the owner, Geoffry Coombe, on a repayring lease for ninety-nine years2, he thinkvine it would fall down everie day; but with a few marks expense did put it up in a manner neat, and therein I lyvd.'

It is with regret that I find myself obliged to pronounce Rowlie's poems to be spurious. Ancient remains of English poetry, unexpectedly discovered, and fortunately rescued from a long oblivion, are contemplated with a degree of fond enthusiasm: exclusive of any real or intrinsic excellence, they afford those pleasures, arising from the idea of antiquity, which deeply interest the imagination. With these pleasures we are unwilling to part. But there is a more solid satisfac-

tion, resulting from the detection of artifice and imposture.

What is here said of Rowlie, was not only written, but printed, almost two years before the correct and complete edition of his Poems appeared. Had I been apprised of that publication, I should have been much more sparing in my specimens of these forgeries, which had been communicated to me in MSS., and which I imagined I was imparting to my readers as curiosities. I had as yet seen only a few extracts of these poems; nor were those transcripts which I received, always exact. Circumstances which I mention here, to shew the inconveniences under which I laboured, both with regard to my citations and my criticisms. These scanty materials, however, contained sufficient evidence to convince me, that the pieces were not genuine.

The entire and accurate collection of Rowlie's now laid before the public, has been so little instrumental in inducing me to change my opinion, that it has served to exemplify and confirm every argument which I have produced in support of my suspicions of an imposition.

It has likewise afforded some new proofs.

Those who have been conversant in the works even of the best of

1 I know nothing of this piece.
2 I very much question, whether this technical law-term, or even this mode of contract, existed in the year 1450.

our old English poets, well know, that one of their leading characteristics is inequality. In these writers, splendid descriptions, ornamental comparisons, poetical images, and striking thoughts, occur but rarely: for many pages together, they are tedious, prosaic, and uninteresting. On the contrary, the poems before us are every where supported; they are throughout, poetical and animated. They have no imbecilities of style or sentiment. Our old English bards abound in unnatural conceptions, strange imaginations, and even the most ridiculous absurdities. But Rowlie's poems present us with no incongruous combinations, no mixture of manners, institutions, customs, and characters. They appear to have been composed after ideas of discrimination had taken place; and when even common writers had begun to conceive, on most subjects, with precision and propriety. There are indeed, in the BATTLE OF HASTINGS, some great anachronisms; and practices are mentioned which did not exist till afterwards. But these are such inconsistencies, as proceeded from fraud as well as ignorance: they are such as no old poet could have possibly fallen into, and which only betray an unskilful imitation of ancient manners. The verses of Lydgate and his immediate successors are often rugged and unmusical: but Rowlie's poetry sustains one uniform tone of harmony; and, if we brush away the asperities of the antiquated spelling, conveys its cultivated imagery in a polished and agreeable strain of versification. Chatterton seems to have thought, that the distinction of old from modern poetry consisted only in the use of old words. In counterfeiting the coins of a rude age, he did not forget the usual application of an artificial rust: but this disguise was not sufficient to conceal the elegance of the workmanship.

The BATTLE OF HASTINGS, just mentioned, might be proved to be a palpable forgery for many other reasons. It is said to be translated from the Saxon of Turgot. But Turgot died in 1015, and the battle of Hastings was fought in 1066. We will, however, allow, that Turgot lived in the reign of the Conqueror. But, on that supposition, is it not extraordinary, that a contemporary writer should mention no circumstances of this action which we did not know before, and which are not to be found in Malmesbury, Ordericus Vitalis, and other ancient chroniclers? Especially as Turgot's description of this battle was professedly a detached and separate performance, and at least, on that account, would be a minute circumstantial. An original and a cotemporary writer, describing this battle, would not only have told us something new, but would otherwise have been full of particularities. The poet before us dwells on incidents common to all battles, and such as were easily to be had from Pope's HOMER. We may add, that this piece not only detects itself, but demonstrates the spuriousness of all the rest. Chatterton himself allowed the first part of it to be a forgery of his own. The second part, from what has been said,

could not be genuine. And he who could write the second part was able to write every line in the whole collection. But while I am speaking of this poem, I cannot help exposing the futility of an argument which has been brought as a decisive evidence of its originality. It is urged, that the names of the chiefs who accompanied the Conqueror, correspond with the Roll of Battle-Abbey. As if a modern forger could not have seen this venerable record. But, unfortunately, it is

printed in Hollinshead's Chronicle.

It is said that Chatterton, on account of his youth and education, could not write these poems. This may be true; but it is no proof that they are not forged. Who was their author, on the hypothesis that Rowlie was not, is a new and another question. I am, however, of opinion that it was Chatterton. For if we attend only to some of the pieces now extant in a periodical magazine, which he published under his own signature, and which are confessedly of his composition, to his letters now remaining in MSS., and to the testimony of those that were acquainted with his conversation, he will appear to have been a singular instance of a prematurity of abilities; to have acquired a store of general information far exceeding his years, and to have possessed that comprehension of mind, and activity of understanding. which predominated over his situations in life, and his opportunities of instruction. Some of his publications in the magazines discover also his propensity to forgery, and more in the walk of ancient manners, which seem greatly to have struck his imagination. These, among others, are ETHELGAR, a Saxon poem in prose; KENRICK, translated from the Saxon; CERDICH, translated from the Saxon; GODRED CRO-VAN a Poem, composed by Dothnel Syrric king of the isle of Man; The HIRLAS, composed by Blythyn, prince of North Wales; GOTH-MUND, translated from the Saxon; ANECDOTE OF CHAUCER, and of the ANTIQUITY of CHRISTMAS GAMES. The latter piece, in which he quotes a register of Keinsham NUNNERY, which was a priory of Black canons, and advances many imaginary facts, strongly shews his track of reading, and his fondness for antiquarian imagery. In this monthly collection he inserted ideal drawings of six achievements of Saxon heraldry, of an inedited coin of queen Sexburgeo, wife of king Kinewalch, and of a Saxon amulet; with explanations equally fantastic and arbitrary. From Rowlie's pretended parchments he produced several heraldic delineations. He also exhibited a draught by Rowlie of Bristol castle in its perfect state. I very much doubt if this fortress was not almost totally ruinous in the reign of Edward IV. This draught, however, was that of an edifice evidently fictitious. It was exceedingly ingenious; but it was the representation of a building which never existed, in a capricious and affected style of Gothic architecture, reducible to no period or system.

To the whole that is here suggested on this subject, let us add Chat-

terton's inducements and qualifications for forging these poems, arising from his character, and way of living. He was an adventurer, a professed hireling in the trade of literature, full of projects and inventions, artful, enterprising, unprincipled, indigent, and compelled to subsist by expedients.

SECTION XXVII.

THE subsequent reigns of Richard III., Edward V., and Henry VII., abounded in obscure versifiers.

A mutilated poem which occurs among the Cotton MMS, in the British Museum, and principally contains a satire on the nuns, who not less from the nature of their establishment, than from the usual degeneracy which attends all institutions, had at length lost their originally purity, seems to belong to this period1. It is without wit, and almost without number. It was written by one Bertram Walton, whose name now first appears in the catalogue of English poets; and whose life I calmly resign to the researches of some more laborious and more patient antiquary.

About the year 1480, or rather before, Benedict Burgh, a master of arts of Oxford, among other promotions in the Church, archdeacon of Colchester, prebendary of St. Paul's and canon of St. Stephen's chapel at Westminster², translated Cato's MORALS into the royal stanzas, for the use of his pupil lord Bouchier son of the earl of Essex3.

¹ Disadvantageous suspicions against the chastity of the female religious were pretended in earlier times. About the year 1250, a bishop of Lincoln visited the nunneries of his diocese: on which occasion, says the continuator of Matthew Paris, 'ad domos religiosarum veniens, fecit Experim Mamillas carundem, ut sic physics, ai esset inter eas corruptela, experire-tur.' Matt. Paris. Hist. p. 789. Hennicurs iii. edit. Tig. 1589. fol. An anecdote, which the historian relates with indignation; not on account of the nuns, but of the bishop.

2 Newcoaut, Repertor, i. oo. ii. 517. The university sealed his letters testimonial, jul. 3.

A.D. 1433. Registr. Univ. Oxon. supr. citat. T. L. 27. b. He died A.D. 1483. In the British Museum, there is a poem entitled, A CRISTEMASSE GAME made by massler Bener have God Almighty speed to kis apostelys and echom of them were baptiste and none knew of ethir.' The piece consists of twelve stanzas, an apostle being assigned to each stanza. Probably maister Benet is Benedict Burgh. MSS. HARL 7333. This is saint Paul's Manna.

Doctour of gentiles, a perfite Paule, By grace convertid from thy grete erroure, And cruelte, changed to Paule from Saule, Of fayth and trouth most perfyte prechoure, Slayne at Rome undir thike emperoure Cursyd Nero, Paule syt down in thy place To the ordayned by purveaunce of grace.

^{**}Gascoigne says that 'rithme royal is a verse of ten syllables, and ten such verses make a staffe, &c. 'Instructions for verse, &c. Sign. D. i. ad cale. Workers, 1587. Burgh's tamma is here called ballade royall: by which, I believe, is commonly signified the actions forces. All those pieces in Chaucer, called Certaine Ballads, are in this measured. The description of Good Women, written in long verse, a song of three octave stances is attoduced; be ginning, Hide Absolon thy gille treass clere, v. 249. p. 340. Urr. Afterwards, upid cays, v. 537- p. 342.

428 THE BALLAD ROYAL .- CANTON'S TRANSLATIONS .- MAGNUS CATO.

Encouraged by the example and authority of so venerable and ecclesiastic, and tempted probably by the convenient opportunity of pilfering phraseology from a precedessor in the same arduous task, Caxton translated the same Latin work; but from the French version of a Latin paraphrase, and into English prose, which he printed in the year 1483. He calls, in his preface, the measure, used by Burgh, the BALAD ROYAL. Caxton's translation, which superseded Burgh's work, and with which it is confounded, is divided into four books, which comprehended seventy-two heads.

I do not mean to affront my readers, when I inform them, without any apology, that the Latin original of this piece was not written by Cato the censor, nor by Cato Uticensis1: although it is perfectly in the character of the former, and Aulus Gellius has quoted Cato's poem DE MORIBUS2. Nor have I the gravity of the learned Boxhornius, who in a prolix and elaborate dissertation has endeavoured to demonstrate, that these distichs are undoubtedly supposititious, and that they could not possibly be written by the very venerable Roman whose name they bear. The title is DISTICHA DE MORIBUS AD FILIUM, which are distributed into four books, under the name of Dionysius Cato. But he is frequently called MAGNUS CATO.

This work has been absurdly attributed by some critics to Seneca, and by others to Ausonius3. It is, however, more ancient than the time of the emperour Valentinian III., who died in 4554. On the other hand, it was written after the appearance of Lucan's PHARSALIA, as the author, at the beginning of the second book, commends Virgil, Macers, Ovid, and Lucan. The name of Cato probably became prefixed to these distichs, in a lower age, by the officious ignorance of transcribers, and from the acquiescence of readers equally ignorant, as Marcus Cato

—— a ful grete negligence
Was it to thee, that ilke time thou made,
Hide Absolon thy tressis, IN DALADE.

In the British Museum there is a Kalandre in Englyshe, made in Balade by Duen Tole Lydgate monke of Bury. That is, in this stanza. MSS. Hard. 1706. 2. fol. 10. b. The reader will observe, that whether there are eight or seven lines, I have called it the actions amount Lydgate has, most commonly, only seven lines. As in his poem on Guy earl of Warvick. MSS. Laud. D. 31. fol. 64. Here ginneth the lyft of Guy of Warvick. Pr. from Craft's birth compleat nine roo yere.] He is speaking of Guy's combat with the Danish giant Cobrand, at Winchester.

Without the gate remembered as I rede,
In Inglysh tonge named kyde mede,
Meeting to gedre, there men myght see
Terryble strokys, lyk the dent of thonder;
The place callyd of antiquytye
Or ellis denmark nat far from the cyte:
Sparklys owt of thar harnys, &c.

1 Vignol, Marville. Miscell. tom. i. p. 56.
2 Noct. Att. zi. z.
3 It was printed under the name of Ausonius, Rostoch, 1572. 8vo.
4 Ex. Epistol. Vindiciani Medici, ad Valent. They are mentioned by Notkerus, who flourished in the tenth century, among the Metrorum, Hyponorum, Epigramustanepar conditores. Cap. vi. De Illustrins. Viz. etc. printed by Fabric. M. Lat. v. p. 904.
5 The poem Dr Virtutius Herrarum, under the name of Macer, now estand, will written by Odo, or Odobonus, a physician of the dark ages. It was translated into English by John Leilarmoner, or Leilamar, master of Hereford school, about the year 1373. MSS. Sloane. 29. Prince. 'Apium, Ache is hote and drie. There is Macer's Heresel, itid. 43. This seems to have been printed, see Ames, p. 158.

had written a set of moral distichs. Whoever was the author, this metrical system of ethics had attained the highest degree of estimation in the barbarous ages. Among Langbain's MMS. bequeathed to the university of Oxford by Antony Wood, it is accompanied with a Saxon paraphrase. John of Salisbury, in his POLYCRATICON, mentions it as the favorite and established manual in the education of boys.

Saxon paraphrase¹. John of Salisbury, in his POLYCRATICON, mentions it as the favorite and established manual in the education of boys².

1 Cod. 12, [8515.]

2 Polycrat. viz. 9. p. 373. edit. Lugd. Bat. 1595. It is cited, ibid. p. 116, 321, 572. In the Art or Verstrictory, a Latin poem, written by Eberhardus Bethuniensis, about the year 2225, there is a curious passage, in which all the classics of that age are recited; or the best authors, then in vogue, and whom he recommends to be taught to youth. [Leyser, Foet. Med. 2007. p. 1821.] They are, Cavo the moralist. Thronotuces, the author of a leoning state of the control of the property of the control of the

430 POPULARITY OF THE BOOKS OF CATHON IN THE MIDDLE AGES.

To enumerate no others, it is much applauded by Isidore theolderymologist1, Alcuine2, and Abelard3: and we must acknowledge, that the writer, exclusively of the utility of his precepts, possesses the merit of a nervous and elegant brevity. It is perpetually quoted by Chaucer. In the MILLER'S TALE, he reproaches the simple carpenter for having never read in Cato, that a man should marry his own likeness, [V. 3227.] And in the MARCHAUNT'S TALE, having quoted Seneca to prove that no blessing is equal to an humble wife, he adds Cato's precept of prudently bearing a scolding wife with patience. [V. 9261.] It was translated into Greek at Constantinople by Maximus Planudes, who has the merit of having familiarised to his countrymen many Latin classics of the lower empire, by metaphrastic version4: and at the restoration of learning in Europe, illustrated with a commentary by Erasmus, which is much extolled by Luther. [Colloqu. Mensal. c. 37.] There are two or three French translations⁵. That of Mathurine Corderoy is dedicated to Robert Stephens. In the British Museum. there is a French translation by Helis de Guincestre, or Winchester: made, perhaps, at the time when our countrymen affected to write more in French than English⁶. Chaucer constantly calls this writer CATON or CATHON, which shews that he was more familiar in French Caxton in the preface to his aforesaid translation than in Latin. affirms, that Poggius Florintinus, whose library was furnished with the most valuable authors, esteemed CATHON GLOSED, that is, Cato with notes, to be the best book in his collection. The glossarist I take to be Philip de Pergamo, a prior at Padua; who wrote a most elaborate MORALISATION on Cato, under the title of SPECULUM REGIMINIS, so early as the year 13808. In the same preface, Caxton observes, that it is the beste boke for to be taught to yonge children in scole. But he supposes the author to be Marcus Cato, whom he duly celebrates with the two Scipios and other noble Romaynes. A kind of supplement to this work, and often its companion, under the title of CATO PARVUS, or Facetus, or Urbanus, was written by Daniel Churche, or Ecclesiensis, a domestic in the court of Henry II. a learned prince and a patron of scholars, about the year 1180. This

¹ Etymol. V. Officiferda.

2 Contra Elipand. lib. îi. p. 9492

3 Lib. i. Theol. Christ. p. 1183.

4 It occurs often among the Baroccian MSS., Bibl. Bodl. viz. 64. 71, bis. 95. rtt. 19

4 It occurs often among the Baroccian MSS., Bibl. Bodl. viz. 64. 71, bis. 95. rtt. 19

The first edition of Cato, soon followed by many others, I believe, is Aug. a.b. 1485. Il most complete edition is that of Christ. Datumius, Cygn. 1672. 8vo. Contaming to Greek metaphrases of Maximus Planudes, Joseph Scaliger, Matthew Zuber, and John Mylius, a German version by Martinus Apicius, with annotations and other accessions was before translated into German rhymes by Abraham Morterius, of Wissenburgh, France.

⁶ One by Peter Grosner, Les mots dortes du sage Caton. Paris. 1543.
6 MSS. Harl. 4388. This MSS. is elder than 1400. Du Cange quotes a Caro in French rhymes. Gl. Lat. V. Lecaron. MSS. Ashmol. 780. 2. [695.] In Bennet college library, there is a copy of the French Caro by Helis of Winchester, MSS. 00002, 24 [6] 317. It is entitled and begins thus. Les Distiches Morales de Caron miles en 1975 [6] Helis de Guyncestre.

was also translated by Burghe; and in the British museum, both the CATOS of his version occur, as forming one and the same work, vie Liber MINORIS Catonis, et MAJORIS, translatus a Latino in Anglicum per Mag. Benet Borugh1. Burghe's performances, is too jejune for the transcription; and, I suspect, would not have afforded a single splendid extract, had even the Latin possessed any sparks of poetry. It is indeed true, that the only critical excellence of the original. which consist of a terse conciseness of sentences, although not always expressed in the purest latinity, will not easily bear to be transfused. Burghe, but without sufficient foundation, is said to have finished Lydgate's GOVERNAUNCE OF PRINCIS2.

About the year 1481, Julian Barnes, more properly Berners, sister of Richard lord Berners, and prioress of the nunnery of Sopewell, wrote three English tracts on Hawking, Hunting, and Armory, or Heraldry, which were soon afterwards printed in the neighbouring monastery of St. Alban's4. From an abbess disposed to turn author, we might

> Si en Latin nel set entendre, Jei le j Cum Helis de Guyncestre Jci le pot en rumainzl aprendre,

Si en Latin nel set entendre,

Cum Helis de Guyncestre

La translate si fatemente.

Cod. membran. 40. The transcript is of the fourteenth century. Compare Verdier, Bibl.

France tom. 51. p. 288. edit. 1772. In the Latin Chronicle of Anonymus Salermitanus, written about the year 900, the writer mentions a description in Latin verse of the palace of the city of Salerno, but laments that it was rendered illegible through length of time; 'Nam si unam 'paginam fuisaemus nacti, comparare illos (versus) profecto potussemus Maroni in volumi' "mine, Catonique, sive profecto aliis Sophistis,' cap. xxviii. col. 195, B. tom. ii. P. ii Scriptor. Rez. Ital. Mediolan. 1726.

Many of the glossed manuscripts, so common in the libraries, were the copies with which publis in the university attended their readers, or lecturers; from whose mouths pharaphrasic size sotes were interlused or written in the margin, by the more diligent hearers. In a Latin translation of some of Aristode's philosophical works, once belonging to Rochester priory, and transcribed about the year 350, one Henry de Rewham is said to be the writer; and to have glossed the book, during the time he heard it explained by a public reader in the schools of Oxford. 'Et audivit in scholis Oxonie, et emendavit et GLOSAVIT andierado'. MSS. 222. 28 G. ii. 4to. In the mean time, I am of opinion, that the word 'reader' originally test its rise from a paucity of books: when there was only one book to be had, which a professor or lecturer recited to a large audience.

Printed Aug. 1475. In Exeter college library, there is CATO MORALISATUS, MSS. 37 (1971). And again at All Souls, MSS. 0, (1410). Compare MSS. More, 35 (2921.) And MSS. Coll. Trin. Dublin, 652. 14. And MSS. Harl. 6294.

PRINCE All Trin. Dublin, 275. And Bibl. Eccles. Vigorn sub Tit. Urbanus, MSS. 247. One Tedbaldus, of the same age, is called the author, from a MSS. cited, Giornal. Lett. Iffal. iv. p. 181. In Lewis's CAXTON, in a collection of Chaucer's and Lydgate's poems by Markodess, or the Latin of the les

are, for the same, 1565 12m0.

3 There was a strong connection between the two monasteries. In that of St. Alban's a back was annually appointed, with the title of Custos monialium de Sopewelle. Registr. Libber. Wallingforn, (Sub. an. 150.) MSS. Bibl. Bodl. MSS. Tanner.

4 In the year 1486. fol. Again, at Westminster, by W. de Worde. 1496, 4to. The bar-

432 HUNTING, HAWKING, AND ARMORY, BY LADY JULIAN BARNES.

more reasonably have expected a manual of meditations for the closet. or select rules for making salves, or distilling strong waters. But the diversions of the field were not thought inconsistent with the character of a religious lady of this eminent rank, who resembled an abbot in respect of exercising an extensive manorial jurisdiction; and who hawked and hunted in common with other ladies of distinction. This work, however, is here mentioned, because the second of these treatises is written in rhyme. It is spoken in her own person; in which, being otherwise a woman of authority, she assumes the title of dame. I suspect the whole to be a translation from the French and Latin?

barism of the times strongly appears in the indelicate expressions which she often uses; and which are equally incompatible with her sex and professions. The poem begins thus. (I transcribe from a good MSS. Rawlins. Bibl. Bodl. papyr. fol.]

Mi dere sones, where ye fare, by frith, or by fell.1
Take good hede in his tyme how Tristrem⁹ wol tell:
How many maner bestes of venery there were,
Listenes now to our Dame, and ye shullen here.
Flowre maner bestes of venery there are,
The first of hem is a hart, the second is an hare;
The bor is one of tho,
The wolff, and no mo.
And whereso ye comen in play⁹ or in place,
Now shall I tel you which ben bestes of chace:
One of the a buck, another a doo,
The flox, and the marteryn, and the wilde roo:
And ye shall, my dore sones, other bestes all,
Where so ye hem finde, rascall hem call,
In fiith or in fell, In frith or in fell, Or in florrest, y you tell.
And to speke of the hert, if ye wil hit lere,
Ye shall call him a calle at the first yere;
The second yere a broket, so shall he be,
The third yere a spayard, lemeth this at me;
The fifty pere calles hem a stagge be any way
The fifth yere a grete stagge, my dame bade you say.

Among Crynes's books forr. 4to. Bibl. Bodt.] there is a bl. lett. copy of this piece, "In'prynted at London in Paul's churchyarde by me Hary Tab." Again by William Columwithout date, 'The boke of hawkyng, hunting, and fishing, with all the properties and me
'decynes that are necessary to be kept." With wooden cuts. Here the tract on armory is
omitted, which seems to have been first inserted that the work mightcontain a complete course
of education for a gentleman. The same title is in W. Powel's edit. 1550. The last edit is
'The GENTLEMAN'S ACADEMY, or the book of St. Albans, concerning hawking, hunting, and
'armory,' Lond 1509, 400.

The Gentleman's Academy, or the book of St. Albans, concerning hawking, hunting, and 'armory.' Lond. 1595. 400.

1 At the magnificent marriage of the princess Margaret with James IV. of Scotland, in 1503, his majesty sends the new queen, 'a grett tame hart, for to have a coree.' Leland. Coll. Append. iii also, edit. 1770.

This is the latter part of the colophon at the end of the St. Alban's edition. 'And here now endeth the boke of blazyng of armys, translatyt and compylyt togedyr at saynt Alban's the year from thyncarnacyon of oure lorde Jhesu Christ McCCLXXXVI. This very scarce book, printed in various inks, was in the late Mr. West's library. This part is translated on abstracted from Upton's book De re militari et facts illustribus, written about the yese 141. See the fourth book De inxignibus Anglorum nevilium. Edit. Biss. Lond. 1554, 402. It begins with the following curious piece of sacred heraldry. 'Of the offspring of the gentlimm Jafeth, come Habraham, Moyses, Aron, and the profettys, and also the kyng of the fing hyne of Mary, of whom that gentlimum Jhesus was borne, very god and man alber his manhode kynge of the land of Jude and of Jude, gentliman by is moder Mary, friend of Clete armure, &c.'

Nicholas Upton, above mentioned, was a fellow of New college Oxford, gbout the year 1420-He had many dignities in the church. He was patronised by Humphrey duke of Glouceater, to whom he dedicates his book.

To this period I refer William of Nassyngton, a proctor or advocate in the ecclesiastical court at York. He translated into English rhymes, as I conjecture, about the year 1480, a theological tract, entitled A treatise on the Trinity and Unity with a declaration of God's Works and of the Passion of Jesus Christ, written by John of Waldenby, an Augustine frier of Yorkshire, a student in the Augustine convent at Oxford, the provincial of his order in England, and a strenuous champion against the doctrines of Wiccliffe¹. I once saw a MSS, of Nassyngton's translation in the library of Lincoln cathedral2; and was tempted to transcribe the few following lines from the prologue, as they convey an idea of our poet's character, record the titles of some old popular romances, and discover ancient modes of public amusement.

> I warne you firste at the begynnynge, That I will make no vayne carpynge, Of dedes of armes, ne of amours, As does MYNSTRELLIS and GESTOURS, That maketh carpynge in many a place Of OCTOVIANE and ISENBRACE, And of many other GESTES, And namely when they come to festes; Ne of the lyf of BEVYS OF HAMPTOUNE, That was a knyght of grete renoune: Ne of syr GYE OF WARWYKE, &c.

Our translator in these verses formally declares his intention of giving his reader no entertainment; and disavows all concern with secular vanities, especially those unedifying tales of love and arms, which were the customary themes of other poets, and the delight of an idle age. The romances of OCTAVIAN, sir BEVIS, and sir GUY, have already been discussed at large. That of sir ISEMBRAS was similiar in the time of Chaucer, and occurs in the RIME of SIR THOPAS. In

Wood, Ant. Univ. Oxon. i. 117.
*MSS. Reg. 17 C. viii. p. 2. But the same lines occur in the Prologue to Hampole's Speculum Files, or Mirkoux of Life, as it has been called, written about the year 1350. [See MSS. Bont. 48. p. 47. a. Eibl. Bodl. And ibid. MSS. Langa. 5. p. 64.] From which, that home who have lessure and opportunity may make a farther comparison of the two Prologues, will transcribe a few more dull lines.

Latyn alt, I trowe canne nane
Som canne frankes and latyn
And som canne o latyn a party
And som vaderstandes in inglys
Bot lered and lewed alde and younge
Thare fore I halde it muste syker thon
And for all lewed men namely

Bot thase that it of scole hane tane, That hanes vsed covrte and dwelled theryn, That canne frankes bot febely, That canne nother latyn ne frankys, Bot lered and lewed alde and younge
Thare fore I halde it must syker thon
And for all lewed men namely
To kenne thanne what ware maste nede,
Ffor clerkes canne bathe se and rede, &c.

This poem, consisting of many thousand verses, begins with the spiritual advantages of the Lord's Prayer, of its seven petitions, their effects, &c. &c. And ends with the seven Beatlandes, and their rewards. These are the two concluding lines.

To whylk blysse he vs bryng That on the crosse for vs all wulde hyng. This is supposed to be a translation from a Latin tract, afterwards printed at Cologne, 1536-col. But it may be doubted, whether Hampole was the translator. It is, however, most pro-bably of the fourteenth century. Mr. Garrick's curious library of chivalry, which his friends share in common with himself, there is an edition by Copland, extremely different from the manuscript copies preserved at Cambridge¹, and in the Cotton collection. [CALIG. A. 12. f. 128.] I believe it to be originally a French romance, yet not of very high antiquity. It is written in the stanza of Chaucer's sir Thopas. [Percy's Ball. i. 306.] The incidents are for the most part those trite expedients, which almost constantly form the

plan of these metrical narratives.

I take this opportunity of remarking, that the MINSTRELS, who in this prologue of Nassyngton are named separately from the GESTOURS. or tale-tellers, were sometimes distinguished from the harpers. In the year 1374, six Minstrels, accompanied with four Harpers, on the anniversary of Alwyne the bishop, performed their minstrelsies, at dinner, in the hall of the convent of St. Swithin at Winchester: and during supper, sung the same GEST, or tale, in the great arched chamber of the prior: on which solemn occasion, the said chamber was hung with the arras, or tapesty, of THE THREE KINGS OF COLOGNE². These minstrels and harpers belonged, partly to the royal household in Winchester castle, and partly to the bishop of Winchester. There was an annual mass at the shrine or tomb of bishop Alwyne in the church, which was regularly followed by a feast in the convent. It is probable, that the GEST here specified was some poetical legend of the prelate, to whose memory this yearly festival was instituted, and who was a Saxon bishop of Winchester about the year 10403. Although songs of chivalry were equally common, and I believe more welcome to the monks, at these solemnities. In an accompt-roll of the priory of Bicester, in Oxfordshire, [In The. Coll. Trin. Oxon.] I find a parallell instance, under the year 1432. It is in this entry. ' Dat. sex Ministrallis

¹ MSS, Caius Coll. Class. A. 9. (2.)
² Registr. Priorat. S. Swithini Winton. ut supr. [vol. î. p. 89.] 'In festo Alwyni episcopi
² Registr. Priorat. S. Swithini Winton. ut supr. [vol. î. p. 89.] 'In festo Alwyni episcopi
¹ . . . Et durante pietancia in aula conventus, sex Ministralli, cum quaturo ctriumiraTorinus, faciebant ministralcias suas. Et post cenam, în magna camera arcuata dom.
Prioris, cantabant idem gestum, în qua camera suspendebatur, ut moris est, magnum dersale Prioris, habens picturas trium regum Colein. Veniebant autem dicti joculatores a castello
domini regis, et ex familia episcopi . . . ² The rest is much obliterated and the date is
hardly discernible. Among the Harleian MSS, there is an ancient song on the three longs
of Cologue, in which the whole story of that favorite romance is resolved into alchemy. MSS
2407, 13. fol. Wynkyn de Worde printed this romance in 4to. 1546. It is in MSS Harl 1704.
Tr, fol. 49. b. Imperf. Coll. Trin. Dublin. V. 651. 14, IC 16.] MSS. More, 37. And frequency
in other places. Barclay, in his Ectoges, mentions this subject, a part of the nativity,
painted on the walls of a churche cathedrall. Egg. v. Signat. D. ii. ad cale. Shif of feeler,
edit. 1570.

And the thre kinges, with all their company,
With their presentes and giftes misticall.

Their crownes glistening bright and oriently,
All this behelde I in picture on the wall.

In an Inventory of ornaments belonging to the church of Holbech in Lincolnshire, and sold in the year 1548, we find this article. 'Item, for the coars of the iii. kyngs of Coloyne, ve. iiiid.' I suppose these coats were for dressing persons who represented the three kings is some procession on the NATIVITY. Or perhaps for a Mystrary on the subject, playd by the parish. But in the same Inventory we have, Item, for the apostylle (the apostles) coate, and for Hardo's (Herod's) coate, &c. Stukeley's Itin. Curios, pag. 10. In old accompts of church-wardens for St. Helen's at Abingdon, Berks, for the year 15t6, there is an entry for setting up Robin Hoodis nower. I suppose for a parish interlude. Archivol. vol. 1. p. 16.

2 He is buried in the north wall of the presbytery, with an inscription.

de Bokyngham cantantibus in refectorio MARTYRIUM SEPTEM DOR-MIENTIUM in flesto epiphanie, iv s.' That is, the treasurer of the monastery gave four shillings to six minstrels from Buckingham, for singing in the refectory a legend called the MARTYRDOM OF THE SEVEN SLEEPERS1, on the feast of the Epiphany. In the Cotton library, there is a Norman poem in Saxon characters on this subject2; which was probably translated afterwards into English rhyme. The original is a Greek legend3, never printed; but which, in the dark ages, went about in a barbarous Latin translation, by one Syrus; [Apud Surium, ad 27 Jul.] or in a narrative framed from thence by Gregory of Tours4.

Henry Bradshaw has rather larger pretensions to poetical fame than William of Nassington, although scarcely deserving the name of an original writer in any respect. He was a native of Chester, educated at Gloucester college in Oxford, and at length a Benedictine monk of saint Werburgh's abbey in his native place. [Athen. Oxon. i. p. 9.

¹ In the fourth century, being inclosed in a cave at Ephesus by the emperour Decius 372 years, they were afterwards found sleeping, and alive.

² MSS. Cott. Calif. A. ix. iii. fol. 213, b. 'Jei commence la vie be Seinz dormanz.'

La nertu ben inr tut inr 7 bure I tvt mrz ert certeme epure.

3 MSS. Lambecc. viii. p. 375. Photius, without naming the author, gives the substance of this Greek legend, Bibl. Con. CCLIII. pag. 1399. edit. 1591. fol. This story was common among the Arabians. The mussulmans borrowed many wonderful narratives from the christians, which they embellished with new fictions. They pretend that a dog, which was accidently shut up in the cavern with the seven sleepers, become rational. Herbelot, Dict. Onney. p. 159. a. V. Assna. p. 17. In the British Museum there is a poem, partly in Saxon. characters, De specific domini mostri Thesa Christi. Or, the childhood of Christ, MSS. Harl. 2399. 10. fol. 47. It begins thus.

Alle myzhty god yn Trynyte, He gefe ows washe to the

That bowth [bought] man on rode dere ; A lytyl wyle that ye wylle me here.

Who would suspect that this absurd legend had also a Greek original? It was taken, I do not suppose immediately, from an apocryphal narrative ascribed to St. Thomas the apostle, but really compiled by Thomas Israelites, and entitled, Λόγος els τὰ παιδικά και μεγαλεΐα του κυρίου και σωτήρος ήμων Ίησοῦ Χριστοῦ, Liber de pueritia et nus aculis doimini, &c. To a replicated in part by Cotelerius, Not. ad Patr. Apostol. p. 274. Who there mentions a book of St. Mathew the Evangelist, De Infantia Salvatoria, in which our Lord is introduced carning to read, &c. See Iren. lib. i, c. xvii, p. 104. Among other figments of this kind, in the Pseudo-Gelasian Decree are recited, The history and materity of our Savious, and of Mary and the midwife. And, The history of the infancy of our Savious. Jur. Can. District. and 3. The latter piece is mentioned by Anastasius, where he censures as suppositions, the partie miracles of Christ. Oδηγy, c. xiii, p. 26.

On the same subject there is an Ambic book, probably compiled soon after the rise of Mahometanism, translated into Latin by Sikius, called Evancelium invantis, Arab. et Latin. Traject. ad Rhen. 1697, 8vo. In this piece, Christ is examined by the Jewish doctors, in astronomy, medicine, physics, and metaphysics. Sikius says, that the Public Miracles Miracles of Christ were common among the Persians, Ibid. in Not. p. 55. Fabricius cites a German poem, more than 400 years old, founded on these legends. Cod. Apocryph, Nov. Test. tom. i, pag.

more than 400 years old, founded on these legends. Cod. Apocryph, Nov. Test. tom. i, pag312. Hamburg, 1703.

At the end of the English poem on this subject above cited, is the following rubric. 'Qod
dust Johannes Arcitenens canonicus Podminie et natus in illa.' Whether this canon of Bodmin in Cornwall, whose name was perhaps Archer, or Bowyer, is the poet, or only the transcriber, I cannot say, See fol. 48. In the same MSS. volume, [8.] there is an old English
noem to our Saviour, with this note. 'Explicit Contemplationer bonam. Quod daus Johannes Arcusrius Canonicus Bodminie.' See what is said, below, of the PSEUDO-EVANGELIUM
archivest as Nichalenus.

attributed to Nichodemus,

*Historia Septem Dormientium. Paris. 1511. 4to. Ibid. 1640. And apud Ruinart. p.

1770. Praf. Ruinart. 5 79. And Gregory himself De gloria martyrum, cap. 95. pag. \$26.

This piece is noticed and much commended by the old chronicler Albericus, ad ann. 319.

Pits. 690.] Before the year 1500, he wrote the LIFE OF SAINT WER-BURGH, a daughter of a king of the Mercians, in English verset, This poem, beside the devout deeds and passion of the poet's patroness saint, comprehends a variety of other subjects; as a description of the kingdom of the Mercians, [Lib. i. c. ii.] the lives of St. Etheldred and St. Sexburgh [Lib. i. cap. xviii. xix.] the foundation of the city of Chester, [Lib. i. cap. iii.] and a chronicle of our kings2. It is collected from Bede, Alfred of Beverly, Malmesbury, Girardus Cambrensis, Higden's Polychronicon, and the passionaries of the female saints, Werburgh, Etheldred, and Sexburgh, which were kept for public edifi-

¹ He declares, that he does not mean to rival Chaucer, Lydgate sententions, pregnand Barklay, ane inventive Skelton. The two last were his cotemporaries L. ii. c. 24.

¹ Lib. ii. cap. xv. The fashion of writing metrical Chronicles of the kings of England grew very fashionable in this century. Many of these are evidently composed for the harpibut they are mostly mere genealogical deductions. Hearne has printed, from the Heralds office, a Peddagage of our kings, from William the conqueror to Henry VI. written in 1445. [Append. to Rob. Gloucestr. vol. ii. p. 585. p. 588.] This is a specimen.

Then regnyd Harry nought full wyse,
In hys tyme then seynt Thomas
He held Rossomund the sheen,
At Wodestoke for hure he made a toure,
And sithen regnyd his sone Richerd,
He werred ofte tyme and wyse
And sithen he was shoten, alas!
Atte Fonte Everarde he lithe there:
He regnyd almost two yere.

He regnyd almost two yere.

He regnyd almost two yere.

He regnyd almost two yere. In Johne is tyme, as y understonde, He was fulle wrothe and grym,

The son of Mold [Maud] the emperyse. A man that was never aferd:
Worthily upon goddis enemyse.
Atte castle Gailard there he was.
He regnyd almost two yere—
Was entredyted alle Engelonde:
For prestus would nought synge before hym, &c.

Lydgate has left the best chronicle of the kind, and most approaching to poetry. The regnyngs of kynkys after the conquest by the monk of Bury. MSS. Farif. Eibl. Bodl. ro. [And MSS. Ashmol. 50, ii. MSS. Harl. 2251. 3. And a beautiful copy, with pictures of the lungs. MSS. Cotton. [ULLUS. E. 5.] Never printed. [Unless printed by Wynkyn de Weede. 150, to. "This myghty Wyllyam duke of Normandy." This is one of the stansa. [MSS. Bedl. B. Cotton. [Unless of the stansa.]

RICARDUS PRIMUS.

Rychard the next by successyon,
Was crouned kynge, called Cur de lyon,
Bleyn at Galard by death full lamentable:
His hert buryed in Roon, atte highe autere.

First of that name, strong, hardy, and notable,
With Saryzonya hedys served atte table:
The space regned fully ix yere:
Roon, atte highe autere.

His hert buryed in Room, after highe autere.

Compare MSS. Harl, 372. 5. There was partly a political view in these deductions: to accurate the right of our kings to the crowns of France, Castile, Leon, and the dutchy of Normandy. See MSS. Harl, 326. 2.—116. 11. fol. 142. I know not whether it be worth observing, that about this time a practice prevailed of constructing long parchment-rolls in Latin, of the Pedigree of our kings. Of this kind is the Pedigree of British kings from Adam is Hunry VI. written about the year 1450, by Roger Alban, a Carmellite friar of London. It begins, 'Coe-siderans chronicorum prolixitatem.' The original copy, presented to Henry VI. by the compiler, is now in Queen's college library at Oxford. MSS, [22]. B. 5. 3. There are two copies in Winchester college library, and another in the Bodleian. Among bishop Moze's MSS, there is a parchment-roll of the Pedigree of our kings from Ethelred to Henry IV. in French, with pictures of the several monarchs. MSS. 495. And, in the same collection, a Pedigree from Harold to Henry IV. with elegant illuminations. MSS. 470. In the same range of genealogising, Alban abovementioned framed the Descent of Jesus Christ, from Adam through the Levitical and regal tribes, the Jewish patriarchs, judges, kings, prophets, and priests. The original roll, as it seems, on vellum, beautifully illuminated, is in MSS. Moze, ut supr. 495. But this was partly copied from Peter of Poictou, a disciple of Lombard about the year 1170, who, for the benefit of the pooter clergy, was the first that found out the method of forming and reducing into parchment-rolls, historometal. Trees of the old teatament-rolls of the MSS. Moze, prophets, and priests. The original roll, as in the supr. As to Bradshaw's bustory of the foundation of Chester, it may be classed with the Foundation of The Anney of Gloovestren, a poem of twenty-two stantas, written in the year 1534, by the last abbot William Malverne, printed by Hearne, Uhi supr. p. 328. This poor is mentioned by Harpsfield, Hist

cation in the choir of the church of our poet's monastery1. Bradshaw is not so fond of relating visions and miracles as his argument seems. to promise. Although concerned with three saints, he deals more in plain facts than in the fictions of religious romance; and, on the whole, his performance is rather historical than legendary. This is remarkable, in an age, when it was the fashion to turn history into legend? His fabulous origin of Chester is not so much to be imputed to his own want of veracity, as to the authority of his voucher Ranulph Higden, a celebrated chronicler, his countryman, and a monk of his own abbey3.

1 For as declareth the true PASSIGNARY, A boke where her holie lyfe wrytten is, Which boke remayneth in Chester monastery.

Lib. i. c. vii. Signat. C ii. And again, ibid.

I follow the legend and true history After an humble stile and from it lytell vary. And in the Prologue, lib. i, Signat. A iiii.

Untoo this rude worke myne auctors these, First the true Legends, and the venerable Bede, Mayster Alfrydus, and Wyllyam Malmusbury, Gyrard, Polychronicon, and other mo indeed.

² Even scripture-history was turned into romance. The story of Esther and Ahasuerus, or of Amon or Hamen, and Mardocheus or Mordecai, was formed into a fabulous poem. MSS. Vernon, ut supr. fol. 213.

Of AMON and MARDOCHEUS.

Mony wynter witerly
A rich kynge, histe Araswere,
Mighti kynge he was, i wis,
His blisse may i nat telle zou,
But thing that toycheth to vre matere The kyng lovede a knight so wele, Before him, in vehe a streete, Asson was the knihtes nome, Ffor in this ilke kynges lande Of heore kynd the kyng hym tok

Or Crist weore boren of vre ladi, That stif was on stede and stere; He livede muchel in weolye ant blis, How lange hit weore to schewe hit nou; I wol zou telle, gif ze wol here.
That he commaunded men should knele
Over all ther men mihte him meete; On him fell muchel worldus schome, Was moche folke of Jewes wonande, A qwene to wyve as telleth the bok, &c.

In the British Museum, there is a long commentitious narrative of the Creation of Adam, and Eve, their Sufferings and Referentance, Death and Burial. MSS. Harl. 1704. 5. fol. 18. This is from a Latin piece on the same subject, ibid. 495. 12. fol. 43. imperf. In the English, Peter Comestor, the maister of stories, author of the historia scholastica, who flourished about the year 1770, is quoted. fol. 26. But he is not mentioned in the Latin, at fol. 49. In Chaucer's Miller's Tale, we have this passage, v. 3538.

Hast thou not herd, quod Nicholas also, The sorwe of Noc with his felawship, Or that he might get his wif to ship?

Or that he might get his wif to ship?

I know not whether this ancedote about Noah is in any similar supposititious book of Genesis. It occurs, however, in the Cheater Whitsun Player, where the authors, according to the established indulgence allowed to dramatic poets, perhaps thought themselves at liberty to enlarge on the sacred story. MSS, Harl. 2013. This altercation between Noah and his wife, takes up almost the whole third sugregatust of these interludes. Noah, having reproached his wife for her usual frowardness of temper, at last conjures her to come on board the ark, for fear of drowning. His wife insists on his sailing without her; and swears by Christ and aniat Yohn, that she will not embark, till some of her old female companions are ready to go with her. She adds, that if he is in such a hurry, he may sail alone, and fetch himself a new wife. At length Shem, with the help of his brothers, forces her into the vessel; and while Noah very cordially welcomes her on board, she gives him a box on the ear.

There is an apocryphal book, of the expulsion of Adam from Paradise, and of Seth's pill-grimage to Paradise, &c. &c. MSS. Eccles. Cathedr. Winton. 4.

There is the greatest probability, that RALPH Higden, hitherto known as a grave historian and theologist, was the compiler of the Chester-slays, mentioned above, vol. 1, p. 243. In one of the Harleian copies [2013, 1,] under the Proclamation for performing these plays in the year 1528, this note occurs, in the hand of the third Randal Holme, one of the Chester antiquaries. Sir John Arnway was mayor, A.D. 1327, and 1328. At which tyme these playes were written by RANDALL HIGGENET, a monke of Chester abbey, &c. In a Prologue to these plays, when they were presented in the year 1500, are these lines, ibid. 2.

438 LEGENDS OF CHESTER, THE FIRST INTERLUDES IN ENGLISH.

He supposes that Chester, called by the ancient Britons CAIR LELON, or the city of Legions, was founded by Leon Gaur, a giant, corrupted from LEON VAUR, or the great legion.

> The founder of this citie, as sayth Polychronicon, Was Leon Gaur, a myghte stronge gyaunt, Which buildid caves and dongeons manie a one, No goodlie buildyng, ne proper, ne pleasant.

He adds, with an equal attention to etymology:

But kinge Leir a Britan fine and valiaunt, Was founder of Chester by pleasaunt buildyng. And was named Guar Leir by the kyng. [Lib. ii. c. iii.]

But a greater degree of credulity would perhaps have afforded him a better claim to the character of a poet; and, at least, we should have conceived a more advantageous opinion of his imagination, had he been less frugal of those traditionary fables, in which ignorance and superstition had cloathed every part of his argument. This piece was first printed by Pinson in the year 1521. 'Here begynneth the holy 'lyfe of SAYNT WERBURGE, very frutefull for all cristen people to redel. He traces the genealogy of St. Werburg with much historical accuracy2.

That some tymes ther was mayor of this citie
Sir John Araway knight; who most worthilie
Contented hymselfe to sett out in playe,
The Devise of one Done Rondall, Moonke of Chester abbaye.

The Devise of one Done RONDALL, Moonke of Chester abbaye.

Done Rondall is Dan (dominus) Randal. In another of the Harleian copies of these plays, written the year 1602, [MSS. Harl. 2124.] 'The Whitsun playes first made by one Dan Rondle Heggenet, a monke of Chester 'abbey: who was thrise at Rome before he could obtaine leave of the pope to have them in 'the English tongue.' Our chronicler's name in the text, sometimes written Riesdes, and Higgseden, was easily corrupted into Higgenet, or Heggenet: and Randal is Ranulph or Randolph, Raiph. He died, having been a monk of Chester abby 63 years, in the year 1363. In Piers Plowman, a frier says, that he is well acquainted with rasses of Randall or Chesters, 'fol. 26, edit. 1500. I take this passage to allude to this very person, and to his compositions of this kind, for which he was probably soon famous. In an anonymous Chromeon, he is styled Ranulphus Cesterrasis, which is nothing more than Randall or Cresters.

MSS. Ric. James, xi. 8. Bibl. Bodl. And again we have, Ranulphut Cestrensis' are composed in the year 1328, and there was so much difficulty in obtaining the pope's permission that they might be presented in English, a presumptive proof arises, that all our Mystermes before that period were in Latin. These plays will therefore have the merit of being the first English interludes.

1 In oct. With a wooden cut of the Saint Princip. 'When Phebus had rome his cours in Sagittari.' At the beginning is an English copy of verses, by J. T. And at the end two others.

2 A descryptyon of the genealogy of sayant Wiresurge, &c.

This noble prynces, the doughter of Syon,

The floure of vertu, and vyrgyn gloryous,

This noble prynces, the doughter of Syon,
Blessed saynt Werburge, full of devocyon,
Of foure myghty kynges, noble and vyctoryus,
As her lyfe historyall¹, maketh declaracyon.
Fyue hundreth xiii. and iiii. score,
To conuert this regyon, unto our fauyoure
The noble kyng Cryda than reygned with honoure
Upon the Mercyens, whiche kynge was father
Unto kynge Wybba, and Quadriburge his sister.

The floure of vertu, and vyrgyn gloryous, Descended by auncetry, and tytle famous, Reynynge in his lande, by true successyon, The yeare of our lorde, from the natyuyte Whan Austyn was sende, from saynt Gregorye,

The most splendid passage of this poem, is the following description of the feast made by king Ulpher in the hall of the abbey of Ely, when his daughter Werburgh was admitted to the veil in that monastery. Among other curious anecdotes of ancient manners, the subjects of the tapestry, with which the hall was hung, and of the songs sung by the minstrels, on this solemn occasion, are given at large¹.

Kynge Wulfer her father at this ghostly spousage Prepared great tryumphes, and solempnyte; Made a royall feest, as custome is of maryage, Sende for his frendes, after good humanyte Kepte a noble housholde, shewed great lyberalyte Both to ryche and poore, that to this feest wolde come, No man was denyed, every man was wellcome.

Her uncles and auntes, were present there all Ethelred and Merwalde, and Mercelly also Thre blessed kynges, whome sayntes we do call Saint Keneswyd, saint Keneburg, their sisters both two And of her noble lynage, many other mo Were redy that season, with reverence and honour At this noble tryumphe, to do all theyr devour.

Tho kynges mette them, with their company,
Egbryct kynge of Kent, brother to the quene;
The second was Aldulphe kynge of the east party,
Brother to saynt Audry, wyfe and mayde serene;
With divers of theyr progeny, and nobles as I wene,
Dukes, erles, barons, and lordes ferre and nere,
In theyr best array, were present all in fere. [Together]

It were full tedyous, to make descrypcyon
Of the great tryumphes, and solempne royalte,
Belongynge to the feest, the honour and provysyon,
By playne declaracyon, upon every partye;
But the sothe to say, withouten ambyguyte,
All herbes and flowres, fragraunt, fayre and swete,
Were strawed in halles, and layd under theyr fete.

Clothes of golde and arras, were hanged in the hall Depaynted with pyctures, and hystoryes manyfolde, Well wroughte and craftely, with precious stones all Glyterynge as Phebus, and the beten golde, Lyke an erthly paradyse, pleasaunt to beholde:

This Wybba gate Penda, kynge of Mercyens,
Which Penda subdued, fyue kynges of this regyon
Reygnynge thyrty yere, in worshyp and reuerens
Was grauntfather to Werburge, by lynyall successyon
By his quene Kyneswith, had a noble generacyon
Fyue valeant prynces, Penda and kynge Wulfer,
Kynge Ethelred, saynt Marceyl, saynt Marwalde in fere⁸.

^{1 &#}x27;Of the great solempnyte kynge Wulfer made at the ghostly maryage of Saynt Werburge 'his doughter, to all his lovers, coryns, and frendes.' Ca. xvi. L. i.

ST. WERBURGH,-THE SCRIPTURAL TAPESTRY AT ELY.

440

As for the sayd moynes¹, was not them amonge, But prayenge in her cell, as done all novice yonge.

The story of Adam, there was goodly wrought
And of his wyfe Eve, bytwene them the serpent,
How they were deceyved, and to theyr peynes brought;
There was Cayn and Abell, offerynge theyr present,
The facryfyce of Abell, accepte full evydent:
Tuball and Tubalcain, were purtrayed in that place
The inventours of musyke, and crafte by great grace.

Noe and his shyppe, was made there curyously Sendynge forthe a raven, whiche never came again; And how the dove returned, with a braunche hastely, A token of comforte and peace, to man certayne: Abraham there was, standing upon the mount playne To offer in sacrifice, Isaac his dere sone, And how the shepe for hym was offered in oblacyon.

The twelve sones of Jacob, there were in purtrayture
And how into Egypt, yonge Joseph was solde,
There was imprisoned, by a false conjectour,
After in all Egypte, was ruler (as is tolde).
There was in pycture, Moses wyse and bolde,
Our Lord apperynge, in bushe flammynge as fyre
And nothing thereof brent, lefe, tree, nor spyre. [Twig. Branch.]

The ten plages of Egypt, were well embost
The chyldren of Israel, passyng the reed see,
Kynge Pharoo drowned, with all his proude hoost,
And how the two table, at the mounte Synaye
Were gyven to Moyses, and how soon to idolatry
The people were prone, and punyshed were therefore,
How Datan and Abyron, for pryde were full youre. [Burnt.]

Duke Josue was joyned, after them in pycture, Ledynge the Isrehelytes to the land of promyssyon, And how the said land was divided by mesure To the people of God, by equall sundry porcyon: The judges and bysshops were there everychone, Theyr noble actes, and tryumphes marcyall, Freshly were browdred in these clothes royall.

Nexte to the greate lorde, appered fayre and bryght Kynge Saull and David, and prudent Solomon, Roboas succedynge, whiche soone lost his myght, The good kynge Esechyas, and his generacyon, And so to the Machabees, and dyvers other nacyon. All these sayd storyes, so rychely done and wrought. Belongyng to kyng Wulfer, agayn that tyme were brought.

But over the hye desse [Seat], in the pryncypall place

Nun. i.e. The Lady Werburg.
 All this tapestry, belonging to king Wulfer, was brought to Ely monastery on this consion.

Where the sayd thre kynges sate crowned all, The best hallynge [tapestry] hanged, as reason was, Whereon were wrought the ix. orders angelicall Dyvyded in thre ierarchyses, not cessynge to call Sanctus, sanctus, sanctus, blessed be the Trynite, Dominus Deus Sabaoth, thre persons in one deyte.

Next in order suynge [following], sette in goodly purtrayture Was our blessed lady, flowre of femynyte, With the twelve Apostles, echeone in his figure, And the foure Evangelystes, wrought most curyously; Also the Dyscyples of Christ in theyr degre Prechynge and techynge, unto every nacyon, The faythtes [feats] of holy chyrche, for their salvacyon.

Martyrs than folowed, right manifolde:
The holy Innocentes, whom Herode had slayne,
Blessed Saynt Stephen, the prothomartyr truly,
Saynt Laurence, Saynt Vyncent, sufferynge great payne;
With many other mo, than here ben now certayne,
Of which sayd martyrs exsample we may take,
Pacyence to observe, in herte, for Chrystes sake.

Confessours approched, right convenient,
Fressely enbrodred in ryche tysshewe and fyne;
Saynt Nycholas, Saynt Benedycte, and his covent,
Saynt Jerom, Basylyus, and Saynt Augustine,
Gregory the great doctour, Ambrose and Saynt Martyne:
All these were sette in goodly purtrayture,
Them to beholde was a heavenly pleasure.

Vyrgyns them folowed, crowned with the lyly,
Among whome our lady chefe president was;
Some crowned with rooses for their great vyctory;
Saynt Katheryne, Saynt Margerette, Saynt Agathas,
Saynt Cycyly, Saynt Agnes, and Saynt Charytas,
Saynt Lucye, Saynt Wenefryde, and Saynt Apolyn;
All there were brothered [embroidered], the clothes of golde within.

Upon the other syde of the hall sette were
Noble auncyent storyes, and how the stronge Sampson
Subdued his enemyes by his myghty power;
Of Hector of Troye, slayne by fals treason;
Of noble Arthur, kynge of this regyon;
With many other mo, which it is to longe
Playnly to expresse this tyme you amonge.

The tables were covered with clothes of dyaper, Rychely enlarged with silver and with golde, The cupborde with plate shynyng fayre and clere, Marshalles theyr offyces fulfylled manyfolde: Of myghty wyne plenty, both newe and olde, All maner kynde of meetes delycate (Whan grace was sayd) to them was preparate.

442 THE FEAST IN THE MONASTERY .- HISTORY BY THE MONKS.

To this noble feest there was suche ordinaunce,
That nothynge wanted that goten myght be
On see and lande, but there was habundance
Of all maner pleasures to be had for monye;
The bordes all charged full of meet plente,
And dyvers subtyltes prepared sothly were,
With cordyall and spyces, theyr guestes for to chere,

The joyfull wordes and sweet communycacyon Spoken at the table, it were harde to tell; Eche man at lyberte, without interrupcyon, Bothe sadnes and myrthes, also pryve counsell, Some adulacyon, some the truth dyd tell, But the great astates [kings] spake of theyr regyons, Knyghtes of their chyvalry, of craftes the comons.

Certayne at eche cours of service in the hall, Trumpettes blewe up, shalmes and claryons, Shewynge theyr melody, with toynes [tunes] musycall, Dyvers other mynstrelles, in crafty proporcyons, Mad swete concordaunce and lusty dyvysyons: An hevenly pleasure, suche armony to here, Rejoysynge the hertes of the audyence full clere.

A singuler Mynstrell, all other ferre passynge,
Toyned [tuned] his instrument in pleasaunte armony,
And sang moost swetely, the company gladynge,
Of myghty conquerours, the famous vyctory:
Wherwith was ravysshed theyr sprytes and memory:
Specyally he sange of the great Alexandere,
Of his tryumphes and honours endurynge xii yere.

Solemply he songe the scate of the Romans, Ruled under kynges by policy and wysedome, Of theyr hye justice and ryghtful ordinauns Dayly encreasynge in worshyp and renowne, Tyll Tarquyne the proude kynge, with that great confusion, Oppressed dame Lucrece, the wyfe of Colatyne, Kynges never reyned in Rome syth that tyme.

Also how the Romayns, under thre dyctatours, Governed all regyons of the worlde ryght wysely, Tyll Julyus Cesar, excellynge all conquerours, Subdued Pompeius, and toke the hole monarchy And the rule of Rome to hym selfe manfully; But Cassius Brutus, the fals conspyratour, Caused to be slayne the sayd noble emperour.

After the sayd Julius, succeeded his syster sone, Called Octavianus, in the imperyall see, And by his precepte was made descrypcyon To every regyon, lande, shyre², and cytee,

¹ Dishes of curious cookery, so called.
2 This puts one in mind of the Sheriffs, in our Translation of the Bible, among the officers of the kingdom of Babylon, Dan. iii. 2.

A tribute to pay unto his dignyte: That tyme was universal peas and honour, In whiche tyme was borne our blessed Savyoure. All these hystoryes, noble and auncyent, Rejoysynge the audyence, he sange with pleasuer; And many other mo of the Newe Testament, Pleasaunt and profytable for their soules cure, Whiche be omytted, now not put in ure¹:
The mynysters were ready, theyr offyce to fullfyll, To take up the tables at their lordes wyll. Whan this noble feest and great solempnyte, Dayly endurynge a longe tyme and space, Was royally ended with honour and royalte. Eche kynge at other lysence taken hace, And so departed from thens to theyr place: Kyng Wulfer retourned, with worshyp and renowne, From the house [monastery] of Ely to his owne mansyon

If there be any merit of imagination or invention, to which the poet has a claim in this description, it altogether consists in the application. The circumstances themselves are faithfully copied by Bradshaw, from what his own age actually presented. In this respect, I mean as a picture of ancient life, the passage is interesting; and for no other reason. The versification is infinitely inferior to Lydgate's worst manner.

Bradshaw was buried in the cathedral church, to which his convent was annexed, in the year 1513 [Ath. Oxon. i. 9.] Bale, a violent reformer, observes, that our poet was a person remarkably pious for the times in which he flourished. [Cent. ix. Numb. 17.] This is an indirect satire on the monks, and on the period which preceded the reformation. I believe it will readily be granted, that our author had more piety than poetry. His Prologue contains the following humble professions of his inability to treat lofty subjects, and to please light readers.

To descrybe hye hystoryes I dare not be so bolde,
Syth it is a matter for clerkes convenyent;
As of the seven ages, and of our parentes olde,
Or of the four empyres whilom most excellent;
Knowyng my lerning thereto insuffycient:
As for baudy balades you shall have none of me,
To excyte lyght hertes to pleasure and vanity. [Prol. lib i. Sig. A. iii.,

A great translator of the lives of the Saxon saints, from the Saxon, in which language only they were then extant, into Latin was Goscelinus, a monk of St. Austin's at Canterbury, who passed from France into England, with Herman, bishop of Salisbury, about the year 1058³.

³ W. Malmesbur, lib. iv. ubi infr.—Goscelin, in Prælatt, ad Vit, S. Augustini. See Mabillon, ACT. Bins. Sizc. i. p. 499.

444 COSCELINUS AND SAXON LEGENDS .- PROSE OF ST. ETHELRED.

As the Saxon language was at this time but little understood, these translations opened a new and ample treasure of religious history; nor were they acquisitions only to the religion, but to the literature of that era. Among the rest, were the lives of St. Werburgh¹, St. Etheldred2, and St. Sexburgh3, most probably the legends, which were Bradshaw's originals. Usher observes that Goscelinus also translated into Latin the ancient Catalogue of the Saxon saints buried in England4. In the register of Ely it is recorded, that he was the most eloquent writer of his age; and that he circulated all over England, the lives, miracles, and GESTS, of the saints of both sexes, which he reduced into prose-histories. The words of the Latin deserve our attention. 'In historiis in prosa dictando mutavit.' Hence we may perhaps infer, that they were not before in prose, and that he took them from old metrical legends: this is a presumptive proof, that the lives of the saints were at first extant in verse. In the same light we are to understand the words which immediately follow. 'Hic scripsit Prosam sanctæ Etheldredæ7.1 Where the Prose of St. Etheldred is opposed to her poetical legends. By mutavit dictando, we are to

1 Printed, Act. Sanctor. Bolland. tom. i. februar. p. 336. A part in Leland, Coll. ii. 154. Compare MSS. C. C. C. Cant. J. xiii.

2 In Registr. Eliens. ut infr.

3 Leland. Coll. ii. p. 152. Compare the Lives of S. Etheldred, S. Werburgh, and S. Serburgh, at the end of the Historia aurea of John of Tinmouth, MSS. Lambeth. 12. I knownet whether they make a part of his famous Sanctilogium. John of Tinmouth flournhed about the year 1350.

4 Antiquit. Brit. c. ii. p. 15. Leland's Coll. iii. 86. seq. And Hickef. The saur. vol. ult. p.

86. 146. 208.

© Cap. x. Vit. Ethel.

© The passion for versifying every thing was carried to such a heighth in the middle ages, that before the year 1300, Justinian's Institutes, and the code of French jurisprudence, were translated into French rhymes. There is a very ancient edition of this work, without difference and in the corrected day by the corrected day b place, or typographer, said to be corrected par prusieurs docteurs and souversins legisles, in which are these lines.

J' ay, par paresse, demoure Pour Institutes remancer. Trop longuement a commencer

See Menage, Ons. sur LE Lang. Fr. P. prem ch. 3. Verdier and La Croix, iii. 422 iv. 160. 554. 560. Bint. Fr. edit. 1773.

7 Which is extant in this Ely register, and contains 54 heads.

8 And these improved prose-narratives were often turned back again into verse, even so late as in the age before us: to which, among others I could mention, we may may refer the legend of St. Eustathius, MSS, Cotton. Callo. A. 2.

Seynt Eustace, a nobull knyzte,
And ere than he crystened was
He was with Trajan themperor, &c. Of hethen law he was : Mene callyd him Placedas.

A Latin legend on this saint is in MSS. Harl. 2316. 42.

Concerning legend-inakers, there is a curious story in MSS. James, xxxi. p. 6. [ad ITER LANCASTR. num. 39. vol. 40.] Bibl. Bold. Gilbert de Stone, a learned ecclesiastic, who flourished about the year 1380, was solicited by the monks of Holywell in Flintshire, to write the life of their patron saint. Stone applying to these monks for materials, was answered, that they had none in their monastery. Upon which he declared, that he could execute the work just as easily without any materials at all: and that he would write them a most excellent legend, after the manner of the legend of Thomas a Becket. He has the character of an elegant Latin writer; and seems to have done the same piece of service, perhaps in the same way, to other religious houses. From his Eristruss, it appears that he wrote the life of St. Wolfinde, patron of the priory of canons regular of his native town of Stone in Staffordshire, which he dedicated to the prior, William de Madely. Epist. iii. dat. 1309. [MSS. Bibl. Bold. Sup. D i. Art. 132.] He was Latin secretary to several bishops, and could possibly write a legend, or a letter with equal facility. His epistles are 123 in number. The first of them, A Latin legend on this saint is in MSS. Harl. 2316. 42.

understand, that he translated or reformed, or, in the most general sense wrote anew in Latin, these antiquated lives. His principal objects were the more recent saints, especially those of this island. Malmesbury says, "Innumeras SANCTORUM VITAS RECENTIUM stylo extulit, veterum vel amissas, vel informiter editas, comptius renovavit." In this respect, the labours of Goscelin partly resembled those of Symeon Metaphrastes, a celebrated Constantinopolitan writer of the tenth century: who obtained the distinguishing appelation of the METAPHRAST, because, at the command, and under the auspices of Constantine Porphyrogenitus, he modernised the more ancient narratives of the miracles and martyrdoms of the most eminent eastern and western saints, for the use of the Greek church : or rather digested, from detached, imperfect, or obsolete books on the subject, a new and more commodious body of sacred biography.

Among the many striking contrasts between the manners and characters of ancient and modern life, which these annals present, we must not be surprised to find a mercer, a sheriff, and an alderman of London, descending from his important occupations, to write verses. This is Robert Fabyan, who yet is generally better known as an historian, than as a poet. He was esteemed, not only the most facetious, but the most learned, of all the mercers, sheriffs, and aldermen, of his time: and no layman of that age is said to have been better skilled in the Latin language. He flourished about the year 1494. In his CHRONICLE, or Concordance of histories, from Brutus to the year 1485, it is his usual practice, at the division of the books, to insert metrical prologues, and other pieces in verse. The best of his metres is the COMPLAINT of Edward II.: who like the personages in Boccacio's FALL OF PRINCES, is very dramatically introduced, reciting his own misfortunes2. But this soliloguy is nothing more than a translation

in which he is stilled chancellour to the bishop of Winchester, is to the archbishop of Canter-lury. That is, secretary. [MSS. Cotton, Vitell, E. x. 17.] This bishop of Winchester must have been William of Wykeham.

The most extraordinary composition of this kind, if we consider, among other circumstances, that it was compiled at a time when knowledge and literature had made some progress, and when mankind were so much less disposed to believe or to invent miracles, more especially when the subject was quite recent, is the Lagancy of King Henrey VI. It is entitled, De Muraculis beatissimi illius Millitis Christi, Henrici eseti, etc. That it might properly rank with other legends, it was translated from an English copy into Latin, by one Johannes, styled Pengerrulus, a monk, about the year 150, at the command of John Morgan, dean of Windsor, afterwards bishop of st. David's. It is divided into two books; to both of which, prefaces are prefixed, containing proofs of the miracles wrought by this pious monarch. At the beginning, there is a hymn, with a prayer, addressed to the royal saint, fol. 72.

Salve, miles preciose, Rex Henrice generose, &c.

Henry could not have been a complete saint without his legend. MSS. Harl. 423. 7. And MSS. Reg. 73 C. 8. What shall we think of the judgment and abilities of the dignified ecclesiastic, who could seriously patronise so ridiculous a narrative?

1 Hiat. Angl. lib. iv. p. 130.

2 Pol. 177. tom. ii. edit. 1533. Hearne's Lib. Nig. Scace. p. 425. And Przefat. p. xxxviii. Fabyan says, 'they are reported to be his own makynge, in the tyme of his empryonment.' ibid. By the way, there in a passage in this chronicler which points out the true reading of a controverted passage in Shakespeare, 'Also children were christened thorough all the land, 'and menne houseled and anealed, except suche, &c.' tom. ii. p. 30. col, 2. 'Another proof

446 ROBERT FABYAN, CITIZEN OF LONDON, CHRONICLER AND POET.

from a short and a very poor Latin poem attributed to that monarch, but probably written by William of Worcester, which is preserved among the MSS, of the college of arms, and entitled, Lamentatio gloriosi regis Edvardi de Karnarvon quam editit tempore sua incarcerationis. Our author's transitions from prose to verse, in the course of a prolix narrative, seem to be made with much ease; and, when he begins to versify, the historian disappears only by the addition of rhyme and stanza. In the first edition of his CHRONICLE, by way of epilogues to his seven books, he has given us The seven joys of the Blessed Virgin in English Rime. And under the year 1325, there is a poem to the virgin; and another on one Badby, a Lollard, under the year 1409. [Edit. Lond. 1516. fol.] These are suppressed in the later editions. He has likewise left a panegyric on the city of London; but despairs of doing justice to so noble a subject for verse, even if he had the eloquence of Tully, the morality of Seneca, and the harmony of that faire Lady Calliope, [Fol. 2, tom, ii. ut supr.] The reader will thank me for citing only one stanza from king Edward's COMPLAINT.

When Saturne, with his cold and isye face, The ground, with his frostes, turneth grene to white; The time winter, which trees doth deface, And causeth all verdure to avoyde quite: Then fortune, which sharpe was, with stormes not lite Hath me assaulted with her froward wyll. And me beclipped with daungers ryght yil1,

As an historian, our author is the dullest of compilers. He is equally attentive to the succession of the mayors of London, and of the monarchs of England: and seems to have thought the dinners at Guildhall, and the pageantries of the city companies, more interesting transactions, than our victories in France, and our struggles for

"which ascertains this reading of the controverted passage in Hamlet, occurs in the romance of Morte Abtrive. When sir Lancelot was dying, "whan he was houseled and exclude, and had all that a crysten man ought to have, he praid the bishop, that his felowes might beare his bodie unto Joyous Garde, &c." B. xxi. cap. xii.

In the British Museum there is a poem on this subject, and in the same stanca. MSS. Harl. 293, 4to. 1. The ghost of Edward II, as here, is introduced speaking. It is addressed to queen Elizabeth, as appears, among other passages, from st. 92, 242, 243, 305. It begins the

While should a wasted spirit spent in woe Disclose the wounds received within his brest?

It is imperfect, having only 452 stanzas. Then follows the same poem; with many alterations, additions, and omissions. This is addressed to James I., as appears from st. 6, 250, ofc. 106, 206. Sec. It contains 481 stanzas. There is another copy in the same library, Num. 538. At the end the poet calls himself INFORTUNIO. This is an appellation which, I think, Spenser sometimes assumed. But Spenser was dead before the reign of James; nor has this piece any of Spenser's characteristic merit. It begins thus.

Carnarvon Edward, second of that name, I sing thy sad disaster, fatal king,

The poem on this subject in the addition to the Mirrour of Magistratus, by William Niccols, is a different composition. A WINTER NICHT'S VISION. Lond. 1619, p. 702. These two MSS poems deserve no further mention; nor would they have been mentioned at all, but from their reference to the text, and on account of their subject. Compare, MSS. Harl. 22ct. 149, fol. 254. An unfinished poem on Edward 11, perhaps by Lydgate. Princ. "Beholde this "greate prince Edward the secunde."

public liberty at home. One of Fabyan's historical anecdotes, under the important reign of Henry V. is, that a new weathercock was placed on the cross of St. Paul's steeple. It is said, that Cardinal Wolsey commanded many copies of this chronicle to be committed to the flames, because it made too ample a discovery of the excessive revenues of the clergy. The earlier chapters of these childish annals faithfully record all those fabulous traditions, which generally supply the place of historic monument in describing the origin of a great nation.

Another poet of this period is John Watson, a priest. He wrote a Latin theological tract intitled SPECULUM CHRISTANI, which is a sort of paraphrase on the decalogue and the creed1. But it is interspersed with a great number of wretched Englished rhymes : among

which, is the following hymn to the virgin Mary2.

Mary Moder, wel thou be : Mary mother thenke on mee:

1 MSS. C. C. C. Oxon. 155. MSS. Laud. G. 12. MSS. Thoresb. 530. There is an abrigement of this work, MSS. Harl. 2250. 20. with the date 1477. This is rather beyond the period with which we are at present engaged.

2 Compare a hymn to the holy virgin, supr. vol. i, p. 314. Mathew Paris relates, that Godrich, a hermit, about the year 1150, who lived in a solitary wild on the banks of the river Ware near Durham, had a vision, in his oratory, of the virgin Mary, who taught him this

Seint Marie clane virgine, On so seild this Godrich Seinte Marie, Christes bur,

Moder Jesu Christe Nazarine, On fang bringe haeli widh the in godes rich. Maidenes clenhad, moderes flur, Delle mine sennen, rixe in mine mod, Bringe me to winne widh self god.

Matt. Paris. Hist. Angl. [Hunric. ii.] p. 115. edit. Tig. 1589.
In one of the Harleian MSS., many very ancient hymns to the holy virgin occur. MSS. 2233. These are specimens. 66. fol. 80. b.

Blessed be bou [thou] levedy, ful of heovene blisse, Swete flur of parays, moder of mildenesse, Praye ze Jhesu by [thy] sone bat [that] he me rede and wysse So my wey for to gon, bat he me nevere mysse.

Haid 67. fol. Sr. b.

As y me rod his ender day, By grene wode to seche play, Mid harte y pohte al on a May [Maid], Swetest of al binge! Lybe, and ich ou telle may al of bat swete binge

Ibid. 69. fol. 53. In French and English.

Mayden moder mild, oyen cel oreynoun, From shom þen me shilde, e di la mal felouu, For love of thioe childe, me mues de fresnun, Ich wes wed and wilde, ere su en prisoun.

Ich wes wod and wide, or en en prisons.

See also ibid. 40. fol. 75.—57. fol. 78. And 372. 7. fol. 55.

In the library of Mr. Farmer, of Tusmore in Oxfordshire, are, or were lately, a collection of hymm and antiphones, paraphrased into English, by William Herbert, a Franciscan frier, and a fimous preacher, about the year 1330. These, with some other of his pieces contained in the same library, are unmentioned by Bale, v. 31. And Pitts, p. 428. Autogr. in pergansar. Pierre de Corbian, a troubadour, has left a hymn, or prayer, to the holy virgin; which he says, he chose to compose in the romance-language, because he could write it more intelligably than Latin. Another troubadour, a mendicant frier of the thirteenth century, had worked lowedly up into such a pitch of enclusiasm concerning the holy virgin, that he became deeply in lare with her. It is partly owing, as I have already hinted, to the gallantry of the dark ages, in which the female sex was treated with so romantic a respect, that the wight Mary received such exaggerated honours, and was so distinguished an object of adoration in the devotion of those times. the devotion of those times.

448 CANTON, POET AND PRINTER.—THE SHEPHERD'S KALENDAR

Mayden and moder was never none Togeder, lady, safe thou allone. Swete lady, mayden clene, Schilde me fro ilie, schame, and tene, And out of dette, for charitee, &c.

Caxton, the celebrated printer, was likewise a poet; and beside the rhyming introductions and epilogues with which he frequently decorates his books, has left a poem of considerable length, entitled the WORKE OF SAPIENCE³. It comprehends, not only an allegorical fiction concerning the two courts of the castle of Sapience, in which there is no imagination, but a system of natural philosophy, grammar, logic, rhetoric, geometry, astronomy, theology, and other topics of the fashionable literature. Caxton appears to be the author, by the prologue: yet it is not improbable, that he might on this occasion employ some professed versifier, at least as an assistant, to prepare a new book of original poetry for his press. The writer's design, is to describe the effects of wisdom from the beginning of the world; and the work is a history of knowledge or learning. In a vision, he meets the goddess Sapience in a delightful meadow; who conducts him to her castle, or mansion, and there displays all her miraculous operations. Caxton, in the poem invokes the gylted goddess and moost facundyous lady Clio, apologises to those makers who delight in termes gay, for the inelegancies of language which as a foreigner he could not avoid, and modestly declares, that he neither means to rival or envy Gower and Chaucer,

Among the anonymous pieces of poetry belonging to this period, which are very numerous, the most conspicuous is the KALENDAR OF SHEPHERDS. It seems to have been translated into English about the year 1480, from a French book entitled KALENDRIER DES BERGERS. It was printed by Wynkyn de Worde in the year 14975. This piece was calculated for the purpose of a perpetual almanac; and seems to have been the universal magazine of every article of salutary and useful knowledge. It is a medley of verse and prose; and contains, among many other curious particulars, the saints of the whole year, the moveable feasts, the signs of the zodiac, the properties of the twelve months, rules for blood-letting, a collection of proverbs, a system of ethics, politics, divinity, phisiognomy, medicine, astrology, and geography.

¹ These four lines are in the exordiun, of a prayer to the virgin, MSS, Harl. 2382 (410-) 3 fol. 86, b. ² Printed by William Maclyn or Machlina. Without date.
² Printed by him, without date fol. in thirty-seven leaves
³ I have seen an edition of the French, of 1500.
³ I have an edition printed by John Wally, at London, without date, 4to. In the prologue it is said, 'This book was first corruptly printed in France, and after that at the cost and 'charges of Richard Pinson newly translated and reprinted although not so faithfully as the 'original copy required, &c.' It was certainly first printed by de Worde, 1497. Again, ch. il. 'From the yeare this kalender was made M.CCCC.XCVI. unto the yeare stoccc.XCVI. 'The Market of the present kalender whiche began to have course the first daye of Januarym. CCCC.XCVII. 'Pleces of this sort were not uncommon. In the British Museum there is an ASTROLOGI-

Among other authors, Cathon the great clarke, [Epilogue.] Solomon, Ptolomeus the prince of astronomy, and Aristotle's Epistle to Alexander, are quoted. [Cap. 42.] Every month is introduced respectively speaking, in a stanza of balad royal, its own panegyric, This is the speech of May. [Cap. 2.]

Of all monthes in the yeare I am kinge, Flourishing in beauty excellently; For, in my time, in virtue is all thinge, Fieldes and medes sprede most beautiously, And birdes singe with sweete harmony; Rejoysing lovers with hot love endewed, With fragrant flowers all about renewed.

In the theological part, the terrors and certainty of death are described, by the introduction of Death, seated on the pale horse of the Apocalypse, and speaking thus. [Cap. XIX.]

Upon this horse, blacke and hideous DEATH I am, that fiercely doth sitte: There is no fairenesse, but sight tedious, All gay colours I do hitte.

My horse runneth by dales and hilles, And many he smitcht dead and killes. In my trap I take some by every way, By town [and] castles I take my rent. I will not respite one an houre of a daye, Before me they must needes be present.

I slea all with my mortall knife, And of dutcy I take the life.

Hell knoweth well my killing,
I sleepe never, but wake and warke;
It [Hell,] followeth me ever running,

With my darte I slea weake and starke: A great number it hath of me, Paradyse hath not the fourth parte, &c.

In the eighth chapter of our KALENDER are described the seven visions, or the punishments in hell of the seven deadly sins which Lazarus saw between his death and resurrection. These punishments are imagined with great strength of fancy, and accompanied with wooden cuts boldly touched, and which the printer Wynkyn de Worde

CAL poem, teaching when to buy and sell, to let blood, to build, to go to sea, the fortune of children, the interpretation of dreams, with other like important particulars, from the day of the moon's age: MSS. Harl, 2300, 3, fol. 31. In the principal letter the author is represented in a studious posture. The MSS., having many Saxon letters intermixed, begins thus.

He but wol herkyn of wit

Lystenyth to me a stonde,

What tyme ys good to byen and to sylle,

In boke as hyt ys y fownde.

The reader who is curious to know the state of quackery, astrology, fortune-telling, midwifery, and other occult sciences, about the year 1420, may consult the works of John Crophill, who practiced in Suffolk. MSS. Harl. 1735, 4to. 3, seq. [See fol. 29, 36.] This curning man was likewise a poet; and has left, in the same MSS, some poetry spoken at an entertainment of Frere Thomas, and five ladies of quality, whose names are mentioned; at which, two-great bowls or goblets, called Mercy and Charity, were briskly circulated, fol. 48.

probably procured from some German engraver at the infancy of the art1. The PROUD are bound by hooks of iron to vast wheels, like mills, placed between craggy precipices, which are incessantly whirling with the most violent impetuosity, and sound like thunder. The Envious are plunged in a lake half frozen, from which as they attempt to emerge for ease, their naked limbs are instantly smote with a blast of such intolerable keenness, as they are compelled to dive again into the lake. To the WRATHFULL is assigned a gloomy cavern, in which their bodies are butchered, and their limbs mangled by demons with various weapons. The SLOTHFULL are tormented in a horrible hall dark and tenebrous, swarming with innumerable flying serpents of various shapes and sizes, which sting to the heart. This, I think, is the Hell of the Gothic EDDA. The COVETOUS are dipped in cauldrons filled with boiling metals. GLUTTONUS are placed in a vale near a loathsome pool, abounding with venomous creatures, on whose banks tables are spread, from which they are perpetually crammed with toads by devils. CONCUPISCENCE is punished in a field full of immense pits or wells, overflowing with fire and sulphur. This visionary scene of the infernal punishments seems to be borrowed from a legend related by Matthew Paris, under the reign of king John: in which the soul of one Turkhill, a native of Tidstude in Essex is conveyed by St. Julian from his body, when laid asleep, into hell and heaven. In hell he has a fight of the torments of the damned, which are presented under the form and name of the INFERNAL PAGEANTS, and greatly resemble the fictions I have just described. Among the tormented, is a knight, who had passed his life in shedding much innocent blood at tilts and tournaments. He is introduced, completely armed, on horseback; and couches his lance against the demon, who is commissioned to seize and to drag him to his eternal destiny. There is likewise a priestwho never said mass, and a baron of the Exchequer who took bribes. Turkill is then conducted into the mansions of the blessed, which are painted with strong oriental colouring: and in Paradise, a garden replenished with the most delicious fruits, and the most exquisite variety trees, plants, and flowers, he sees Adam, a personage of gigantic proportion, but the most beautiful symmetry, reclined on the side of a fountain which sent forth four streams of different water and colour, and under the shade of a tree of immense size and height. laden with fruits of every kind, and breathing the richest odours. Afterwards St. Julian conveys the soul of Turkhill back to his body: and when awakened, he relates this vision to his parish-priest.

1 Compare the torments of Dante's hell. INVERN. Cant. v. vi. seq.
2 Matt. Paris. Hist. pag. 206, seq. Edit. Tig. Much the same sort of fable is related, ited.
2 178, seq. There is an old poem on this subject, called OWANNE MILES, MSS. Corr.

CALIG. A. 12, f. 90.

There is a story of a similar cast in the venerable Bedel, which have mentioned before2.

As the ideas of magnificence and elegance were enlarged, the public pageants of this period were much improved: and beginning now to

¹ DEAD MAN'S SONG seems to be more immediately taken from this fiction as it stands in our SHEPHERD'S KALENDER. It is entitled, The DEAD MAN'S SONG, tohose Dwelling was sear Baringhall in London. Wood's BALLADS, Mus. Ashmol, Oxon. It is worthy of doctor Percy's excellent collection, and begins thus.

Sore sicke, dear frienns, long tyme I was, And weakly laid in bed, &c.

Sore sicke, dear frienns, long tyme I was, And weakly laid in bed, &c.

See also the legend of saint Patrick's cave, Matt. Paris. p. 84. And MSS. Harl. 2385, 82.

De quedam ducto videre penas Inferni, fol. 56, b. These highly painted infernal punishments, and joys of Paradise, are not the invention of the author of the Kalenbrier. They are taken, both from M. Paris and from Henry of Saltry's Description of saint Patrick's Purbartory, written in 1140, and printed by Messingham in his Floritheouth Insula.

Sanctoring, &c. Paris, 1624 fol. cap. vi. &c. p. 101. See Bibl. Bodl. MSS. Bodl. 350. [See vol. ii. p. 298.] Messingham has connected the two accounts of M. Paris and H. de Saltry, with some interpolations of his own. This adventure appears in various manuscripts. No subject could have better suited the devotion and the credulity of the dark ages.

2 I chuse to throw together in the Notes many other anonymous pieces belonging to this period, most of which are too minute to be formally considered in the series of our poetry. The Castrill of Honour, printed in 4to, by Wynkyn de Worde, 1506. The Parlymment of Drivilles, Princip. 'As Mary was great with Cabriel, &c.' For the same, in 410, 1509. The Historier of Jacob and his twelve sons. In stanzas. For the same, without date. I believe about 1500. Princip. 'Al yonge and old that lyst to here.' A lyttel. In the fivrst weke of the season of Mays.

In the fivrst weke of the season of Mays.

In the fiyrst weke of the season of Maye,
Whan that the wodes be covered in grene,
In which the nyghtyngale lyst for to playe
To shewe his voys among the thornes kene,
Them to rejoyce which loves servaunts bene,
Which fro all comforte thynke them fast behynd:
My pleasyr was as it was after sene
For my dysport to chase the harte and hynde.

The LYPE OF SAINT JOSEPH OF ARIMATHEA. For Pinson, in 4to. 1520. The LYPE OF PETRONYLLA. In STANKES, for the same, without date, in 4to. THE CASTLE OF LABOURE. In stankes, for the same, in 4to., without date, with neat wooden cuts. THE LYPE OF SAINT RADIKUNDA. In 4to, for the same. The A.B.C.E. OF ARISTOTILLE, MSS. Harl. 1304, 4-Proverbial verses in the alliterative manner, viz.

Woso will be wise and worship desireth,

Lett him lerne one letter, and loke on another, &c.

Again, ibid. \$41. 19. fol. 213. [Compare, ibid. 913. 10. fol. 15. b. 11. fol. 25. b.] Some saryrical Ballads written by Feere Michael Kildare, chiefly on the Religious orders, Saints, the White Friers of Dropheda, the wantly of riches, &c. &c. A divine been on death, &c. MSS. Harl. 913. 3 fol. 7. 4 fol. 9. 5. fol. 10. 10. 15. [bl. 16. fol. 16. In the divine offices, bid. 6. fol. 12. 7. 13. b.] Hither we may also refer a few pieces on some of the divine offices, bid. 6. fol. 12. 7. 13. b.] Hither we may also refer a few pieces written by one Whyting, not mentioned in Tanner, MSS. Harl: 541. 14. fol. 207. seq. Undoubtedly many other poems of this period, both printed and MSS, have escaped my enquiries, but which, if discovered, would not have repaid the research.

Among Rawlinson's MSS, there is a poem, of considerable length, on the antiquity of the Stanley family, beginning thus.

Stanley family, beginning thus.

I entende with true reporte to praise The valiaunte actes of the stoute Standelais,

Ffrom whence they came, &c.

It comes down lower than Thomas earl of Derby, who was executed in the reign of Henry VII. This induced me to think at first, that the piece was written about that time. But the writer mentions king Henry VIII., and the suppression of Monasteries. I will only add part of a Will in verse, dated 1477. MSS. Langb. Bibl. Bodt. vi. fol. 176 [M. 13. Th.]

Fleshly lustres and festes.

And furness of divers bestes,

Fleshly lustres and festes, (A fend was hem fonde;) Hole clothe cast on shredys, And wymen with there hyde hedys, Have almost lost thys londe!

To the reign of Henry VI, we may also refer a poem written by one Richard Sellyng, whose name is not in any of our biographers. MSS. HARL I. 38. a. It is entitled and begins

452 SPEAKING PERSONAGES ADDED TO THE MYSTERIES .- HENRY VI.

be celebrated with new splendour, received, among other advantages, the addition of SPEAKING PERSONAGES. These spectacles, thus furnished with speakers, characteristically habited, and accompanied with proper scenery, co-operated with the MYSTERIES, of whose nature they partook at first, in introducing the drama. It was customary to prepare these shews at the reception of a prince, or any other solemnity of a similar kind; and they were presented on moveable theatres, or occasional stages, erected in the streets. The speeches were in verse; and as the procession moved forward, the speakers, who constantly bore some allusion to the ceremony, either conversed together in the form of a dialogue, or addressed the noble person whose presence occasioned the celebrity. Speakers seem to have been admitted into our pageants about the reign of Henry VI.

In the year 1432, when Henry VI., after his coronation at Paris, made a triumphal entry into London, many stanzas, very probably written by Lydgate, were addressed to his majesty, amidst a series of the most allegorical spectacles, by a giant representing religious fortitude, Enoch and Eli, the holy Trinity, two Judges and eight Serjeants of the coife, dame Clennesse, Mercy, Truth, and other person-

ages of a like nature1.

In the year 1456, when Margaret, wife of Henry VI., with her little son Edward, came to Coventry, on the feast of the exaltation of the holy cross, she was received with the presentation of pageants, in one of which king Edward the Confessor, St. John the Evangelist, and St. Margaret, each speak to the queen and the prince in verse. In the

thus, 'Evidens to be ware and gode covnsayle made now late by that honovrable squisr Richard Sellyng.'

Loo this is but a symple tragedie,
Which that Storax wrote unto Pompeie,
And to John Shirley now sent it is

Ne thing lyche un to hem of Lumbardye,
Sellyng maketh this in his manere,
Ffor to amende where it is amisse.

And to John Shirley now sent it is Ffor to amende where it is analisse. He calls himself an old man. Of this 'honovrable squier' I can give no further account. John Shirley, here mentioned, lived about the year 1440. He was a gentleman of good family, and a great traveller. He collected, and transcribed in several volumes, which John Stowe had seen, many pieces of Chaucer, Lydgate, and other English poets. In the Ahdrandean Mussum, there is, 'A boke cleped the Abstracte Brevyare compyled of divers balades, 'roundels, virilays, tragedyes, envoys, complaints, moralities, storyes, practysed and eke 'devysed and ymagined, as it sheweth here following, collected by John Shirley.' MSS 8g. ii, In Thoresby's library was a MSS., once belonging to the college of Selby, 'A most 'pyteous cronycle of thorribil dethe of James Stewarde, late kynge of Scotys, nought long 'agone prisoner yn Englande yn the tymes of the kynges Henry V. and Henry VI., transslated out of I tatine into oure mothers Englishe tong by your simple subject John Shirley.' Also, 'The boke clepyd Les bones meurers translated out of French by your humble serviture 'John Shirley of London, McCcCxxt., comprised inv partes. The firste partie epckith of remodie 'that is agaynst the sevyn deadly sins. 2. The estate of holy church. 3. Of prynces and 'lordes temporall. 4. Of comone people. 5. Of deth and universal dome.' Also, his Translation of the Sanctum Sanctorum, &c. DucArt. Ledd. D. p. 530. A preserver of Chaucer's and Lydgate's works deserved these notices. The late Mr. Ames, the indistrious author of the History of Printing, had in his possession a folio volume of English Ballads in MSS., composed or collected by one John Lucas about the year 1450.

1 Fabyan, ubi supr. fol. 382, seq.

2 Ledy-Book of the city of Coventry. MSS. fol. 168. Stowe says, that at the reception of this queen in London, in the year 2445, several pageaunts were exhibited at Paul's-gate, with verses written by Lydgate, on the following lemmana. 'Ingredimini et replete terram. Non ampl

next reign in the year 1474, another prince Edward, son of Edward IV., visited Coventry, and was honoured with the same species of shew: he was first welcomed, in an octave stanza, by Edward the Confessor; and afterwards addressed by St. George, completely armed: a king's daughter holding a lamb, and supplicating his assistance to protect her from a terrible dragon, the lady's father and mother, standing in a tower above, the conduit on which the champion was placed, 'renning wine in four places, and minstralcy of organ playing. [Fol. 221.] Undoubtedly the Franciscan friers of Coventry, whose sacred interludes, presented on Corpus Christi day, in that city, and at other places, make so conspicuous a figure in the history of the English drama1, were employed in the management of these devices; and that the Coventry men were famous for the arts of exhibition, appears from the share they took in the gallant entertainment of queen Elizabeth at Kenilworth castle, before whom they played their old storial show.

At length, personages of another cast were added; and this species of spectacle, about the period with which we are concerned, was enlivened by the admission of new characters, drawn either from profane history, or from profane allegory2, in the application of which, some degree of learning and invention appeared.

I have observed in a former work, and it is a topic which will again be considered in its proper place, that the frequent and familiar use of allegorical personifications in the public pageants, I mean the general use of them, greatly contributed to form the school of Spenser3. But moreover from what is here said, it seems probable, that the PAGE-AUNTS, which being shewn on civil occasions, derived great part of their decorations and actors from historical fact, and consequently made profane characters the subject of public exhibition, dictated ideas of a regular drama, much sooner than the MYSTERIES; which being confined to scripture stories, or rather the legendary miracles of sainted martyrs, and the no less ideal personifications of the christian virtues,

[&]quot;virgins. Of Saint Margaret," &c. Hist. Engl. pag. 385. edit. Howes. I know not whether these poems were spoken, or only affixed to the pageaunts. Fabyan says, that in those pageaunts there was 'resemblance of dyvirse old bystoryes. I suppose tapestry. Cron. tom. ii. fol. 398. edit. 1533. See the ceremonies at the coronation of Henry VI., in 1430. Fab. ibid. fol. 378.

1 The friers themselves were the actors. But this practice being productive of some enormities, and the lairy growing as wise as the clergy, at least as well qualified to act plays; there was an injunction in the Maxican Council, ratified at Rome in the year 1580, to prohibit all clerks from playing in the Mysteries, rene on Corpus Christian Day. 'Neque in 'Comediis personam agat, etiam in viesto Corporis Christi.' Sacrosanct. Concil. fol. per Labb. tom. xv. p. 1268. edit. Paris. 1672.

1 Profane allegory, however, had been applied in pageants, somewhat earlier. In the pageants, above-mentioned, presented to Henry VI., the seven liberal sciences personined are introduced, in a tabernacle of curious works, from which their queen dams Sapience speaks verses. At entering the city he is met, and saluted in metre by three ladies, richts cladde in golde and silkes with coronets, who suddenly issue from a stately tower hung with the most splendid arras. These are the Dames, Naturas, Grace, and Fortune. Fabyas, ut suprolate the support of the pageaunts is a rare instance so early.

2 Obs. Fairy Queen.

³ Obs. FAIRY QUEEN. II. 90.

were not calculated to make so quick and easy a transition to the representations of real life and rational action.

In the year 1501, when the princess Catharine of Spain came to London, to be married to Prince Arthur, her procession through the city was very magnificent. The pageants were numerous, and superbly furnished; in which the principal actors, or speakers, were not only God the father, St. Catharine, and St. Ursula, but king Alphonsus the astronomer and an ancestor of the princess, a Senator, an Angel, Job, Boethius, Nobility, and Virtue. These personages sustained a sort of action, at least of dialogue. The lady was compared to Hesperus, and the prince to Arcturus; and Alphonsus, from his skill in the stars, was introduced to be the fortune-teller of the match. [Chron. MSS.] These machineries were contrived and directed by an ecclesiastic of great eminence, bishop Fox; who, says Bacon, 'was not only a grave counsellor for war or peace, but also a good surveyor of works, and a good master of ceremonies, and anything else that was fit for 'the active part, belonging to the service of court, or state of a great 'king.' It is probable, that this prelate's dexterity and address in the conduct of a court-rareeshow procured him more interest, than the gravity of his counsels, and the depth of his political knowledge; at least his employment in this business presents a striking picture of the importance of those popular talents, which even in an age of blind devotion, and in the reign of a superstitious monarch, were instrumental in paving the way to the most opulent dignities of the church. 'Who-'soever, adds the same penetrating historian, had these toys in com-'piling, they were not altogether PEDANTICAL'.' About the year 1487. Henry VII. went a progress into the north; and at every place of distinction was received with a pageant; in which he was saluted, in a poetical oration, not always religious, as, at York by Ebranck, a British king and the founder of the city, as well as by the holy virgin, and king David: at Worcester by Henry VI. his uncle: at Hereford by St. George, and king Ethelbert, at entering the cathedral there: at Bristol, by king Bremmius, Prudence, and Justice. The two latter characters were personated by young girls2.

In the meantime it is to be granted, that profane characters were personated in our pageants, before the close of the fourteenth century. Stowe relates, that in the year 1377, for the entertainment of the young prince Richard, son of Edward the black prince, 130 citizens rode disguised from Newgate to Kennington where the court resided, attended with an innumerable multitude of waxen torches, and various instruments of music, in the evening of the Sunday preceding Candelmas-day. In the first rank were 48, habited like esquires, with visors; and in

Bacon's Henry VII. Compt. Hist. Engl. vol. i. p. 628.
 From a MSS. in the Cotton library, printed in Leland. COLLECTAN. ad cale. vol. p. 185-

the second the same number, in the character of knights. 'Then followed one richly arrayed like an EMPEROR, and after him, at some distance, one stately-tyred like a POPE, whom followed twenty-four CARDINALLS, and after them eyght or tenne with blacke visors not amiable, as if they had been LEGATES from some forrain princes, But this parade was nothing more than a DUMB SHEW, unaccompanied with any kind of interlocution. This appears from what follows. For our chronicler adds, that when they entered the hall of the palace, they were met by the prince, the queen, and the lords; 'whom the said mumers did salute, shewing by a pair of dice their desire to play with the prince,' which they managed with so much compliance and skill, that the prince won of them a bowl, a cup, and a ring of gold, and the queen and lords, each, a ring of gold. Afterwards, having been feasted with a sumptuous banquet, they had the honour of dancing with the young prince and the nobility, and so the ceremony was concluded. Matthew Paris informs us, that at the magnificent marriage of Henry III. with Eleanor of Provence, in the year 1236, certain strange pageants, and wonderful devices, were displayed in the city of London; and that the number of HISTRIONES on this occasion was infinite2. But the word HISTRIO, in the Latin

¹ Stowe's Surv. Lond. p. 71. edit. 1599. 4to. It will perhaps be said, that this show was not properly a Pageant but a Mushere. But these are frivolous distinctions; and, taken in a general view, this account preserves a curious specimen of early Personation, and proves at least that the practice was not then in its infancy. The most splendid speciacle of this sort which occurs in history, at least so early as the feurteenth century, is described by Froissart, who was one of the spectators. It was one of the shows at the magnificent entrance of queen Isabell into Paris, in the year 1389. The story is from the crusade against Saladin. I will give the passage from lord Berners's Translation, printed by Pinson in 1522. Than after, under the mynster of the Trinyte, in the strete, there was a stage, and thereupon a castell. And along on the stage there was ordered the Passe or Eving Saladapy, and all their dedes in Personages: the cristen men on the one parte, and the Sarazins on the other parte, And there was, in Personages, all the lordes of name that of olde tyme hadde then armed, and had done any feates of armes at the Passa or Saladapys, and were armed with suche armure as they than used. And thanne, a lyttel above them, there was in Personages the Frenche kynge and the twelve Peers of France armed, with the blason of their armes. And when the French quenes lytter was come before this stage, she rested there a season. Thenne the Personages on the stage of kynge Rychard departed fro his company, and went to the Frenche kynge, and demanded lycence to go and assayle the Sarazins; and the kynge gave hym (them) leave. Thanne kyng Rycharde retourned to his treelve companyons. Thanne they all sette them in order, and incontynente wente and analyled Salhadyne and the Sarazins. Then in sporte there seemed a great batalle, and it endorred a good space. This pageaunt was well regarded. Crow. tom. it o. go. fol. classic col. I. By the two kings, he means Philip of France, and our Richard L, who were jointly engaged in this

to the king of France.

I will die the passage more at large, and in the words of the original. *Convenerunt antem vocata ad convivium nupriale tanta nobilium multitudo utriusque sexua, tanta religiosorum numerositas, tanta plebium populositas, tanta HISTRIONUM *Varietas, quod vix cos civinas Londoniarum sinu suo capaci comprehenderet. Ornata est igura civinas tota olescricis, et vexillis, coronis, et palliis, cereis et lampadibus, et quibusdam *provinciosis ingeniis et fotentia, &ce. *Hist. p. 400. edit. Tig. 1389, sub. Henrico iii. Here, by the way, the expression *Varietas histrionum plainly implies the comprehensive and general meaning of the word HISTRIO: and the multifarious performances of that order of men. Yet in the Injunctions given by the Barons to the religious houses, in the year 1288, there is an article which seems to shew, that the Histriones were sometimes a fortientar species of public entertainers. *Histrionom LUDI non violentar vel andimentar, vel promismum feri corann abbate wel monasticis. *Annal. Burton p. 437. Oxon. 1684. Whereas minstrels, harpers, and juglers, were notoriously permitted in the monasteries. We cannot ascertain

writers of the barbarous ages1, generally comprehends the numerous tribe of mimics, juglers, dancers, tumblers, musicians, minstrels, and the like public practitioners of the recreative arts, with which those ages abounded: nor do I recollect a single instance in which it precisely bears the restrained modern interpretation.

As our thoughts are here incidentally turned to the rudiments of the English stage, I must not omit an anecdote, entirely new, with regard to the mode of playing the MYSTERIES at this period, which yet is perhaps of much higher antiquity. In the year 1487, while Henry VII. kept his residence at the castle of Winchester, on occasion of the birth of prince Arthur, on a Sunday, during the time of dinner, he was

whether Ludi here means plays, then only religious; Ludi theatrales in churches and church-yards, on vigils and festivals, are forbidden in in the Synod of Exeter, dat. 1227, cap. 2311. Concil. Macn. Brit. per Wilkins, tom. ii. p. 140, col. 2. edit. 1737, fol.

I cannot omit the opportunity of adding a striking instance of the extraordinary freedom of speech, permitted to these people, at the most solemn celebrities. About the year 1730, Henry III., passing some time in France, held a most magnificent feast in the great hall of the kinglist-templars at Paris; at which, besides his own suite, were present the kings of France and Navarre, and all the nobility of France. The walls of the hall were hung all over with shields, among which was that of our Richard I. Just before the feast began, a loculator, or minstrel, accessed king Henry thus. 'My lord, why did you invite as many Frenchmen to feast with you in this hall? Behold, there is the shield of Richard, the magnanimous king of England I.—All the Frenchmen present will eat their dimner in fear and trembling?' Matt. Paris, p. 87t. sub. Henr. iii. edit. Tigur. 1580, fol. Whether this was a preconcerted compliment, previously suggested by the king of France, or not, it is equally a proof of the familiarity with which the minstrels were allowed to address the most eminent personages.

1 There is a passage in John of Salisbury much to our purpose, which I am obliged to give

is equally a proof of the familiarity with which the ministrels were allowed to address the most eminent personages.

1 There is a passage in John of Salisbury much to our purpose, which I am obliged to give in Latin, "At eam (desidiam) nostris prorogant histretones. Admissa sunt ergo Spectavella, and the state of t

entertained with a religious drama called CHRISTI DESCENSUS AD INFEROS, or Christ's descent into hell'. It was represented by the PUERI ELEEMOSYNARII, or choir-boys, of Hyde abbey, and St. Swithin's priory, two large monasteries at Winchester. This is the only proof I have ever seen of choir-boys acting in the old MYSTERIES: nor do I recollect any other instance of a royal dinner, even on a festival, accompanied with this species of diversion2. The story of this interlude, in which the chief characters were Christ, Adam, Eve. Abraham, and John the Baptist, was not uncommon in the ancient religious drama, and I believe made a part of what is called the LUDUS PASCHALIS, or Easter Play3. It occurs in the Coventry plays acted on Corpus Christi day1; and in the Whitsun-plays at Chester, where it is called the HARROWING OF HELL5. The representation is Christ entering hell triumphantly, delivering our first parents, and the most sacred characters of the old and new testaments, from the dominion of Satan, and conveying them into Paradise. There is an ancient poem, perhaps an interlude, on the same subject, among the Harleian MSS.; containing our Saviour's dialogues in hell with Sathanas, the Janitor, or porter of hell, Adam, Eve, Habraham, David, Johan Baptist, and Moyses. It begins,

Alle herknep to me nou: Of Jhesu ant of Sathan

A strif wolle y tellen ou Do Jhesus was to hell y-gan".

The composers of the MYSTERIES did not think the plain and probable events of the new testament sufficiently marvellous for an audience who wanted only to be surprised. They frequently selected their materials from books which had more of the air of romance. The subject of the MYSTERIES just-mentioned was borrowed from the PSEUDO-EVANGELIUM, or the FABULOUS GOSPEL, ascribed to Nicodemus7: a

¹ Registr, Priorat. S. Swithin. Winton. MSS. ut supr.
2 Except, that on the first Sunday of the magnificent marriage of king James of Scotland with the princess Margaret of England, daughter of Henry VII., celebrated at Edinburgh with high splendour, 'after dynnar a Morallte was played by the said master Inglyshe and 'hys companyons in the presence of the kyng and qwene.' On one of the preceding days, 'After soupper the kynge and qwene beyng togader in hyr great chamber, John Inglysh and his companyons plaid.' This was in the year 1503. Apud Leland. coll. iii. p. 300, 299.

his companyons Plate.

Apprendix edition 1770.

The Italians pretend that they have a Ludus Paschallas as old as the twelfth century.

Teatre Italians, tom. i. Un Italoria del Teatra, & C., prefixed, p. ii. Veron. 1723.12mo.

'Nune dormiumt milites, et veniet anima Christi de inferno cum Adam et Eva,

'Ahraham, Joh. Baptiste, et aliis.'

MSS. Harl. 2013. PAGEAUNT XVII. fol. 138.

MSS. Harl. 2233. 21. fol. 55. b. There is a poem on this subject, MSS. Bodl. 1687.

Of hardi gestes ich wille telle.

⁷ In Latin. A Saxon translation, from a MSS, at Cambridge, coeval with the conquest, was printed at Oxford, by Thwalies, 1699. In an English translation by Wynkyn de Worde, the prologue says, 'Nichodemus, which was a worthy prynce, dydde wryte thys blessyd 'storye in Hebrewe, And Theodonius, the emperour, dyde it translate out of Hebrew into 'Latyn, and byshoppe Turpyn dyde translate it out of Latyn into Frensshe,' With wooden cuts, 1511, 410. There was another edit. by Wynkyn de Worde, 1518, 4to, and 1332. See a very old French version, MSS. Harl. 2252, 3, fol. 33, b. There is a translation into English verse, about the fourteenth century. MSS. Harl. 4196. 1, fol. 206. See also, 149.

458 RUDE AS THESE MYSTERIES WERE THEY SOFTENED MANNERS.

book, which, together with the numerous apocryphal narratives, containing infinite innovations of the evangelical history, and forged at Constantinople by the early writers of the Greek church, gave birth to an endless variety of legends concerning the life of Christ and his apostles1; and which, in the barbarous ages, was better esteemed than the genuine gospel, on account of its improbabilities and its absurdities.

But whatever was the source of these exhibitions, they were thought to contribute so much to the information and instruction of the people on the most important subjects of religion, that one of the popes granted a pardon of one thousand days to every person who resorted peaceably to the plays performed in the Whitsun week at Chester, beginning with the creation, and ending with the general judgment; and this indulgence was seconded by the bishop of the diocese, who granted forty days of pardon: the pope at the same time denouncing the sentence of damnation on all those incorrigible sinners, who presumed to disturb or interrupt the due celebration of these pious sports. [MSS. Harl, 2124, 2013.] It is certain that they had their use, not only in teaching the great truths of scripture to men who could not read the Bible, but in abolishing the barbarous attachment to military games, and the bloody contentions of the tournament, which had so long prevailed as the sole species of popular amusement. Rude and even ridiculous as they were, they softened the manners of the people, by diverting the public attention to spectacles in which the mind was concerned, and by creating a regard for other arts than those of bodily strength and savage valour.

5, fol. 254, b. And MSS, coll. Sion. 27. The title of the original is, Nicodemi Discretione Jesu Christi passione at resulectione Evangelium. Sometimes it is entitled Obsta Salvatoris nostri Jesu Christi. Our Lord's Descent into here, is a public best invented part of the work. Edit. apud Orthodox. Pate. Jac. Greyn. (Bail. 154, 40.) p. 653. seq. The old Latin title to the pageaunt of this story in the Cristice Plant. Obs. Descension and inverses, et de his que indem febant secondum Evangelium Nomerous Commun. (10. 138, ut supp. Hence the first line in the old interlude, called Hickscommer.)

Now Jesu the gentyll that brought Adam from hell.

Now Jesu the gentyll that brought Adam from kell.

There is a Greek homily on St. John's Dresent into Hell, by Eusebius Alexandreus. They had a notion that St. John was our Saviour's precursor, not only in this world, but in hades. Allat de libr. eccles. Greeor. p. 303. seq. Compare the Legenth of Nicourse Christ's discentification of the property of the Christ's discentification of Nicourse Christ's discentification of Swithin's priory at Winchester, it is recorded, that Legenth of Exeter, about the year 1150, gave to the convent, a book called Gesta Dark Instruction of Exeter, about the year 1150, gave to the convent, a book called Gesta Dark Instruction of Exeter, about the year 1150, gave to the convent, a book called Gesta Dark Instruction of Exeter, about the year 1150, gave to the convent, a book called Gesta Dark Instruction of Exeter, about the year 1150, gave to the convent, a book called Gesta Dark Instruction of Exeter, and Christian Christ boc be zeppileum bingum on leodbiran zeporbz.

SECTION XXVIII.

THE only writer deserving the name of a poet in the reign of Henry VII., is Stephen Hawes. He was patronised by that monarch, who possessed some tincture of literature, and is said by Bacon to have con-

futed a Lollard in a public disputation at Canterbury'.

Hawes flourished about the close of the fifteenth century; and was a native of Suffolk. [Wood, Ath. Oxon. i. 5,] After an academical education at Oxford, he travelled much in France; and became a complete master of the French and Italian poetry. His polite accomplishments quickly procured him an establishment in the household of the king; who struck with the liveliness of his conversation, and because he could repeat by memory most of the old English poets, especially Lydgate, made him groom of the privy chamber2. His facility in the French tongue was a qualification, which might strongly recommend him to the favour of Henry VII., who was fond of studying the French books then in vogue. [Bacon, ut supr. p. 637.]

Hawes has left many poems, which are now but imperfectly known, and scarcely remembered. These are, the TEMPLE OF GLASSE. The CONVERSION OF SWERERS3, in octave stanzas, with Latin lemmata, printed by de Worde in 15094. A JOYFULL MEDITATION OF ALL ENGLOND, OR THE CORONACYON OF OUR MOST NATURAL SOVEREIGN LORD KING HENRY THE EIGTH IN VERSE. By the same, and without date; but probably it was printed soon after the ceremony which it These coronation carols were customary. There is celebrates. one by Lydgate5. THE CONSOLATION OF LOVERS. THE EXEMPLAR OF VIRTUE. THE DELIGHT OF THE SOUL. OF THE PRINCE'S MARRIAGE. THE ALPHABET OF BIRDS. Some of the five latter pieces, none of which I have seen, and which perhaps were never printed, are said by Wood to be in Latin, and seem to be in prose.

The best of Hawes's poems, hitherto enumerated, is the TEMPLE OF GLASSE⁶. On a comparison, it will be found to be a copy of the HOUSE

Bale days, that he was caned by the Log.

'The Conversion of Swerers, made and compyled by Stephen Hawes, groome of the 'chamber of our sovereigne lord kynge Henry VII.'

It contains only one sheet in quarno.

A Ballad presented to Henry VI. the day of his corenation. Princ. 'Most noble of crysten princes all.' MSS. Ashmol. 59. ii.

O by mistake, as u seems, I have hitherto quoted Hawes's Templetof Glass, under the name of Lydgate. It was first printed by Wynken de Worde, in 1500. 'Here bygoneth the Texture of Glass. By Stephen Hawes, grome of the chamber to king Henry vii.' (Ames, Hist. Print pag. 86,) 8vo. in 27 leaves. Afterwards by Berthelette, without date, or name of

¹ Life of Henry VII. p. 6:8. edit. ut supr. One Hodgkins, a fellow of King's college in Cambridge, and vicar of Ringwood in Hants, was eminently skilled in the mathematics; and on that account, Henry VII. frequently condescended to visit him at his house at Ringwood. Hatcher MSS, Catal. Prepris. Er Soc. Coll. Regal. Cant.

Bale says, that he was called by the king 'ab interiori camera ad privatum cubiculum.'

OF FAME of CHAUCER, in which that poet sees in a vision a temple of glass, on the walls of which were engraved stories from Virgil's Eneid and Ovid's Epistles. It also strongly resembles that part of Chaucer's ASSEMBLY OF FOULES, in which there is the fiction of a temple of brass, built on pillars of jasper, whose walls are painted with the stories of unfortunate lovers. [V. 290.] And in his ASSEMBLY of LADIES, in a chamber made of beryl and crystal, belonging to the sumptuous castle of Plasaunt Regard, the walls are decorated with historical sculptures of the same kind. [V. 451.] The situation of Hawes's TEMPLE on a craggy rock of ice, is evidently taken from that of Chaucer's HOUSE OF FAME. In Chaucer's DREAME, the poet is transported into an island, where wall and yate was all of glasse. [V. 72.] These structures of glass have their origin in the chemistry of the dark ages. This is Hawes's exordium.

Me dyd oppresse a sodayne, dedely slepe:

the author, with this colophon. 'Thus endeth the temple of glasse. Emprinted at London, in 'Fletestrete, in the house of Thomas Berthelette, near to the cundite, at the sygne of the 'Lucrece. Cum privilegio.' I will give the beginning, with the title.

This boke called the Temple of glasse, is in many plases amended, and late diligently

impryuted.

Through constreynt and greuous heuyness,
For great thought and for highe pensyuenesse,
To bedde I went nowe this other might,
Whan that Lucina with her pale lyght,
Was ionyned last with Phebus in Aquary,
Amydde Decembre, whan of January
There be kalendes of the newe yere;
And derke Dyana, horned and nothyng clere,
Hydde her beames under a mysty cloude,
Within my bedde for colde gan me shroude:
All desolate for constraynt of my wo,
The long night walowyng to and fro,
Tyll at last, or I gan take kepe, &c.

Tyll at last, or I gan take kepe, &c.

This edit. unmentioned by Ames, is in Bibl. Bodl. Oxon. C. 39. Art. Seld. 4to. In the same hard MSS. copies of this poem. MSS. Fairfax, xvi. membran. without a name. And MSS. Bodl. 638. In the first leaf of the Fairfax MSS. is this entry. 'I bought this at 'Gloucester, & Sept. 1650, intending to exchange it for a better boke. Fining. And at the end, in the same hand. 'Here lacketh seven leaves that are in Joseph Holland's boke.' This MSS. however, contains as much as Berthelett's edition. Lewis mentions the Temple of Glass by Yohn Lyngute, in Caxton's second edit. of Chaucer. (Lipe Ch. p. 104. See also Middle-ton's Dissert. p. 262.) But no such poem appears in that edit in St. John's college library at Oxford. In the Bodleian MSS. (Bodl. 638.) this poem, with manifest impropriety, is entitled the Temple of Brass. It there appears in the midst of many of Chaucer's poems, But at the endare two poems by Lydgate, The Chause of the Dyse, and Ragmany's Roll. And, I believe, one or two more of Lydgates' poems are intermixed. It is a miscellany of old English poetry, chiefly by Chaucer: but none of the pieces are respectively distinguished with the author's name. This MSS. is partly on paper and partly on vellum, and seems to have been written not long after the year 1500.

The strongest argument which induces me to give this poem to Hawes, and not to Lydgate, is, that it was printed in Hawes's life-time, with his name, by Wynkyn de Worde. Bale also mentions, among Hawes's poems. Templum Crystallinum in one book. There is, however, a no less strong argument for giving it to Lydgate, and that is from Hawes himself; who, reciting Lydgate's Works, in the Pastime of Pleasure, says thus, [ch. xiv. edit. 1255. Signat. G. iiii. ut infr.]

G. iii. ut infr.]

-And the tyme to passe Of love he made the bryght temple of glasse.

And I must add, that this piece is expressly recited in the large catalogue of Lydgate's works, belonging to W. Thinne, in Speght's edit, of Chaucer, printed 1602, fol. 376. Yet on the whole, I think this point still doubtful; and I leave it to be determined by the reader, before whom the evidence on both sides is laid at large.

Within the whiche, methought that I was Ravyshed in spyrite into a TEMPLE OF GLAS, I ne wyst howe ful ferre in wyldernesse, That founded was, all by lyckelynesse, Nat upon stele, but on a craggy roche Lyke yse yfroze: and as I dyd approche, Againe the sonne that shone, methought, so clere As any cristall; and ever, nere and nere,

As I gan nyghe this grisely dredefull place, I wext astonyed, the lyght so in my face Began to smyte, so persyng ever in one, On every part where that I dyde gon, That I ne mighte nothing as I wolde About my consydre, and beholde, The wondre esters1, for brightnesse of the sonne: Tyll at the laste, certayne skyes donne2 With wynde³ ychased, han their course ywent, Before the stremes of Titan and iblent⁴, So that I myght within and without, Where so I wolde, behelden me about, For to report the facyon and manere Of all this place, that was circuler, In cumpace-wyse rounde by yntale ywrought: And whan I had longe goon, and well sought, I founde a wicket, and entred yn as faste Into the temple, and myne eyen caste On every side, &c5.

The walls of this wonderful temple were richly pictured with the following historical portraitures; from Virgil, Ovid, king Arthur's romance, and Chaucer.

> I sawe depeynted upon a wall6, From est to west ful many a fayre ymage, Of sondry lovers, lyke as they were of age I set in ordre after they were true: With lyfely colours, wonders freshe of hewe, And as methought I saw som syt and som stande, And some knelyng, with bylles? in theyr hande, An some with complaynt woful and pitious, With dolefull chere, to put to Venus, So as she sate fletynge in the see, Upon theyr wo for to have pite. And fyrst of all I sawe there of Cartage Dido the quene, so goodly of visage, That gan complayne her auenture and caas, How she disceyued was of Aeneas,

The wonderful chambers of this temple.

* Slinded, darkened the sun.

* Slinded, darkened the sun. 2 Dun. Dark

^{\$} i. e. Collected.

This text is given from Berthelett's edit. collated with MSS. Fairfax. xvi.
From Pr. Cop. and MSS. Fairf. xvi. as before.

For all his hestes and his othes sworne, And sayd helas that she was borne, Whan she sawe that dede she must be.

And next her I sawe the complaynt of Medee, Howe that she was falsed of Jason. And nygh by Venus sawe I syt Addon, And all the maner howe the bore hym sloughe, For whom she wepte and had pite inoughe.

There sawe I also howe Penelope, For she so long ne myght her lorde se, Was of colour both pale and grene.

And alder next was the freshe quene; I mean Alcest, the noble true wife, And for Admete howe she lost her lyfe; And for her trouthe, if I shall nat lye, Howe she was turned into a daysye.

There was also Grisildis innocence, And all hir mekenesse and hir pacience.

There was eke Ysaude, and many other mo, And all the tourment and all the cruell wo That she had for Tristram all her lyue; And howe that Tysbe her hert dyd ryue With thylke swerde of syr Pyramus.

And all maner, howe that Theseus
The minotaure slewe, amyd the hous
That was forwrynked by craft of Dedalus,
Whan that he was in prison shyt in Crete, &c.
And uppermore men depeinten might see,

How with her ring goodlie Canace
Of every soule the leden¹ and the song
Could understand, as she hem walkt among:
And how her brother so often holpen was
In his mischefe by the stede of brass².

We must acknowledge, that all the picturesque invention which appears in this composition, entirely belongs to Chaucer. Yet there was some merit in daring to depart from the dull taste of the times, and in chusing Chaucer for a model, after his sublime fancies had been so long forgotten, and had given place for almost a century, to legends, homilies, and chronicles in verse. In the mean time, there is reason to believe, that Chaucer himself copied these imageries from the romance of Guigemar, one of the metrical Tales, or Lais, of Bretagne³, translated from the Armorican original into French, by Marie, a French poetess, about the thirteenth century in which the walls of a chamber are painted with Venus, and the Art of Love from Ovid⁴. Although, perhaps, Chaucer might not

¹ Language.

2 Chaucer's Squier's Tale.

4 A passage in Ovid's Remedium Amoris concerning Achilles's spear, is supposed to alluded to by a troubadour, Bernard Ventadour, who lived about the year size. Hint. To had, p. 27. This Mons. Millot calls, "Un trait d'erudition singulier dans un troubadour," is not, however, impossible, that be might get this fiction from some of the early resoluted troy.

look further than the temples in Boccacio's THESEID for these ornaments. At the same time it is to be remembered, that the imagination of these old poets must have been assisted in this respect, from the mode which anciently prevailed, of entirely covering the walls of the more magnificent apartments, in castles, and palaces, with stories from scripture, history, the classics, and romance. I have already given instances of this practice, and I will here add more. In the year 1277, Otho, duke of Milan, having restored the peace of that city by a signal victory, built a noble castle, in which he ordered every particular circumstance of that victory to be painted. Paulus Iovius relates, that these paintings remained, in the great vaulted chamber of the castle, fresh and unimpaired, so late as the year 1547. 'Extantque adhuc in maximo testudinatogue conclavi, incorruptæ præliorum cum veris ducum vultibus imagines, Latinis elegis 'singula rerum elogia indicantibus'.' That the castles and palaces of England were thus ornamented at a very early period, and in the most splendid style, appears from the following notices. Langton, bishop of Litchfield, commanded the coronation, marriages, wars, and funeral, of his patron Edward I. to be painted in the great hall of his episcopal palace, which he had newly built3. This must have been about the year 1312. The following anecdote relating to the old royal palace at Westminster, never yet was published. In the year 1322, one Symeon, a friar minor, and a doctor in theology, wrote an ITINERARY, in which is this curious passage. He is speaking of Westminster Abbey. 'Eidem monasterio quasi immediate conjungitur illud famosissimum palatium regium Anglorum, in quo illa VULGATA CAMERA, in cujus parietibus sunt omnes HISTORIÆ *BELLICÆ TOTIUS BIBLIÆ ineffabiliter depictæ, atque in Gallico com-*pletissime et perfectissime constanter conscriptæ, in non modica in-'tuentium admiratione, et maxima regali magnificenta6.' 'Near this monastery stands the most famous royal palace of England; in which is that celebrated chamber, on whose walls all the warlike histories of the whole Bible are painted with inexpressible skill, and ex-'plained by a regular and complete series of texts, beautifully written in French over each battle, to the no small admiration of

1 To the passages from Chaucer these may be added, Chaucer's Dreme, v. 1320.

- In a Chamber point Full of stories old and divers.

Again, ibid. v. 2167.

For there n'as no lady ne creture, Save on the wals eld fortraiture Of horsemen, hawkis, and houndes, &c.

Compare Dante's PERGATORIO, c. x. pag. 105, seq. edit. Ald. Viz. Vicecomit. Mediolan. OTHO. p. 56-edit. Paris. 1349, 4to.

B Erdswicke's Staffordshire, p. 101.
4 'Itinerarium Symeonis et frairis Hugonis Illuminatoris ex Hiberoia in terram tanctom, A.D. MCCKXII.' MSS. C. C. C. Cantabr. G. 6. Princip. 'Calmine honoris spreto.' It comprehends a journey through England, and describes many curio-tites now lost.

the beholder, and the increase of royal magnificence!! This ornament of a royal palace, while it conveys a curious history of the arts, admirably exemplifies the chivalry and the devotion of the times, united. That part of the Old Testament, indeed, which records the Jewish wars, was almost regarded as a book of chivalry: and their chief heroes, Joshua and David, the latter of whom killed a giant, are often recited among the champions of romance. In France the battles of the kings of Israel with the Philistines and Assyrians, were wrought into a grand volume, under the title of 'Piusieurs Batailies, des roys d'Israel en contre les Philistines et Assyriens.

With regard to the form of Hawes's poem, I am of opinion, that VISIONS, which are so common in the poetry of the middle ages, partly took their rise from Tully's SOMNIUM SCIPIONIS. Had this composition descended to posterity among Tully's six books de REPUBLICA, to the last of which it originally belonged, perhaps it would have been overlooked and neglected3. But being preserved. and illustrated with a prolix commentary, by Macrobius, it quickly attracted the attention of readers, who were fond of the marvellous, and with whom Macrobius was a more admired classic than Tully. It was printedt subjoined to Tully's Offices, in the infancy of the typographic art! I, was translated into Greek by Maximus Planudes⁵; and is frequently quoted by Chaucer. Particularly in the ASSEMBLY OF FOULES, he sup-

¹ This palace was consumed by fire in 1299, but immediately rebuilt, I suppose by Edward I., Stowe's London, p. 379, 387, edit, 1399. So that these paintings must have been done between the years 1299, and 1322. It was again destroyed by fire in 1312, and never afterwards re-edified. Stowe, tibid, pag. 389. About the year 1300, the walls of the Virgin Mary's chapel, built by prior Silkestede, in the cathedral of Winchester, were elegantly painted with the miracles, and other stories, of the New Testament, in small figures: many delicate traces of which now remain.

Falcandus, the old historian of Sicily, who wrote about the year 1200, says, that the chapel in the royal palace at Palermo, had its walls decorated 'de lapillulis quadris, partim aureis, 'partim diversicoloribus veteris ac novi Testamenti depictam historiam continentibus.' Sied-Histor, p. 10. edit. Paris. 1350 4to. But this was mosaic work, which, chiefly by means of the Crusades, was communicated to all parts of Europe from the Byzantine Greeks: and with which all the churches, and other public edifices at Constantinople, were adorned. Evist. de Comparat. Vet. et Nov. Roma. p. 122. Man. Chrysolor. Lee Ostiensis says, that one of the abbots of Cassino in Italy, in the eleventh century, sent messengers to Constantinople, to bring over artifacers in Mosaic, to ornament the church of the monastery, after Rome or Italy had lost that art for five hundred years. He calls Rome magnitum Latinitas. Chron. Cassin. lib. iii. c. 27. Compare Muraton, Antich. Italian. Tom. I Diss. Exiv. 1, 279. Nap. 1752, 4to.

nitas. Chron. Cassin. lib. iii. c. 27. Compare Muratori, Antich. Italian. Tom. 1. Diss. Entry p. 270. Nap. 1752. 400.

8 MSS. Reg. [Brit. Mus.] 19 D. 7. fol. Among the Harleian manuscripts, there is an Arabic book, containing the psalms of David, with an additional psalm, on the slaughter of the giant Goliah. MSS. Harl. \$476. See above.

8 But they were extant about the year 1000, for they are cited by Gerbert. Epist. \$3. And by Peter of Poitou, who died in 1197. Barth. Advers. xxxii. 5. 58. Leland 1037, that Tully de Republica was consumed by fire, among other books, in the library of William Sciling. a learned abbot of St. Austin's at Canterbury, who died in 1494. Script. Cellingus.

4 Venet. 1472. fol. Apud. Vindel. Spiram.

5 Lambeccius mentions a Greek MSS. of Julian, a cardinal of S. Angelo, O operport 700 Σκιπτωνος 5. p. 153. The Disputatio of Favonius Elogius, a Carthaginian rhetorician, and a disciple of St. Austin, on the Somnium Scipionis, was printed by G. Schottus, Anim. 1613. 410. 1013. 410.

⁶ HOM. ROSE lib. i. v. 7. [&c.]

poses himself to fall as leep after reading the SOMNIUM SCIPIONIS, and that Scipio shewed him the beautiful vision which is the subject of that poem. Nor is it improbable, that, not only the form, but the first idea of Dante's INFERNO, was suggested by this favourite apologue; which, in Chaucer's words, treats

———— Of heaven, and hell, And yearth, and souls, that therein dwell. [Ibid v. 32.]

Not to insist on Dante's subject, he uses the shade of Virgil for a mystagogue; as Tully supposes Scipio to have shewn the other world to his ancestor Africanus.

But Hawes's capital performance is a poem entitled, 'THE PASSE'TYME OF PLEASURE, or the HISTORIE OF GRAUNDE AMOURE and
'LA BAL PUCEL: contaying the knowledge of the seven sciences, and
'the course of man's lyfe in this worlde. Invented by Stephen
'Hawes, groome of kyng Henry the seventh hys chambre².' It is
dedicated to the king, and it was finished about the beginning of the
year 1506.

If the poems of Rowlie are not genuine, the PASTIME OF PLEASURE is almost the only effort of imagination and invention which had yet appeared in our poetry since Chaucer. This poem contains no common touches of romantic and allegoric fiction. The personifications are often happily sustained, and indicate the writer's familiarity with the Provencal school. The model of his versification and phraseology is that improved harmony of numbers, and facility of diction, with which his predecessor Lydgate adorned our octave stanza. But Hawes has added new graces to Lydgate's manner. Antony Wood, with the zeal of a true antiquary, laments, that 'such is the fate of poetry, that this book, which in the time of Henry the seventh and eighth was taken into the hands of all ingenious men, is now thought but worthy of a ballad-monger's stall !' The truth is, such is the good fortune of poetry, and such the improvement of taste, that much better books are become fashionable. It must indeed be acknowledged, that this poem has been unjustly neglected; and on that account, an apology will be

NONNES PR. TALE, v. 1238, Urr.

Macrobius that writith th' Avision In Affricke, of the worthy Scipion.

DREME CH. v. 284. He mentions this as the most wonderful of dreams. House F. v. 407. lib. i. He describes a prospect more extensive and various than that which Scipio saw in his dream.

That sawe in dreme, at point devise, Heven, and erth, hell, and paradise.

And in other places.

He makes Scipio say to him, v. 110.

Thou hast the so wel borne In looking of mine old book al to torne,
Of which MACROBIE raught not a lite, &c.

² By Wynkyn de Worde, in 1517, 4to, with wooden cuts. A second edition followed in 1514. By John Wayland, in 4to. A third, in 4to, by John Waley, in 1555. See a poem called a Dialogue between a Lover and a Jay, by one Thomas Feylde, printed by Wynkyn de Worde, in 4to, Frinc. Prol. 'Thoughe laureate poetes in the old antiquite.' This obscure thy mer is here only mentioned, as he has an allusion to his cotemporary Hawes.

466 ROMANCE OF THE GRANDE AMOURE AND RULE THEREOF.

less necessary for giving the reader a circumstantial analysis of its substance and design.

GRAUNDE AMOURE, the hero of the poem, and who speaks in his own person1, is represented walking in a delicious meadow. Here he discovers a path which conducts him to a glorious image, both whose hands are stretched out and pointing to two highways; one of which is the path of CONTEMPLATION, the other of ACTIVE LIFE, leading to the Tower of Beauty. He chuses the last-mentioned path, yet is often tempted to turn aside into a variety of bye-paths, which seemed more pleasant: but proceeding directly forward, he sees afar off another image, on whose breast is written, 'This is the road to the Tower of DOCTRINE, he that would arrive there must avoid sloth, &c.' The evening being far advanced, he sits down at the feet of the image, and falls into a profound sleep; when, towards the morning, he is suddenly awakened by the loud blast of a horn. He looks forward through a valley, and perceives a beautiful lady on a palfrey, swift as the wind, riding towards him, encircled with tongues of fire3. Her name was FAME, and with her ran two milk-white greyhounds, on whose golden collars were inscribed in diamond letters Grace and Governannee.

¹ There is something dramatic in this circumstance. Raimond Vidal de Besaudin, a troubadour of Provence, who flourished about the year 1200, has given the following armatic form to one of his contes or tales. One day, says the troubadour, Alphonsus, sing of Castile, whose court was famous for good cheer, magnificence, loyalty, valour, the practice of arms and the management of horses, held a solemn assembly of ministrels and knights. When the hall was quite full, came his queen Eleanor, covered with a veil, and disguised in a close robe bordered with silver, adorned with the blason of a golden flon; who making obeyance, seated herself at some distance from the king. At this instant, a ministrel advancing to the king, addressed him thus. 'O king, emperour of valour, I come to supplicate you to 'give me audience.' The king, under pain of disgrace, ordered that no person should laterrupt the ministrel in what he should say. The ministrel had travelled from his own county to recite an adventure which had happened to a baron of Aragon, not unknown to king Alphonsus; and he now proceeds to tell no unaffecting story concerning a jealous hashad. At the close, the ministrel humbly requests the king and queen, to banish all jealous hashad. At the close, the ministrel humbly requests the king and queen, to banish all jealous hashad. At the close, the ministrel. But to show you still further how much you have entertained me, 'I command that henceforth your tale shall be called Le Jaloux Chatur.' Our troubadour's tale is greatly enlivened by these accompaniments, and by its being thrown into the usual of a ministrel.

I command that henceforth your tale shall be called LE JALOUX CHATIR. Our troubadour's tale is greatly enlivened by these accompaniments, and by its being thrown into the meanth of a minstrel.

3 In Shakespeare, ROMOUR is painted full of tongues. This was from the PAGRARTS.

3 Greyhounds were anciently almost as great favourites as hawks. Our forefathers reduced hunting to a science; and have left large treatises on this species of diversion, which was so connected with their state of life and manners. The most curious one I know, is, or was lately, among the MSS. of Mr. Farmor, of Tusmore in Oxfordshire. It is entitled, 'LE ART' I'RE VENERIE, le quel maistre Guillame Twici was grand huntsman to Edward II. I have the Cotton library, this book occurs in English under the names of William Twety and John Giffard, most probably a translation from the French copy, with the title of a book of Venerie dialogue wise. Princ. 'Twerv now will we beginnen.' MSS. Cotton Vespas. B. zii. The less ancient tract on this subject, called the Maistre of the Game, written for the marriage of prince Henry, afterwards Henry V., is much more common. MSS. Digb. 182. Bibl. Bodline the marriage trends have been long abolished in England; but the repul falcowir all remains. The latter was an officer of high dignity in the Grecian court of Coustantinople, at an early period, under the style of mpor ocipacapus. Pachym. Bb. i. c. E. z. 15. Colm. About the year 750. Winfrid, or Boniface, a native of England, and archbishop of Mon, acquaints Ethelbald, a king of Kent, that he has sent him, one hawk, two falcons, and two shelds. And Hedilbert, a king of the Mercians, requests the same archbishop Winfrid, to send him two falcons which have been trained to kill cranes. Ertstot. Winfrid, 18 benday.

Her palfrey is Pegasus; and the burning tongues denote her office of consigning the names of illustrious personages to posterity; among which she mentions a lady of matchless accomplishments, named LA BELL PUCELL, who lives within a tower seated in a delightful island : but which no person can enter, without surmounting many dangers. She then informs our hero, that before he engages in this enterprise, he must go to the Tower of DOCTRINE, in which he will see the Seven Sciences1: and that there, in the turret, or chamber, of Music, he will have the first sight of La Bell Pucell. FAME departs, but leaves with him her two greyhounds. Graunde Amoure now arrives at the Tower, or rather castle, of DOCTRINE, framed of fine copper, and situated on a craggy rock: it shone so bright, that he could distinctly discern the form of the building; till at length, the sky being covered with clouds. he more visibly perceives its walls decorated with figures of beasts in gold, and its lofty turrets crowned with golden images2. He is ad-

Mogunt, 1605, 1620. And in Bibl. Patr. tom. vi. and tom. xiii. p- 70. Falcenry, or a right to sport with falcons, is mentioned so early as the year 986. Chart. Ottonis iii. Imperator. ann. 986. apud Ughell de Episcop. Januens. A charter of Kenulf, king of the Mercians, grauted to the abbey of Abingdon, and dated 821, problibits all persons carrying hawka or falcons, to trespass on the lands of the monks. Dugd. Monast i. p. 100. Julius Firmicus, who wrote about the year 355, is the first Latin author who mentions hawking, or has even used the word. FALCO Mathes. lib. v. c. 7. vii. c. 4. Hawking is often mentioned in the capitularies of the eighth and ninth centuries. The grand fauconnier of France was an officer of great eminence. His salary was 4000 florins; he was attended by a retinue of 50 gentlemen and 50 assistant falconers, and allowed to keep 300 hawks. He licensed every vender of falcons in France; and received a tribute for every bird that was sold in that kingdom, even within the verge of the court. The king of France never rode out, on any occasion, without this officer being in attendance.

An ingenious French writer insinuates, that the passion for hunting, which at this day subsists as a favourite and fashionable species of diversion in the most civilised countries of Europe, is a strong indication of our gothic origin, and is one of the savage habits, yet unreformed, of our northern ancestors. Perhaps there is too much refinement in this remark. The pleasures of the chace seem to have been implanted by nature; and, under due regulation, if pursued as a matter of mere relaxation and not of employment, are by no means incompanible with the modes of polished life.

1 The author of the Tresor, a troubadour, gives the following account of his own system

incompatible with the modes of polished life.

1 The author of the Tresor, a troubadour, gives the following account of his own system of erudicion, which may not be inapplicable here. He means to shew himself a profound and universal scholar; and professes to understand the seven liberal arts, grammar, the Latin language, logic, the Decreta's of Gratian, music according to Boethius and Guy Aretin, arithmetic, geography, astronomy, the ecclesiastic computation, medicine, pharmacy, surgery, neuromancy, geomancy, magic, divination, and mythology, better than Ovi and Thales le Menteur: the histories of Thebes, Troy, Rome, Romulas, Cesar, Pompey, Augustis, Nero, Vespasian, Titus, who took Jerusalem, and the Twelve Cesars down to Constitutine; the history of Greece, and that of Alexander, who dying distributed his acquisitions among history of Greece, and that of Alexander, who dying distributed his acquisitions among history of Greece, and that of Alexander, who dying distributed his acquisitions among history of Greece, and that of Alexander, who dying distributed his acquisitions among history of Brutus in England, and his conquest of the giant Corineus, the prophesies of Merlin, the redoubted death of Arthur, the adventures of Gawaine, and the amours of Tristram and Bel Isould. Amidst this profusion of fabulous history, which our author seems to think real, the history of the Bible is introduced; which he traces from the patriarchs down to the day of judgment. At the close of the whole, he gives us some more of his fashionable accomplishments; and says, that he is skilled in the plain chant, in singing to the lute, in making canonetts, pastorals, amorous and pleasant poesies, and in dancing: that he is beloved by ecclesiastics, knights, ladies, citizens, minstrels, squires, &c. The author of his Treasurez, or cyclopede of science, mentioned above, is Pierre de Corbian, who lived about the year 1200. Crescimben says that this Tresor furnished materials of a similar compilation in this active the little treasets h Flor. p. 212.

² He says, that the *little turrets* had for weathercocks or fans, images of gold, which, moving with the wind, played a tune. So Chaucer, Ch. DREAME, v. 75.

a68 TOWER OF LA BELL PUCELL .- DOCTRINE AND DAUGHTERS.

mitted by COUNTENANCE the portress, who leads him into a court, where he drinks water of a most transcendent fragrance, from a magnificent fountain, whence flow four rivers, clearer than Nilus, Ganges, Tigris, or Euphrates1. He next enters the hall framed of jasper, its windows crystal, and its roof overspread with a golden vine, whose grapes are represented by rubies2: the floor is paved with beryl, and the walls hung with rich tapestry, on which our hero's future expedition to the Tower of La Bell Pucell was gloriously wrought? The marshall of this castle is REASON, the sewer OBSERVANCE, the cook TEMPERANCE, the high-steward LIBERALITY, &c. He then explains to DOCTRINE his name and intended adventure; and she entertains him at a solemn feast. He visits her seven daughters, who reside in the castle. First he is conducted to GRAMMAR, who delivers a learned harangue on the utility of her science: next to LOGIC, who dismisses him with a grave exhortation: then to RHETORIC, who crowned with laurel, and seated in a stately chamber, strewed with flowers, and adorned with the clear mirrours of speculation, explains her five parts in a laboured oration. Graunde Amoure resolves to pursue their lessons with vigour; and animates himself, in this difficult task, with the examples of Gower, Chaucer, and Lydgate!

For everie yate (tower) of fine gold ing. Entunid had, and briddes singing A thousand fanis, air turning, Divers, and on eche fane a paire, And of a sute were all the toures: Entunid had, and briddes singing With opin mouth agains the aire: And many a small threst his.

Again, in the castle of PLEASAUNT REGARD, the fans on the high towers are mentioned as a circumstance of pleasure and beauty. ASSEMBL, LAD. v. 160.

The towris hie full pleasant shall he finde, With phanis freshe, turning with every minde.

And our author again, ch. xxxviii.

Aloft the towers the golden fanes goode Dyde with the wynde make full sweete armmy
Them for to heare it was great melody.

Our author here paints from the life. An excessive agglomeration of turrets, with their lans is one of the characteristic marks of the florid mode of architecture, which was now almost its heighth. See views of the palaces of Nonesuch and Richmond.

1 The Crusades made the eastern rivers more famous among the Europeans than any of their own. Arnaud Daniel, a troubadour of the thirteenth century, declares, he had rather please his mistress than possess all the dominions which are washed by Hebrus, Meander, and Tigris. Hist. Troub. ii. p. 485. The compliment would have been equally exaggrated, if he had alluded to some of the rivers of his own country.

2 From Sir John Maundeville's Travetts. 'In the hall, is a vine made of GOLD, that 'goeth all aboute the hall; and it hath many branches of grapes, some are white, &c. All the RED are of RUBIES, &c. 'ch. lsvii. Paulus Silentiarius, in his description of the church of 8. Sophia at Constantinople, mentions such an errament, ii. 235.

of S. Sophia at Constantinople, mentions such an ornament. ii. 235.

Κλημασι χρυσοκομοισι περιδρομος αμπελος έρπει, &c.

Palmitibus auricomis circumcurrens vitis serpit.

In the eleventh book of Boccacio's Thesend, after Arcite is dead, Palamon boilds a superb temple in honour of him, in which his whole history is painted. The description of this painting is a recapitulatory abridgement of the preceding part of the poem. Hawes tapestry is less judiciously placed in the beginning of the piece, because it precludes expectation by forestalling all the future incidents.
4 He recites some of the pieces of the two latter. Chaucer, he says, wrote the Book of Fame 'on bys own invencion.' The Transpares of the xix ladies, 'a translacyon.' The Canternury Tales, 'upon hys ymaginacyon,' some of which are 'vertuous,' ethera

who are panegyrised with great propriety. He is afterwards admitted to ARITHMETIC, who wears a GOLDEN wede1; and, last of all, is led to the Tower of Music2, which was composed of crystal, in eager expectation of obtaining a view of La Bell Pucell, according to FAME's prediction. MUSIC was playing on an organ, before a solemn assembly; in the midst of which, at length he discovers La Bell Pucell, is instantly captivated with her beauty, and almost as soon tells her his name, and discloses his passion3. She is more beautiful than Helen, Proserpine. Cressida, queen Hyppolita, Medea, Dido, Polyxena, Alcmena, Menalippa, or even fair Rosamund. The solemnity being finished, MUSIC and La Bell Pucell go forth into a stately temple, whither they are followed by our hero. Here MUSIC seats herself amidst a concert of all kinds of instruments4. She explains the principles of harmony. A

'glad' and 'merry.' The 'pytous dolour' of TROVLUS AND CRESSIDA, and 'many other bokes.'

Among Lydgate's works, he recites the Lipe of our Lady. St. Edmund's Lipe. The Fall of Princes. The there Reasons. The Chorle and the Bird. The Trownook. Virtue and Vice. [MSS. Harl. 2251, 63, fol. 95.] The Temple of Glasse. The Book of Gods and Goddesses. This last, I suppose, is The Banker of Gods and

GODDESSES.

The poem of the CHORLE AND THE BIRD our author calls a 'pamflete.' Lydgate himself says, that he translated this tale from a 'pamflete in Frensche,' st. 5. It was first printed by Caxton in his Chaucre. Afterwards by Wynkyn de Worde, before 1500, in quarto. And, I think, by Copland. Ashmole has printed it under the title of Hermey's Bird, and supposes it to have been written originally by Raymund Lully: or at least made English by Cremer, abbot of Westminster, Lully's scholar. Theatre. Chem. p. 213, 467, 465. Lydgate in the last stanza, again speaks of this piece as a 'translacyon owte of the Frenshe.' But the fable on which it is founded, is told by Petrus Alphonsus, a writer of the twelfth century, in his tract 'de Clericali Disciplina,' never printed.

Our author, in his recital of Chaucer's pieces, calls the Legende of good Women's tragidyes.' Anciently a serious narrative in verse was called a 'tragedy.' And it is observable, that he mentions 'xix ladys' belonging to this legend. Only 'nine' appear at present. 'Nineteen' was the number intended, as we may collect from Lydgate's FALL. Pr. Prol. and bibd. 1 i. c. 6. Compare Man of L. T. Prol. v. 60, Urr. Where eight more ladies than are in the present 'legende' are mentioned. This piece is called the 'legendies' of ix good women,' MSS. Fairt. xvi. Chaucer himself says, 'I sawe cominge of ladyes' Nineteen' in royall habit,' v. 383, Urr. Compare Pars. T. Urr. p. 214, col. r.

'The walls of her chamber are painted in gold with the three fundamental rules of arithmetic.

2 In the Tresor of Pierre de Corbian, cited at large above, Music, according to Boethius and Gny Aretin, is one of the seven liberal sciences. At Oxford, the graduates in music, which still remains there as an academical science, are at this day required to shew their proficiency in Boethius pre Musics. In a pageant, at the coronation of Edward VI., Music personified appears among the seven sciences. Leland. Coll. APPEND. II. 317, edit. 1770.

3 In the description of her person, which is very elegant, and consists of three stanias, there is this circumstance, "She gartered wel her hose," ch. xxx. Chaucer has this circumstance in describing the Wife of Bath. Prol. v. 458.

Hire hosen weren of fine scarlet rede Ful straite ytoyed .-

4 That is, tabours, trumpets, pipes, sackbuts, organs, recorders, harps, lutes, croudders, trumpaths, [l. symphans] dulcimers, clariciments, rebeckes, claricinories, clariciments, rebeckes, claricinories, ch. xvi. At the marriage of James of Scotland with the princess Margaret, in the year 1703, 'the king 'began before hyr to play of the claricinories and after of the LUTE. And uppon the said 'claricinories is Edward Stanley played a ballade and sange therewith.' Again, the king and queen being together, 'after she played upon the claricinories and after of the LUTE, 'he beinge uppon his knee allwaies bare-headed.' Leland, Coll. Afferen. iii. p. 284, 285, edit. 1770. In Lydgate's poem, entitled Reson and Sensuallite, compiled by John Lydgate, various instruments and sorts of music are recited. MSS. Fairfax, xvi. Bibl. Bodl. [Pr. 'To' all folkys virtuous.'] 'Here rehersyth the auctor the Mynstralicys that were in the 'gardyn'

Of al maner mynstraleye

Ffor there were rotys of Almayne,

And eke of Arragon and Spayne:

470 TOWER OF CHIVALRY, AND DANGERS TO BE OVERMASTERED.

dance is plaid1, and Graunde Amoure dances with La Bell Pucell. He retires, deeply in love. He is met by COUNSELL, who consoles and conducts him to his repose in a stately chamber of the castle. In the morning, COUNSELL and our hero both together visit La Bell Pucell. At the gate of the garden of the castle they are informed by the portress CURTESY, that the lady was sitting alone in an arbour weaving a garland of various flowers. The garden is described as very delicious, and they find the lady in the arbour near a stately fountain, among the floures of aromatyke fume. After a long dialogue, in which for some time she seems to reject his suit, at last she resigns her heart; but withal acquaints her lover, that he has many monsters to encounter. and many dangers to conquer, before he can obtain her. He replies, that he is well acquainted with these difficulties; and declares. that, after having received instructions from ASTRONOMY, he will go to the Tower of CHIVALRY, in order to be more completely qualified to succeed in this hazardous enterprise. They take leave with tears; and the lady is received into a ship, which is to carry her into the island where her Tower stood. consoles Amoure2, and leaves him to attend other desponding lovers. Our hero bids adieu in pathetic terms to the Tower of MUSIC, where he first saw Pucel. Next he proceeds to the TOWER of GEOMETRY, which is wonderfully built and adorned. From thence he seeks ASTRONOMY, who resides in a gorgeous pavilion pitched in a fragrant and flowery meadow : she delivers a prolix lecture on the several operations of the mind, and parts of the body3. He then, accompanied with his greyhounds, enter an entensive plain overspread

Songes, stampes, and eke daunces, And many unkouth notys newe And instrumentys that dyd excelle, Harpys, fythales, and eke rotys, Lutys, ribibles, and geternes, Orguys, cytolis, monacordys.—

Divers plente of plesaunces; Of swiche folke as lovid trewe; Many moe than I kan telle; Well according with her notys, More for estatys than tavernes: There were trumpes, and trumpettes. Lowde shallys, and doucettes.

Here geterne, is a guittar, which, with cytolis, has its origin in cithara. Fythere it piddles. Shallys, I believe, should be shalmes, or shawms. Orguys is organe. By estatys he means states, or solemn assemblies.

I Music commands her mynstrelles to play the dance, which was called Manques the sweete. So at the royal marriage just mentioned. The mynstrelles become to play a base dance, &c. After this done, they plaid a rownde, the which was daunced by the lorde Grey ledyinge the said queene.—After the dinner incontynent the hymstrelles of the Chammer (chamber) began to play and then daunced the quene, &c. Leland, Afternation of the chammer (chamber) began to play and then daunced the quene, &c.

"THE CHAMMER (chamber) began to play and then daunced the quene, &c.' Leland, Appendix supr. p. 284, seq.

2 Coursell mentions the examples of Troilus and Cressida, and of Ponthus and Sidoria. Of the latter faithful pair, there is an old French romance, 'Le Roman du noble roy Pontson fils du roy de Gallioe et de la belle Sidoine fille du roy de Bretagne.' Without date, in bl. letter. 4to. It is in the royal library at Paris, MSS, fol. See Lengd. Bibl. Rom. il 29-And among the king's MSS. in the British museum there is, 'Le Livre du roy Fam' thus.' 15 E. vi. 6. I think there are some elegant miniatures in this MSS. Our ambre calls him 'the famous knyght yelypped Ponthus, whych loved Sydonye.' ch. zvi. King Pontrus is among the copies of James Roberts, a printer in the reign of queen Elizabeth, Ames, p. 442. I believe it was first printed by Wynkyn de Worde, 'The hystory of Peathus' and Galyce, and of lytel Brytane.' With wooden cuts. 1511. 4to.

3 In a wooden cut Prolony the astronomer is here introduced, with a quadmint; and Plate, the conyinge and Jamous clerke, is cited.

with flowers; and looking forward, sees a flaming star over a tower. Going forward, he perceives that this tower stands on a rough precipice of steel, decorated with beasts of various figures. As he advances towards it, he comes to a mighty fortress, at the gate of which were hanging a shield and helmet, with a marvellous horn. He blows the horn with a blast that shook the tower, when a knight appears; who, asking his business, is answered, that his name is Graunde Amour, and that he was just arrived from the tower of DOCTRINE. He is welcome by the knight, and admitted. This is the castle of CHILVALRY. The next morning he is conducted by the porter STEDFASTNESS into the base court, where stood a tower of prodigious height, made of jasper: on its summit were four images of armed knights on horses of steel, which, on moving a secret spring, could represent a turney. Near this tower was an ancient temple of Mars: within it was his statue, or picture, of gold, with the figure of FORTUNE on her wheel; and the walls were painted with the siege of Troy1. He supplicates Mars, that he may be enabled to subdue the monster which obstructs his passage to the Tower of Pucell. Mars promises him assistance; but advises him first to invoke Venus in her temple. FORTUNE reproves Mars for presuming to promise assistance: and declares that all human glory is in the power of herself alone. Amoure is then led2 by Minerva to king Melyzus3, the inventor of tilts and tournaments who dubs him a knight. He leaves the castle of CHIVALRY, and on the road meets a person, habited like a Fool, named Godfrey Gobilives,

¹ This was a common subject of tapestry, as I have before observed: but as it was the most favourite martial subject of the dark ages, is here introduced with peculiar propriety. Chaucer, from the general popularity of the story, has made it a subject for painted glass. Drame Chauce v. 322 p. 406. Urr. col. 1.

- and with glas Ful clere, and nat an hole yerased, For wholly all the story of Troy Of Hector, and king Priamus,

Were al the windowes wel yglased That to beholde it was grete joy; Was in the glaisinge ywrought thus, Achilles, &c.

In our author's description of the palace of Pucell, 'there was enameled with figures curious the type of Trop,' cap, xxxviii. Sign. A. iii. edit. 1555. The arras was the types of Thebes. bid. In the temple of Mars was also 'the sege of Thebes depaymed fayre and clere' on the walls cap, xxvii. Sign. Q. iii.

2 Through the sumptuous hall of the castle, which is painted with the Siege of Thebes, and there may know any playing at charge the same playing at charge.

Through the sumptuous hall of the castle, which is painted with the Suge of Ineer, and where many knights are playing at chess.

A fabulous king of Thrace, who, I think, is mentioned in Caxton's Recuyat of the Hystoryses of Troy, now just printed; that is, in the year 1472. Our author appeals to this romance, which he calls the Recule of Troye, as an authentic voucher for the truth of the labours of Hercules, ch. i. By the way, Boccacio's Generalogy of the Gods is quoted in this romance of Troy, B. ii. ch. xix.

4 His father is DAVY DRUNKEN NOLE, Who never dranke but in a fayre blacke boule

Here he seems to allude to Lydgate's poem, called Of Jack Wat that could built the lining out of a black boll. MSS. Ashmol. Oxon. 50. ii. MSS. Harl. 2251. 12. fol. 14. One Jack Harr is the same sort of ludicrous character, who is thus described in Lydgate's Tale of froward Maymonds. MSS, Land. D. 31. Bibl. Bodl.

A froward knave pleyaly to descryve,
And a sloggard shortly to declare,
A precious knave that easith hym never to thryve, His mouth weel weet, his slevis riht thredbare;

who enters into a long discourse on the falsehood of woman'. They both go together into the temple of Venus, who was now holding a solemn assembly, or court, for the redress of lovers. Here he meets with SAPIENCE, who draws up a supplication for him, which he presents to Venus. Venus after having exhorted him to be constant, writes a letter to Pucell, which she sends by Cupid. After offering a turtle, he departs with Godfrey Gobilive, who is overtaken by a lady on a palfrey, with a knotted whip in her hand, which she frequently exercises on Godfrey.1 Amoure asks her name, which, she answers, is CORRECTION: that she lived in the tower of CHASTITY, and that he who assumed the name of Godfrey Gobilive was FALSE REPORT, who had just escaped from her prison, and disguised himself in a fool's coat. She invites Amoure to her Tower, where they are admitted by Dame MEASURE; and led into a hall with a golden roof, in the midst of which was a carbuncle of a prodigious size, which illuminated the room2. They are next introduced to a fair chamber; where they are

A turnebroche, [turn-spit] a boy for hogge of ware, With louring face noddyng and slumberyng, Of new crystened, and called Jakke Hare, Whiche of a boll can plukke out the lynyng.

These two pieces of Lydgate appear to be the same.

1 He relates, how Aristotle, for all his clergy, was so infatuated with love, that he suffered the lady, who only laughed at his passion, to bridle and ride him about his chamber. This story is in Gower, Conv. Amant. lib. viii. fol. claxxix. b. edit. ut supr.

I saw there Aristote also Whom that the quene of Grece also Hath brideled, &c.

Then follows a long and ridiculous story about Virgil, not the poet, but a necromancer framed in the dark ages, who is deceived by the tricks of a lady at the court of Rome; on whose, however, her paramout takes ample revenge by means of his skill in music ch. xxix. I have mentioned this Virgil before, where I have faisely supposed him to be the poet. This fet is also alluded to by Gower, and added to that of Aristotle's among his examples of the power of love over the wisest men-

And eke Virgile of acqueintance Which was the daughter, as men said, I sigh [saw] where he the maiden praid Of themperour whilom of Rome.

Which was the daughter, as men said, Of themperour whilom of Rome.

There is an old book, printed in 1510, entitled, 'Virgilius. This boke treateth of the lyfe of Virgilius, and of his deth, and many marvayles that he did in his lyfetyme by whitchcruft and "nigramansy, thoroung the help of the devylls of hell.' Coloph. 'Thus endeth the lyfe of "Virgilius with many dyvers consaytes that he dyd. Emprynted in the cylls of Androunge" by me John Doctborche, dwellying at the Camer Porte.' With cuts, octavo. It was in all. West's library. Virgil's Life is mentioned by Lancham among other romantic pieces. Known. Castle, p. 34. edit. 1575. 120. 'This fictitious personage, however, seems to be formed on the genuine Virgil, because, from the subject of his eighth Eclogue, he was supposed to be an adept in the mysteries of magic and incantation.

In another place he is called Folly, and said to ride on a mare. When chivalry was it its heighth in France, it was a disgrace to any person, not below the degree of a gentleman, to ride on a mare.

2 From Chaucer, Rom. Rose, v. 1120. Urr. p. 223, a. Richesse is crowned with the costliest gems,

But all before full subtilty
The stone so cleare was and bright,
Men mightin sene to go for nede
Such light ysprange out of that stone. A fine carboncle sel sawe I, That al so sone as it was night. A mile or two in length and brede.

But this is not uncommon in romance, and is an Arabian idea. In the *History* of the Serris Champions, a book compiled in the reign of James I. by one Richard Johnson, and containing some of the most capital fictions of the old Arabian romance, in the adventure of the Exchanten Fountain, the knights entering a dark hall, 'tooke off their gauntletts from 'their left hands whereon they wore marvellous great and fine diamonds, that gave no mank

welcomed by many famous women of antiquity, Helen quene Proserpine, the lady Meduse, Penthesilea, &c. The next morning CORREC-TION shews our hero a marvellous dungeon of which SHAMFASTNESS is the keeper; and here FALSE REPORT is severely punished. He now continues his expedition, and near a fountain observes a shield and a horn hanging. On the shield was a lion rampant of gold in a silver field, with an inscription, importing, that this was the way to La Bell Pucell's habitation, and that whoever blows the horn will be assaulted by a most formidable giant. He sounds the horn: when instantly the giant appeared, twelve feet high, armed in brass, with three heads, on each of which was a streamer, with the inscription Falsehood, Imagination, Perjury. After an obstinate combat, he cuts off the giant's three heads with his sword Claraprudence. He next meets three fair ladies, VANITY, GOOD-OPERATION, FIDELITY. They conduct him to their castle with music; where, being admitted by the portress OBSERVANCE, he is healed of his wounds by them. He proceeds and meets PERSEVERANCE, who acquaints him, that Pucell continued still to love: that, after she had read Venus's letter STRANGENESS and DISDAIN came to her, to dissuade her from loving him; but that soon after, PEACE and MERCYI arrived, who soon undid all that DISDAIN and STRANGENESS had said, advising her to send PERSEVERANCE to him with a shield. This shield PERSEVERANCE now presents, and invites him to repose that night with her cousin COMFORT, who lived in a moated manor-place under the side of a neighbouring wood2. Here he is ushered into a chamber precious, per-

*Right, that they might plainly see all things that were in the hall, the which was very great and wide, and upon the walls were painted the figures of many furious fends, &c. *SEC. P. h. is. And in Maundeville's TRAVELLS, 'The emperour hath in his chamber a pillar of gold, in which is a ruby and carbuncle a foot long, which lighteth all his chamber by night, &c.

'in which is a ruby and carbuncie a lost long, waiten influent at his channel by highly check lastif.

1 Mercy is no uncommon divinity in the love-system of the troubadours. M. Millot's Hist.

Latt. Des Troubad, tom. i. p. 181. Par. 1774.

2 There is a description of a magnificent manor-place, curious for its antiquity, in an old poem, written before the year 1300, entitled a Disputation bytwene a Crysten man and a fewer, perhaps translated from the French, MSS. Vernon. fol. 301. ut supr. [Carpentier's Suppl. du Cange, Lat. Gloss. V. RADIMERE.]

Forth heo (1) wenten on the ffeld The corthe clevet (2) as a scheld (4), Some fonde thei on (5) stih, The cristen mon hedde (7) farly Aftir that stiz lay a strete, Thei fond a Maner that was mete Wel corven and wroht

To a place weore thei brouht Ther was foulen (11) song, Hose lenge wolde longe On vehe a syde of the halle, Wyndowes in the walle

On the grownde grene : Thei went theron (6) radly ; What hit milite mene. Clere i pavet with (8) gete, With murthes ful schene With murthes ful scheme;
With halles heize uppon (9) loft,
As paradys the (10) cleme.
Much murthes among,
Fful luitell hym thouht;
Pourpell, pelure, and (15) palle;
Was wonderli (13) i wrouht;

To an hul (2) thei bi held,

(2) They.
(3) Hill.
(4) Cleaved.
(5) Readily.
(5) Readily.
(6) Readily.
(7) Was very attentive.
(8) Paved with grift, i.e. sand, or gravel.
(9) With halls built high.
(10) Bright, or pleasant, as Paradise.
(11) Fowls, birds.
(12) The guests sat on each side of the hall, cloathed in purple, furs, or ermine, and riche (13) Wonderfully wrought.

PLEASAUNCE, GOOD REPORT, AMITIN the castle on white palfries. These labeen exiled from La Pucell by DISDA for one whole year, by the giant wattend him on his journey, and trafull of wild beasts: at length they disce region, where stood a stately palace 'That, says PERSEVERANCE, is the discover, in the island before them, thunder, and breathing flame, which:

The fyre was greet, it made to Perseverance tells our hero, that it witches Strangeness and Disdains having banished them from her presenthe seven metals, and within it a demon a neighbouring temple of Pallas; who

There was (14) dosers on the (15) dees,
That never richere was,
Both the mot and the mold
The cristene mon hadde ferli of that (18) folde,
Ther was erbes (19) growen grene,
Such hadde I not sene,
The thrustell (29) song full schille,
Ffaire fflowers to fille,
And al the round table good,
Sum sate and sum stod,
Hit was a wonder siht

As the

Together with some of his expressions, I do not alw transitions, which have great abruptness. In what means, that king Arthur's round table, and his knigh of the hall. secret formation of this monster, and gives him a box of wonderful ointment. They walk on the sea-shore, and espy two ladies rowing towards them; who land, and having told Amoure that they are sent by PATIENCE to enquire his name, receive him and his company into the ship PERFECTNESS. They arrive in the island; and Amoure discovers the monster near a rock, whom he now examines more distinctly. The face of the monster resembled a virgin's, and was of gold : his neck of silver; his breast of steel; his forelegs, armed with strong talons, of laten; his back of copper; his tail of lead, &c. Amoure, in imitation of Jason, anoints his sword and armour with the unguent of Pallas; which, at the first onset, preserves him from the voluminous torrent of fire and smoke issuing from the monster's mouth. At length he is killed; and from his body flew out a foule ethiope, or black spirit, accompanied with such a smoke that all the island was darkened. and loud thunder-claps ensued. When this spirit was entirely vanished, the air grew serene; and our hero now plainly beheld the magnificent castle of La Pucell, walled with silver, and many a story upon the wall enameled royally. He rejoins his company; and entering the gate of the castle, is solemnly received by PEACE, MERCY, JUSTICE, REASON, GRACE, and MEMORY. He is then led by the portress COUNTENAUNCE into the base court; where, into a conduit of gold, dragons spouted water of the richest odour. The gravel of the court is like gold, and the hall and chambers are most superbly decorated. Amoure and La Pucell sit down and converse together. Venus intervenes, attended by Cupid cloathed in a blue mantle embroidered with golden hearts pierced with arrows, which he throws about the lovers, declaring that they should soon be joined in marriage. A sudden transition is here made from the pagan to the christian theology. The next morning they are married, according to the catholic ritual, by LEX ECCLESIÆ; and in the wooden print prefixed to this chapter, the lovers are represented as joining hands at the western portal of a great church, a part of the ceremonial of ancient marriages.2 A solemn feast is then held in honour of the nuptials3.

¹ I know not from what romantic history of the crusades, Richard Johnson took the description of the stately house of the courteons Yew at Damascus, built for entertaining christian pilgrims, in which 'the voult's were painted with as many stories as there were years since the creation of the world.' Sec. P. ch. iv. The word exameled, in the test, is probably used in the same sense as in Stowe, SURVEY LOND. p. 359. edit. 2599. "The great bell-tower, 'goilt, and inameled, to the great beautiving of the citie, and passinge all other that I have seene, &c.' So again our author, Hawes, ch. ii.

The toure doth stande Made all of golde, enameled aboute With noble storyes.

For this custom, see the romance of APPOLYNE, ch. XXXIII. Which is described thus, ch. XXIX.

Why should I tary by long continuance Of the feast, &c.

In the same manner Chaucer passes over the particularities of Cambuscan's feast, Squ. T. v. 81. Urr. And of Theseus's feast, Kn. T. v. 2199. Also Man or L. T. v. 704: And Spenser's Farmy Qu. v. iii. 3. And Matthew Paris, in describing the magnificent marriage and corona-

476 AVARICE, OLD AGE, AND DEATH OF GRAUNDE AMOURE.

Here the poem should have ended. But the poet has thought it necessary to extend his allegory to the death and burial of his hero. Graund Amoure having lived in consummate happiness with his amiable bride for many years, saw one morning an old man enter his chamber, carrying a staff, with which he strikes Amoure's breast, saying, Obey, &c. His name is OLD AGE. Not long after came POLICY or Cunning, and AVARICE. Amoure now begins to abandon his triumphal shows and splendid carousals, and to be intent on amassing riches. At last arrived DEATH, who peremptorily announces that he must prepare to quit his wealth and the world. After this fatal admonition, came CONTRITION and CONSCIENCE, and he dies. His body is interred by MERCY and CHARITY; and while his epitaph is written by REMEMBRANCE, FAME appears; promising that she will enroll his name with those of Hector, Joshua, Judas Maccabeus, king David, Alexander the Great, Julius Cesar, Arthur2, Charlemagne3, and Godfrey

tion of queen Eleanor in 1236, uses exactly the same formulary, and on a similar subject.

*Quid in ecclesia seriem enarrem deo, ut decuit, reverenter ministrantium? Quid in messadapium et diversorum libaminum describam fertilitatem redundantem? Venationis [runism]

dapium et diversorum libaminum describam fertilitatem redundantem? Venational rabbal abundantiam? Piscium varietatem! Joculatorum voluptatem? Ministrantium venusiteri etc.' Hsr. Angl. sub. Hen. iii. p. 406. edit. Tig. ut supr. Compare another fees cribed in the same chronicle, much after the same manner; and which, the writer and more splendid than any feast celebrated in the time of Ahasuerus, king Arthur, or Caubmagne, ibid. p. 871.

1 The chief reason for ranking king David among the knights of romance was, as I have ready hinted, because he killed the giant Goliah: an achievement mentioned by Have.

2 Of Arthur and his knights he says, that their exploits are recorded 'in royall toom and 'jestes hystorial' ch. killi. Sir Thomas Maillorie had now just published his MORTE ARTHUR. a narrative digested from various French romances on Arthur's story. Caston's printed one of this favourite volume must have been known to our poet Hawes, which appeared in the fol. By the way, in panegyrising Chaucer, Hawes mentions it, as a circumstance of discontion, that his works were printed. ch. xiiii.

- Whose name

In PRINTED bokes doth remayne in fame.

This was natural at the beginning of the typographic art. Many of Chaucer's poems weren

This was natural at the beginning of the typographic art. Many of Chaucer's poems were recently printed by Caxton.

With regard to Maillorie's book, much, if not most, of it, I believe, is taken from the gue French romance of Langetter, translated from Latin into French at the command of an our Henrys, a metrical English version of which is now in Benet library at Cambridge as a specimen in Mr. Nassmith's curious catalogue, p. 54.) I have left it doubtful whether it Henry III. who ordered this romance to be translated into Latin, vol. it p. 15. But, be the proofs there suggested, in favour of that hypothesis, it appears, that Henry III pages at attentions to these compositions, from the following curious anecdote just published which throws new light on that monarch's character,

Arnaud Daniel, a troubadour, highly celebrated by Dante and Petrarch, about the year ago made a voyage into England, where, in the court of Henry III. he met a minuted, we challenge do him at difficult reignus. The challenge was accepted, a considerable wager laid, and the rival bards were shut up in separate chambers of the palace. The large wappears to have much interested himself in the dispute, allowed them ten days for company and five more for learning to sing, their respective pieces; after which, each was to eable his performance in the presence of his majesty. The third day, the English minuted an nounced that he was ready. The troubadour declared he had not wrote a line; but that had tried, and could not as yet put two words together. The following evening he overhear the minuted practising his chanson to himself. The next day he had the good formuse hear the same again, and learned the air and words. At the day appointed they bed to peared before the king. Arnaud desired to sing first. The minuted, in a firm and the present, and ordering the wager to be withdrawn, loaded them with rich presents. But afterwards obliged Arnaud to give a chanson of his own composition. Millories afterwards obliged Arnaud to give a chanson of hi m. ii. p. 491. In the mean time I would not be understood to deny, that Henry II encourages the

of Bulloign1. Afterwards TIME, and ETERNITIE clothed in a white vestment and crowned with a triple diadem of gold, enter the temple. and pronounce an exhortation. Last follows an epilogue, in which the poet apologises for his hardiness in attempting to feign and to devise this fable.

The reader readily perceives, that this poetical apologue is intended to shadow the education of a complete gentleman; or rather to point out those accomplishments which constitute the character of true gallantry, and most justly deserve the reward of beauty. It is not pretended, that the personifications display that force of colouring, and distinctness of delineation, which animate the ideal portraits of John of Meun. But we must acknowledge, that Hawes has shewn no inconsiderable share of imagination, if not in inventing romantic action, at least in applying and enriching the general incidents of the Gothic fable. In the creation of allegoric imagery he has exceeded Lydgate. That he is greatly superior to many of his immediate predecessors and cotemporaries, in harmonious versification, and clear expression, will appear from the following stanza.

> Besydes this gyaunt, upon every tree I did see hanging many a goodly shielde Of noble knygtes, that were of hie degree, Whiche he had slayne and murdred in the fielde: From farre this gyaunt I ryght wel behelde; And towarde hym as I rode on my way, On his first heade I saw a banner gay. [Ch. xxxv.]

To this poem a dedication of eight octave stanzas is prefixed, addressed to Henry VII.: in which our author professes to follow the manner of his maister Lydgate.

pieces; for it partly appears, that Gualter Mapes, archdeacon of Oxford, translated, from Latin into French, the popular romance of Saint Graal, at the instance of Henry II, to whom he was chaplain, about the year 1160. See MSS. Reg. 20 D. iii. a manuscript perhaps coeval with the translator; and, if so, the original copy presented to the king. Maister Benoît, or benedict, a rhymer in French, was also patronized by this monarch, at whose command he compiled a metrical Chronicle of the Duress of Normanny: in which are cited Isidere Hispalensis, Pliny, and St. Austin. MSS. Harl. 1717. I. on vellum. See fol. 85, 192. 253, 336. This old French poem is full of fabulous and romantic matter; and seems to be partly translated from a Latin Chronicle, Dr. Moninus et acris primorum Normannia. Ducum, written about the year 1000, by Dudo, dean of St. Quinton's and printed among Duchenne's Scripton. Norman. D. 49. edit. 1619. Maister Benoît ends with our Henry I. Dudo with the year 996.

2 With his DOUSDERRES, or twelve peers, among which he mentions Rowland and Oliver.

Oliver.

I These are the NINE WORTHES: to whom Shakespeare alludes in Love's Lab. Lost. I These sible to be a good presence of Worthes. He presents Hector of Troy: The swain, 'Pompey the Great: The parish-curate, Alexander: Armado's page, Hercules: The pedant, 'Judas Macchabeus, &c.' Act. v. Sc. i. Elias Cairels, a troubadour of Perigord, about the year rago, wishes for the wisdom of Solomon, the courtesy of Roland, the pursance of Alexander, the strength of Samson, the friendly attachment of sir Tristram, the crustyrism of Gamine, and the learning of Merlin. Though not immediately connected with the present purpase, I cannot resist the temptation of transcribing the remainder of our troubadour's idea of couplete happiness in this world. His ambition can be gratified by nothing less than by possessing. 'Une ai parfaite loyante, que nul chevalier et nul jongleur n'aient rien a reprendre en lui; une maitresse ieune, jolie, et decente; mille cavaliers bien en ordre pour le 'mirre par tout, &c.' Millot, Hist. Litt. des Troubado. tom. i. p. 388.

478 W. WALTER'S STATELY TRAGEDIES.-H. MEDWALL'S NATURE.

To folowe the trace and all the perfytness Of my maister Lydgate, with due exercise, Such fayned tales I do fynde [Invent] and devyse: For under coloure a truthe may aryse, As was the guyse, in old antiquitie, Of the poetes olde a tale to surmyse, To cloake the truthe.-

In the course of the poem he complains, that since Lydgate, the most dulcet sprynge of famous rhetoryke, that species of poetry which deals in fiction and allegoric fable, had been entirely lost and neglected. He allows, that some of Lydgate's successors had been skilful versifiers in the balade royall or octave stanza, which Lydgate carried to such perfection: but adds this remarkable restriction.

> They fayne no fables pleasaunt and covert :-Makyng balades of fervent amytie, As gestes and tryfles1 .-

These lines, in a small compass, display the general state of poetry which now prevailed.

Coeval with Hawes was William Walter, a retainer to sir Henry Marney, chancellour of the duchy of Lancaster: an unknown and obscure writer whom I should not have named, but that he versified, in the octave stanza, Boccacio's story, so beautifully paraphrased by Dryden, of Sigismonda and Guiscard. This poem, I think, was printed by Wynkyn de Worde, and afterwards reprinted in the year 1597. under the title of THE STATELY TRAGEDY OF GUISCARD AND SI-GISMOND². It is in two books. He also wrote a dialogue in verse, called the Spectacle of Lovers3, and the History of Titus and Gesippus, a translation from a Latin romance concerning the siege of Jerusalem.

About the year 1490, Henry Medwall, chaplain to Morton archbishop of Canterbury, composed an interlude, called NATURE, which was afterwards translated into Latin. It is not improbable, that it was played before the archbishop. It was the business of chaplains in great houses to compose interludes for the family. This piece was printed by Rastel, in 1538, and entitled, 'NATURE, a goodly interlude of nature, compylyd by mayster Henry Medwall, chaplayn to the right reverent father in God, Johan Morton, sometyme cardynall, and archebyshop of Canterbury.'

Or other triffer.

And all of fables and jestes of Robin Hood,

¹ Ch. xiv. So Barklay, in the Surp of Footnes, finished in 1508, fol. 18. a. edit. 1570. He is speaking of the profane and improper conversation of priests in the choir.

²Viz. 'Certaine worthye MSS, poems of great antiquite, reserved long in the studie of a 'Northfolke gentleman, now first published by J. S. Lond. R. D. 1037, 12mo. In this collection is desired by the story of Sigismunda, mentioned in the text, there is 'The Northern Mother's Blessing, written nine yeares before the death of G. Chaucer. And The Way to Thirt. This collection is dedicated to the worthiest Poet MAISTER EDWIND SERVING.

3 Begins the PROLOGUE, 'FORSIMCHE as yellness is rote of all vices.' This and the following piece are also printed in quarto, by Wynkin de Worde.

In the year 1497, Laurence Wade, a Benedictine monk of Canterburyl, translated, into English rhymes, THE LIFE OF THOMAS A BECKETT, written about the year 1180, in Latin2, by Herbert Bosham2. The manuscript, which will not bear a citation, is preserved in Benet college in Cambridge³. The original had been translated into French verse by Peter Langtoft. Bosham was Becket's secretary, and present at his martyrdom.

SECTION XXIX.

I PLACE Alexander Barklay within the year 1500, as his SHIP OF FOOLS appears to have been projected about that period. He was educated at Oriel college in Oxford5, accomplished his academical studies by travelling, and was appointed one of the priests, or prebendaries, of the college of St. Mary Ottery in Devonshire. Afterwards he became a Benedictine monk of Ely monastery; and at length took the habit of the Franciscans at Canterbury. [MSS. Bale, Sloan, f. 68] He temporised with the changes of religion; for he possessed some church preferments in the reign of Edward VI8. He died. very old, at Croydon, in Surrey9, in the year 1552.

Professed in the year 1467. CATAL Mon. Cant. inter MSS. C. C. C. C. N. 7.

VITA ET RES GESTÆ THOMÆ EPISCOPI CANTUARIENSIS, published in the QUADRHOGUS

Paris 1495, 4to.

3 MSS. Coll. C. C. Cant. CCCXCVII. r. Beginn. Prol. 'O ye vertuous soverayns aprirtuall and temporall.'

* His. p. Soo. APPEND.

* He seems to have spent some time at Cambridge, ECLOG. i. Signat. A. iii.

And once in Cambridge I heard a scoller say, One of the same that go in copes gay.

* The chief patron of his studies appears to have been Thomas Cornish, provost of Oriel college, and Suffragan bishop of Tyne, in the diocese of Bath and Wells; to whom he dedicates, in a handsome Latin epistle, his Ship of Fools. But in the poem, he mentions "My Maister Kyrkham," calling himself "his true servitour, his chaplayne, and bede-man," fol. 152. b. edit. 1570. Some biographers suppose Earklay to have been a native of Scotland. It is certain that he has a long and laboured encomium on James IV., king of Scotland. It is certain that he has a long and laboured encomium on James IV., king of Scotland. It is certain that he has a long and laboured encomium on James IV., king of Scotland. It is certain that he has a long and laboured encomium on James IV., king of Scotland; whom he compliments for his bravery, prudence, and other eminent virtues. One of the standard of this panegyric is an acrostic on Jacobus. fol. 206. a. He most probably was of Dersmahire or Gloucestershire.

**The the title to his translation from Mancinus, called the Mirkour of Good Manners.

Determiner or Gloncestershre.

7 In the title to his translation from Mancinus, called the Mirrour of Good Manners.

8 He was instituted to Much Badew in Essex, in 1346. Newcourt, Rep. i. 254. And to Wolvey in Somesershire, the same year. Registr. Wellens. He had also the church of All Saint's, in Lombard-street, London, on the presentation of the dean and chapter of Canterbury, which was vacant by his death, Aug. 24, 1352. Newcourt, it supr.

2 He frequently mentions Croydon in his Ectores. He was buried in Croydon church,

ECL L Signat. A. iii.

And as in Cromon I heard the Collier preache.

Agalo, ibid.

While I in youth in Crotton towne did dwell.

Again, ibid.

He bath no felowe between this and CROTDON Save the proude plowman Gnatho of Choirington.

He mentions the collier again, ibid.

Such maner riches the collier tell thee can:

Also, ibid.

As the riche shepheard that would in Mortlake.

480 BARKLAY'S SHIP OF FOOLS .- ITS SCOPE AND CHARACTER.

Barklay's principal work is the SHIP OF FOOLES, above-mentioned. About the year 1470, Sebastian Brandt, a learned civilian of Basil, and an eminent philologist, published a satire in German with this title1. The design was to ridicule the reigning vices and follies of every rank and profession, under the allegory of a Ship freighted with Fools of all kinds, but without any variety of incident, or artificiality of fable; yet although the poem is destitute of plot, and the voyage of adventures, a composition of such a nature became extremely popular. It was translated into French² and, in the year 1488 into tolerable Latin verse, by James Locher, a German, and a scholar of the inventor Brandt. [See THE PROLOGUE.] From the original, and the two translations, Barklay formed a large English poem, in the balade or octave stanza, with considerable additions gleaned from the follies of his countrymen. It was printed by Pinson in 1509, whose name occurs in the poem.

> Howbeit the charge PINSON has on me layde With many fooles our navy not to charge4.

It was finished in the year 1508, and in the college of St. Mary Ottery. as appears by this rubric, 'The SHYP OF FOLYS, translated in the 'colege of saynt Mary Ottery, in the counte of Devonshyre, oute of Laten, Frenche, and Doch, into Englishe tonge, by Alexander Buclay, preste and chaplenin the sayd colledge M.CCCCC.VIII. Our author's stanza is verbose, prosaic, and tedious : and for many pages together, his poetry is little better than a trite homily in verse. The title promises much character and pleasantry: but we shall be disappointed if we expect to find the foibles of the crew of our ship touched by the hand of the author of the CANTERBURY TALES, or exposed in the rough yet strong satire of Pierce Plowman. He sometimes has a

The printers in their busynes
Do all their workes speediely and in haste, fol. 258, b.

¹ I presume this is the same Sebastian Brandt, to whom Thomas Acuparius, poet la

I presume this is the same Sebastian Brandt, to whom Thomas Acuparius, poet laddedicates a volume of Poggius's works, Argentorat. 1313, fol. He is here styled, Jerutinique doctor, et S. P. Q. Argentinensis cancellarius. The dedication is used to Hendreich, Pandett, p. 703.

By Joce Bade. Paris, 1497. In verse. From which the French prose translations as made the next year.

With this title, 'Sebastiani Brandt Navis Stultiffera Mortalium, a vernacidal vulgari sermone in Latinum conscripta, per Jacobum Locher cognomine Philosoft Suevum cum figuris. Per Jacobum Zachoni de Romano, anno 1488, 410. In the celebratic is said to have been 'jampridem traducta' from the German original by Locher; and this Latin translation was revised by the inventor Brandt, with the addition of mass process. A second edit, of Locher's Latin was printed at Paris, in 1498, 440. There is French prose translation by Jehan Drouyn, at Lyons, 1498, fol. In the royal library Paris, there is a curious copy of Barklay's English Sure or Foles, by Pinson, or very with the woodcuts: a rarity not, I believe, to be found in England.

4 Fol. 38. In another place he complains that some of his 'words' are 'arm,' and count of the 'printers not perfect in science.' And adds that,

⁶ In folio. A second edit., from which I cite, was printed with his other works, in the response to the folion with curious wooden cuts, taken from Pinson's impressed. The SHIP OF FOOLES, wherein is showed the folly of all states, with divers other works of joined to the same, &c. This has both Latin and English. But Ames, under Wysigh Worde, recites 'The Ship of Fools in this World,' 4to, 1517. HIST, PRINT, P. 94.

stroke of humour: as in the following stanza, where he wishes to take on board the eight secondaries, or minor canons, of his college. Alexander Barclay ad FATUOS, ut dent locum OCTO SECUNDARIIS beatæ Mariæ de Ottery, qui quidem prima hujus ratis transtra *merentur" [Fol. 68.]

Softe, Foolis, softe, a litle slacke your pace, Till I have space you to' order by degree; I have eyght neyghbours, that first shall have a place Within this my shyp, for they most worthy be:
They may their learning receyve costles and free
Their walles abutting and joining to the schooles!;
Nothing they can [know] yet nought will they learn nor see,
Therefore shall they guide this one ship of fooles.

The ignorance of the English clergy is one of the chief objects of his animadversion. He says [fol. 2.]

For if one can flatter, and beare a hawke on his fist, He shalbe made parson of Honington or of Clift.

These were rich benefices in the neighbourhood of St. Mary Ottery. He disclaims the profane and petty tales of the times.

I write no jeste ne tale of Robin Hood [fol. 23.] Nor sowe no sparkles, ne sede of viciousness; Wise men love vertue, wilde people wantonnes, It longeth not my science nor cuning, For Philip the sparrow the dirige to sing.

The last line is a ridicule on his cotemporary Skelton, who wrote a LITLE BOKE OF PHILIP SPARROW, or a Dirge,

For the soule of Philip Sparrow That was late slaine at Carow, &c2. And in another place, he thus censures the fashionable reading of his age; much in the tone of his predecessor Hawes.

For goodly scripture is not worth an hawe, But tales are loved ground of ribaudry, And many are so blinded with their foly, That no scriptur thinke they so true nor gode As is a foolish jest of Robin hode, [Fol. 23.]

As a specimen of his general manner, I insert his character of the Student, or Bookworm: whom he supposes to be the First Fool in the vessel.

That3 in this ship the chiefe place I governe,

To the collegiate church of St. Mary Ottery a school was annexed, by the munificent founder, Grandson, bishop of Exeter. This college was founded in the year 1337.
 See Skeklon's Works, p. 215, edit. 1716. This will be mentioned again, below.
 I subjoin the Latin from which he translates, that the reader may judge how much is our

Primus in excelso teneo quod nave rudentes, Shiltivagosque sequor comites per flumina vasta,

Non ratione vacat certa, sensaque latenti : Congestis etenim stultus confido libellis; Spem quoque, nec parvam, congesta volumina præbent.

THE BOOKWORM THE FIRST FOOL IN THE VESSEL 482

By this wide sea with foolis wandering, The cause is plaine and easy to discerne; Still am I busy bookes assembling, For to have plentie it is a pleasaunt thing, In my conceyt, to have them ay in hand But what they meane do I not understande.

But yet I have them in great reverence And honour, saving them from filth and ordure ; By often brusshing and much diligence, Full goodly bounde in pleasaunt coverture Of damas, sattin, or els of velvet pure1: I keep them sure fearing least they should be lost For in them is the cunning wherein I me boast.

But if it fortune that any learned man Within my house fall to disputation, I drawe the curtaynes to shewe my bokes then, That they of my cunning should make probation: I love not to fall in alterication: And while the commen, my bookes I turne and winde, For all is in them, and nothing in my minde.

Ptolomeus2 the riche caused, longe agone, Over all the worlde good bookes to be sought, Done was his commandement, &c.

Lo in likewise of bookes I have store, But few I reade, and fewer understande; I folowe not their doctrine, nor their lore, It is enough to beare a booke in hande: It were too much to be in such a lande; For to be bounde to loke within the booke I am content on the fayre coveryng to looke,-

Eche is not lettred that nowe is made a lorde. For eche a clerke that hath a benefice; They are not all lawyers that plees do recorde,

Calleo nec verbum, nec libri sentio mentem : Attamen in magno per me servantur honce. Ast ubi dectrinæ certamen volvitur, inquim. Pulveris et cariem plumatis tergo flabellis. Ædibus in nostris librorum culta supellex

Quas video ignorans, juvat et me copia sola.
Constituit quondam dives Ptolomeus, haberet
Ut libros toto quæsitos undique mundo;
Non tamen arcanæ legis documenta tenebat, Ques sine non poterat vitæ disponere curam En pariter teneo numerosa volumina, tardus:
Pauca lego, viridi contentus tegmine libri.
Cur vellem studio sensus turbare frequenti.
Aut tam soliicitis animum confundere rebus? Qui studet, assiduo motu fit stultus et amens.

Aut tam soliicitis animum confundere rebust - Qui studet, assiduo sensus turpare trequenti.

Seu studeam, seu non, dominut tamen esse vocabor;

St possum studio socium disponere nostro, uti si cum doctis versor, concedere malo

Omnia, ne cogar fors verba Latina profari. Aut si cum doctis versor, concedere malo

1 Students and monks were anciently the binders of books. In the first page of a MSR Life of Concubranus, this note occurs, Ex CONJUNCTIONE dompni Wyllelm Edys monastrii B. Marie S. Modwene virginis de Burton super Trent monachi, dum esset studens Domes. A.D. MDXVII. MSS. Cotton. CLEDTATR. II. MSS. Coll. Oriel. N. vi. 3. et 7, Art. The word Conjunctio is ligatura. The book is much older than this entry.

2 Ptolomeus Philadelphus, for whom he quotes Josephus, lib. zii.

All that are promoted are not fully wise; On suche chance now fortune throwes her dice: That though one knowe but the yrishe game Yet would he have a gentlemans name.

So in likewise, I am in such a case, Though I nought can [know] I would be called wise; Also I may set another in my place Which may for me my bookes exercise; Or els I will ensue the common guise, And say concedo to every argument Lest by much speech my Latin should be spent [fol. 2.]

In one part of the poem, Prodicus's apologue, of Hercules meeting VIRTUE and PLEASURE, is introduced. In the speech of PLEASURE, our author changes his metre; and breaks forth into a lyrical strain, not totally void of elegance and delicacy, and in a rhythmical arrangement adopted by Gray.

My gay chaplet with stones set, All my vesture is of golde pure, With converture of fine asure, In silver net n Softe silke betwene, lest it might fret; In silver net my haire upknet,

My purple pall oercovereth all Cleare as cristall, no thing egall.-With harpe in hande, alway I stande,

Passing eche houre, in swete pleasour;

A wanton bande, of every lande, Are in my towre, me to honour,

Some of valour, some bare and poore; Kinges in their pride sit by my side: Every freshe floure, of swete odoure, To them I provide, that with me bide .-

And gladly flee to my standarde. Whoeer they be, that followe me,

They shall be free, nor sicke, nor see Adversitie, and paynes harde. No poynt of payne shall he sustayne, But joy soverayne, while he is here; No frost ne rayne there shall distayne His face by payne, ne hurt his chere. He shall his hede cast to no drede

To get the mede [reward] and lawde of warre; Nor yet have nede, for to take hede,

How battayles spede, but stande afarre. Nor yet be bounde to care the sounde Of man or grounde, or trompet shrill; Strokes that redound shall not confounde, Nor his minde wounde, but if he will, &c. [fol. 241.]

All ancient satirical writings, even those of an inferior cast, have their merit, and deserve attention, as they transmit pictures of familiar manners, and preserve popular customs. In this light, at least, Barklay's SHIP OF FOOLS, which is a general satire on the times, will be found entertaining. Nor must it be denied, that his language is more cultivated than that of many of his cotemporaries, and that he con-

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tributed his share to the improvement of the English phraseology. His author, Sebastian Brandt, appears to have been a man of universal erudition; and his work, for the most part, is a tissue of citations from the ancient poets and historians.

Barklay's other pieces are the MIRROUR OF GOOD MANNERS, and five EGLOGES1.

The MIRROUR is a translation from a Latin elegiac poem, written in the year 1516, by Dominic Mancini DE QUATUOR VIRTUTIBUS. It is in the ballad-stanza2. Our translator, as appears by the address prefixed, had been requested by Sir Giles Alyngton to abridge, or modernise, Gower's CONFESSIO AMANTIS. But the poet declined this undertaking, as unsuitable to his age, infirmities, and profession; and chose rather to oblige his patron with a grave system of ethics. It is certain that he made a prudent choice. The performance shews how little qualified he was to correct Gower.

Our author's EGLOGES, I believe, are the first that appeared in the

Our author's EGLOGES, I believe, are the first that appeared in the

1 He also wrote, 'The figure of our mother holy church oppressed by the French hong,
printed for Pinson, 4to.—'Answer to John Skelton the Poet,'—'The Lives of S. Catharine, S.
'Margaret, and St. Etheldred.'—'The Live of S. George,' from Mantuan: dedicated to N.
West bishop of Ely, and written while our author was a monk of Ely.—'De Promunumous
'Gallica.' John Palsgrave, a polite scholar, and an eminent preceptor of the French has
guage about the reign of Henry VIII., and one of the first who published in English a mammar of system] of rules for teaching that language, says in his 'L'Eclaircissement de la
'language Francois,' addressed to Henry VIII., and printed (fol. Lond.) in 1839, that car
author Barklay wrote a tract on this subject at the command of Thomas duke of Norfolk.

The famous Cronycle of the Warre which the Romans had agayast Jugurth usurger of the
'kyngdom of Numidy; which cronycle is compyled in Latyn by the remowned Remays
'Sallust.' And translated into Englishe by Syr Alexander Barclay, preest, at the commandment of the hye and mighty prince Thomas duke of Norfolk. In two colitons, by
Pinson, of this work, both in folio, and in the public library at Cambridge, the Latin and Esglish are printed together. The Latin is dedicated to Vessy bishop of Exeter, and dasod' 'et
'Cellula Hatfeld regis (i.e. Kings Hatfield, Hertfordshire) iii. id. Nov.' A new edition, with
out the Latin and the two dedications, was printed by J. Waley, 1557, 4to.—Datartous
VARIGE—De FIDE ORTHODEXA.—To these I add, what does not deserve mention in the text,
a poem translated from the French, called The Castel of Labourg, wherein is riches, wetter,
and honor. It is of some length, and an allegory; in which Lady Rrakoso company
Despair, Poverty, and other evils, which attend a poor man lately married. The Probage
begins, 'Ye mortal people that desire to obtayne.' The poem begins, 'In musurgi an evertury
with me was none.' Printed for Wynke

English language'. They are, like Petrarch's and Mantuan's2, of the moral and satirical kind; and contain but few touches of rural description and bucolic imagery. They seem to have been written about the year 15143. The three first are paraphrased, with very large additions, from the MISERIÆ CURIALIUM of Eneas Sylvius, and treat of the Miseryes of Courtiers and Courtes of all Princes in general. The fourth, in which is introduced a long poem in stanzas, called the Tower of Vertue and Honours, of the behaviour of riche men agaynst poetes. The fifth, of the disputation of citizens and men of the country. These pastorals, if they deserve the name, contain many allusions to the times. The poet is prolix in his praises of Alcock bishop of Ely, and founder of Jesus college in Cambridge⁶.

> Yes since his dayes a cocke was in the fen, [The isle of Elv] I knowe his voyce among a thousand men: He laught, he preached, he mended every wrong; But, Coridon, alas no good thing bideth long! He All was a Cock [Alcock], he wakened us from slepe, And while we slumbered, he did our foldes kepe. No cur, no foxes, nor butchers dogges wood, Could hurte our fouldes, his watching was so good. The hungry wolves, which that time did abounde, What time he crowed7, abashed at the sounde.

Printed as above, 1570, fol. First, I believe, by Humphrey Powell. 4to. Without date. Perhaps about 1550.

Whom he mentions, speaking of Egloges. Eglog. 1. Prot-

And in like maner, nowe lately in our dayes, Hath other poets attempted the same wayes, As the most famous Baptist Mantuan The best of that sort since poets first began, And Frauncis Petrarke also in Italy, &c.

Because he praises 'noble Henry which now departed late.' Afterwards he falls into a long panegyric on his successor Henry VIII. EGLOG. i. As he does in the SHIP OF FOOLES, fol. 205. a. where he says.

This noble prince beginneth vertuously

By justice and pitie his realme to mayntayne.

He then wishes he may retake Jerusalem from the Turks; and compares him to Hercules,

He then wishes he may retake Jerusalem from the Turks; and compares him to Hercules, Achilles, &c.

4 That is pope Pius II., who died in 1464. This piece is among his Epistles, some of which are called Tracts. Epist. CLVI.

2 It is properly an elegy on the death of the duke of Norfolk, lord high admiral

6 This very learned and munificent prelate deservedly possessed some of the highest dignities in church and state. He was appointed bishop of Ely in 1456. He died at Wisbeach, 1502. Whart. Angl. Sacr. i. 675. 801. 321. Rosse says, that he was tutor to prince Edward, afterwards Edward V., but removed by the king's uncle Richard. Rosse, I think, is the only historian who records this anecdote. Hist. Reg. Angl. p. 212. edit. Hearn.

7 Among Wren's MSS. Collections, Registr. parv. Confistorii Eliensis, called the Black Boor, I be following curious memorial, concerning a long sermon preached by Alcock at St. Mary's in Cambridge, occurs. 'I. Alcock, divina gratia episcopus Eliensis prima die dominica, 1488, bonum et blandum sermonem predicavit in ecclesia B. Maria: Cantabrig, qui 'incepit in hora prima post meridiem et duravit in horam tertiam et ultra.' He published an address to the elergy assembled at Barnwell's Sept. 1498. To which is annexed his Constitution for celebrating certain feasts in his diocese. Printed for Pinson, 1496. 4to. In the beginning is the figure of the bishop preaching to his clergy, with two cocks on each side. And there is a cock in the first page. By the way, Alcock wrote many other pieces. The HILL of Persection, from the Latin. For Pinson, 1497. 4to. For Wynkyn de Worde, 1497. 4to. Again, for the same, 1501. 4to. The Abby of the holi gost. (MSS. Harl. 5272. 3—2704. 9, fol. 32, b. And MSS. C. C. C. C. C. C. C. C. C. Son. 155. And MSS. More, 191.) Spousage of the bishes the same of the same, 1501. 4to. The Abby of the holi gost. (MSS. Harl. 5272. 3—2704. 9, fol. 32, b. And MSS. C. C. C. C. C. C. C. C. Son. 155. And MSS. More, 191.) Spousage of the pieces.

This cocke was no more abashed of the foxe, Than is a lion abashed of an oxe. When he went, faded the floure of al the fen; I boldly sweare this cocke trode never hen!

Alcock, while living, erected a beautiful sepulchral chapel in his cathedral, still remaining, but miserably defaced. To which the shepherd alludes in the lines that follow:

> This was the father of thinges pastorall, And that well sheweth his cathedrall, There was I lately, aboute the midst of May: Coridon, his church is twenty sith more gay Then all the churches between the same and Kent: There sawe I his tombe and chapel excellent. Our parishe church is but a dongeon.
>
> To that gay churche in comparison.— When I sawe his figure lye in the chapel side, &c1.

In another place he thus represents the general lamentation for the death of this worthy prelate: and he rises above himself in describing the sympathy of the towers, arches, vaults, and images, of Ely monastery.

> The pratie palace by him made in the fen2, The maides, widowes, the wives, and the men, With deadly dolour were pearsed to the hearte, When death constrayed this shepherd to departe. Corne, grasse, and fieldes, mourned for wo and payne. For oft his prayer for them obtayned rayne. The pleasaunt floures for him faded eche one. The okes, elmes: every sorte of deres Shrunke under shadowes, abating all their chere. The mightie walles of Ely monastery, The stones, rockes, and towres semblably, The marble pillours, and images eche one. Swete all for sorrowe, when this cocke was gone, &c. [Ecl. 3.]

It should be remembered, that these pastorals were probably written while our poet was a monk of Ely: and although Alcock was then dead, yet the memory of his munificence and piety was recent in the monastery4.

A VIRGIN TO CHRIST, 1486. 4to. HOMELIE VULGARES. MEDITATIONES FIR. A fragment of a comment upon the Seven Penitential Psalms, in English verse, is supposed to be by bishop Alcock, MSS. Harl. 1704. 4. fol. 13.

1 Eglog, i. Signat, A. iii.
2 He rebuilt, or greatly improved, the episcopal palace at Ely.
3 Beasts, quadrupeds of all kinds. So in the romance of Syre Beyls, Signat, F. iii.

Rattes and myse and such smal dere Was his meate that seven yere. Whence Shakespeare took, as Dr. Percy has observed, the well-known distich of the madman in King Lear, Acr iii. Sc. 4.

Mice and rats and such small DEERR Have been Tom's food for seven long yeere

It cannot now be doubted, that Shakespeare is this passage wrote DEER, instead of CHERR, which have been conjecturally substituted by his commentators.

*He also compliments Alcock's predecessour Moreton, afterwards archbishop of Canter-

Speaking of the dignity and antiquity of shepherds, and particularly of Christ at his birth being first seen by shepherds, he seems to describe some large and splendid picture of the Nativity painted on the walls of Ely cathedral.

I sawe them myselfe well paynted on the wall,
Late gasing upon our churche cathedrall:
I saw great wethers, in picture, and small lambes,
Daunsing, some sleping, some sucking of their dams;
And some on the grounde, mesemed, lying still:
Then sawe I horsemen appendant of an hill;
And the three kings with all their company
Their crownes glittering bright and oriently,
With their presents and giftes misticall:
All this behelde I in picture on the wall. [Ecl. 5.]

Virgil's poems are thus characterised, in some of the best turned lines we find in these pastorals:

He sunge of fieldes, and tilling of the grounde,
Of shepe and oxen, and battayle did he sounde;
So shrille he sounded in termes eloquent
I trowe his tunes went to the firmament. [Ecl. 4.]

He gives us the following idea of the sports, spectacles, and pleasures, of his age.

Some men deliteth beholding men to fight,
Or goodly knightes in pleasaunt apparayle,
Or sturdie souldiers in bright harnes and male¹.—
Some glad is to see these ladies beauteous,
Goodly appoynted in clothing sumpteous:
A number of people appoynted in like wise²
In costly clothing, after the newest gise:
Sportes, disgising³, fayre coursers mount and praunce,
Or goodly ladies and knightes sing and daunce:
To see fayre houses, and curious picture,
Or pleasaunt hanging⁴, or sumpteous vesture,
Of silke, of purpure, or golde moste orient,
And other clothing divers and excellent:
Hye curious buildinges, or palaces royall,
Or chapels, temples fayre and substanciall,
Images graven, or vaultes curious⁵;
Gardeyns, and meadowes, or places⁵ delicious,

bury: not without an allusion to his troubles, and restoration to favour, under Richard III.

And shepheard Monnrow, when he duest not appeare, Howe his olde servauntes were careful of his chere; In payne and pleasoner they kept fidelitie, Till grace agayne gave him authoritie, &c.

And again, Equ. iiii,

Micene (Mecenas) and MORETON be deade and gone certaine.

The Drane of Powtes, I suppose dean Colet, is celebrated as a preacher, ibid. As is,
The olde friar that womed in "Greenwich," Ect. v.

1 Armour and coats of mail.
2 Apparelled in uniform.
3 Masques, &c.
4 Tapestry.
5 Roofs, curiously vaulted.
6 Houses, Seats.

Forests and parkes well furnished with dere. Cold pleausant streames, or welles fayre and clere, Curious cundytes, &c1.

We have before seen, that our author and Skelton were rivals. He

¹ EGL. ii. I shall here throw together in Notes, some traits in these Eclogues of the common customs and manners of the times. A shepherd, after mentioning his skill in shooting birds with a bow, says, EGL. i.

No shephearde, throweth the AXLETREE so farre.

A gallant is thus described, Egg. ii.

For women use to love them most of all, Which boldly bosteth, or that can sing and jet; Whiche hath the maistry oftimes in tournament, Or that can gambauld, or dance feat and gent.

The following sorts of wine are recited, EGL. ii.

As muscadell, caprike, romney, and malmesy, From Genoe brought, from Greece, or Hungary.

As are the dainties of the table, ibid.

A shepherd at court must not think to eat, -Swanne, nor heron, Curlewe, nor crane.-

Again, ibid.

What fishe is of favour swete and delicious,-Rosted or sodden in swete herbes or wine ; The crane, the formula is superiors and fine.—

The pasties of a hart.—

The pasties of a hart.—

The particle, plover, bittorn, and heronsewe:

Seasoned so well in licour redolent,

That the hall is full of pleasant smell and sent.

At a feast at court, ibid.

Slowe be the sewers in serving in alway,
But swift be they after, taking the meate away;
A speciall custom is used them amonge,
No good dishe to suffer on borde to be long:
If the dishe be pleasaunt, eyther fleshe or fishe,
Ten handes at once swarme in the dishe;
And if it be fleshe ten knives shall thou see
Mangling the fleshe, and in the platter flee:
To put there thy handes is perill without fayle,
Without a gauntlet or els a glove of mayle.

The two last lines remind us of a saying of Quin, who declared it was not safe to sit down to a turtle-feast in one of the city-halls, without a basket-hilted knife and fork. Not that I suppose Quin borrowed his bon mots from black letter books.

The following lines point out some of the festive tales of our ancestors. Egg. iv.

Yet would I gladly heare some mery FIT Of Mayde Marian, or els of Robin Hood; Or Bentley's Ale which chafeth well the blood, Of Perte of Norwich, or sauce of Wilberton, Or buckish Toby well-stuffed as a ton.

He mentions Bentley's Ale, which maketh me to winke, EGL ii-Some of our ancient domestic pastimes and amusements are recorded, EGL iv.

Then is it pleasure the yonge maydens amonge
To watche by the fire the winter-nightes long;—
And in the ashes some playes for to marke,
To cover wardens [pears] for faulte of other warke;
To toste white shevers, and to make prophitroles;
And, astir talking, oftimes to fill the bowles, &c.

He mentions some musical instruments, Egr., ii.

- - Methinkes no mirth is scant,

alludes to Skelton, who had been laureated at Oxford, in the following lines.

Then is he decked as *poet laureate*, When stinking Thais made him her *graduate*:— If they have smelled the *artes triviall*. They count them poets *hye and heroicall*. [Ecl. iv.]

The Tower of Vertue and Honour, introduced as a song of one of the shepherds into these pastorals, exhibits no very masterly strokes of a sublime and inventive fancy. It has much of the trite imagery usually applied in the fabrication of these ideal edifices. It, however, shews our author in a new walk of poetry. This magnificent tower, or castle, is built on inaccessible cliffs of flint: the walls are of gold, bright as the sun, and decorated with olde historyes and pictures manyfolde: the turrets are beautifully shaped. Among its heroic inhabitants are Henry VIII., Howard duke of Norfolk, and the earl of Shrewsbury. LABOUR is the porter at the gate, and VIRTUE governs the house. LABOUR is thus pictured, with some degree of spirit.

Fearfull is LABOUR, without favour at all, Dreadful of visage, a monster intractable: Like Cerberus lying at gates infernall; To some men his looke is halfe intollerable, His shoulders large for burden strong and able, His bodie bristled, his necke mightie and stiffe; By sturdie sinewes his joynts strong and stable, Like marble stones his handes be as stiffe.

Here must man vanquish the dragon of Cadmus, Gainst the Chimere here stoutly must he fight; Here must he vanquish the fearfull Pegasus, For the golden flece here must he shewe his might: If LABOUR gainsay, he can nothing be right: This monster LABOUR oft changeth his figure, Sometime an oxe, a bore, or lion wight, Playnely he seemeth thus changeth his nature.

Like as Protheus ofte changeth his stature.

Under his browes he dreadfully doth lowre

Where no rejoysing of minstrelsie doth want;
The bagpipe or fiddle to us is delectable, &c.

And the mercantile commodities of different countries and cities, Eg. iv.

England hath cloth, Bordeus hath store of wine, Cornwalle hath tinne, and Lymster wooles fine. London hath scarlet, and Bristowe pleasaunt red, &c.

Of songs at feasts, EGL. iv-

When your fat dishes smoke hot upon your table, Then laude ye songes and balades magnifie, If they be merry, or written craftely, Ye clappe your handes and to the makinge harke, And one say to another, lo here a proper warke.

He says that ministrels and singers are highly favoured at court, especially those of the French gies. Ecu. H. Also jugglers and pipers, Ecu. iv.

With glistering eyes, and side-dependant beard, For thirst and hunger alway his chere is soure, His horned forehead doth make faynt hearts afeard.

Alway he drinketh, and yet alway is drye, The sweat distilling with droppes abundant, &c.

The poet adds, that when the noble Howard had long boldly contended with this hideous monster, had broken the bars and doors of the castle, had bound the porter, and was now preparing to ascend the tower of Virtue and Honour, FORTUNE and DEATH appeared, and

interrupted his progress. [Egl. IV.]

The first modern Latin Bucolics are those of Petrarch, in number twelve, written about the year 13501. The Eclogues of Mantuan, our author's model, appeared about the year 1400, and were followed by many others. Their number multiplied so soon, that a collection of thirty-eight modern bucolic poets in Latin was printed at Basil, in the year 15462. These writers judged this indirect and disguised mode of dialogue, consisting of simple characters which spoke freely and plainly, the most safe and convenient vehicle for abusing the corruptions of the church. Mantuan became so popular, as to acquire the estimation of a classic, and to be taught in schools. Nothing better proves the reputation in which this writer was held, than a speech of Shakespeare's pedant, the pedagogue Holofernes. 'Fauste, precor, gelida quando 'pecus omne sub ulmo', and so forth. Ah, good old MANTUAN! I may 'speak of thee, as the traveller doth of Venice, Vinegia, Vinegia, chi 'non te vedi, ei non te pregia. Old MANTUAN! Old MANTUAN! Who 'understandeth thee not, loveth thee not'.' But although Barklay copies Mantuan, the recent and separate publication in England of Virgil's bucolics, by Wynkyn de Wordes, might partly suggest the new idea of this kind of poetry.

With what avidity the Italian and French poets, in their respective languages, entered into this species of composition, when the rage of Latin versification had subsided, and for the purposes above-mentioned. is an inquiry reserved for a future period. I shall only add here, that before the close of the fifteenth century, Virgil's bucolics were translated into Italian⁶, by Bernardo Pulci, Fossa de Cremona, Benivieni, and

Fiorini Buoninsegni.

printed by the same, 1514, and 1516.

6 Viz. LA BUCOLICA DI VIRGILIO per Fratrem Evangelistam Fossa de Cremona ord. are-

¹ BUCOLICORUM ECLOGÆ XII. ² Viz. XXXVIII. AUTHORES BUCOLICI, Basle. 1546. 8VX. ³ One of the Mantuan's lines. Farnaby in his Preface to Martial says, that PAUSTE PRECOR CELIDA, was too often preferred to Arma Virumque Cano. I think there is an old black letter translation of Mantuan into English. Another translation appeared by one Thomas Harvey, 1656. Mantuan was three times printed in England before the year 1600. Viz. B. Mantuani Carmellitz theologi Adolescentia seu Bucolica. With the commentary of Jodocus Badius. Excud. G. Dewes and H. Marshe, 1584 ramo. Again, for the same, the same year, 12mo. Again, for Robert Dexter, 1598. 12mo. With Arguments to the Ecloques, and notes by John Murmelius, &c. 4 Loye's Lab. L. Act, iv. Sc. 3 Bucolica Virgilai cum commentor familiari. At the end, Ab juvenes bujut Maroniani offens commendatio. Die vero viii. Aprilis. 4to. And they were reprinted by the same, 1514, and 1516.

SECTION XXX.

IT is not the plan of this work to comprehend the Scottish poetry. But when I consider the close and national connection between England and Scotland in the progress of manners and literature, I am sensible I should be guilty of a partial and defective representation of the poetry of the former, was I to omit in my series a few Scottish writers, who have adorned the present period, with a degree of sentiment and spirit, a command of phraseology, and a fertility of imagination, not to be found in any English poet since Chaucer and Lydgate: more especially as they have left striking specimens of allegorical invention, a species of composition which appears to have been for some time almost totally extinguished in England.

The first I shall mention is William Dunbar, a native of Salton in East Lothian, about the year 1470. His most celebrated poems are

The THISTLE AND THE ROSE, and THE GOLDEN TERGE. The THISTLE AND THE ROSE was occasioned by the marriage of James IV., king of Scotland, with Margaret Tudor, eldest daughter of Henry VII., king of England: an event, in which the whole furure political state of both nations was vitally interested, and which ultimately produced the union of the two crowns and kingdoms. It was finished on the ninth day of May in the year 1503, nearly three months before the arrival of the queen in Scotland: whose progress from Richmond to Edinburgh was attended with a greater magnificence of parade, processions, and spectacles, than I ever remember to have seen on any similar occasion1. It may be pertinent to premise, that Margaret was

volum. In Venezia, 1494, 4to, But thirteen years earlier we find, Bernardo Pulci nella Bucollica, di Virgillio: di Jeronimo Bunivirni, Jacopo Fiorino Buninisegni de Sienna: Epistole di Luca Pulci. In Firenze, per Bartolomeo Miscomini, 1416. A dedication is prefixed, by which it appears, that Buoninsegni wrote a Piscattory Ecloque, the first ever written in Italy, in the year 1468. There was a second edition of Pulci's version, La Bucollica di Viscollo tradotta per Bernardo Pulci con l'Elegie. In Fiorenza, 1494.

1 See a memoir, cited above, in Letand's Colle tom. iii Appento, edit 1770, p. 265. It is worthy of particular notice, that during this expedition there was in the magnificent suite of the princess a company of players, under the direction of one John Inglish, who is sometimes called Johannes. "Amonge the saide lordes and the gweene was in order, Johannes and his companye, the menstrells of musicke, &c., p. 267, 292, 205, 280, 280. In the mudst of a most splendid procession, the princess rode on horse-back behind the king into the city of Edinburgh, p. 287. Afterwards the ceremonies of this stately marriage are described; which yet is not equal, in magnificence and expence, to that of Richard II. with Isabell of France, at Calais, in the year 1307. This last-mentioned marriage is recorded with the most monute circumstances, the dresses of the king and the new queen, the names of the French and English nobility who attended, the presents, one of which is a golden cup studded with jewels, and worth three thousand pounds, given on both sides, the banquets, entertainments and a variety of other curious particulars, in five large vellum pages, in an ancient Register of Merton priory in Surrey, in old French. MSS. Laud, E. 54 fol. 105, b. Bibl. Bodl. Oxon. Froissart, who is most commonly prolix in describing pompous ceremonies, might have greatly enriched his account of the same royal wedding, from this valuable and arthentic record. Cron. tom. iv. p. 226. Ch. 78, B. penult. Paris, 1574, fol. Or ford Berner's

a singular patroness of the Scottish poetry, now beginning to flourish. Her bounty is thus celebrated by Stewart of Lorne, in a Scotch poem, called LERGES OF THIS NEW YEIR DAY, written in the year 1527.

> Grit god relief1 MARGARET our quene ! For and scho war and scho has bene2 Scho wold be larger of lufray3 Than all the laif that I of mene4. For lerges of this new-yeir day.

Dunbar's THISTLE AND ROSE is opened with the following stanzas. which are remarkable for their descriptive and picturesque beauties.

> Ouhen7 Merche was with variand windis past. And Apperyll had with her silver shouris Tane leif8 of Nature, with ane orient blast, And lusty May, that muddir9 is of flouris Had maid the birdis to begyn thair houris10. Amang the tendir odouris reid and quhyt, Quhois harmony to heir it was delyt:

In bed at morrow sleiping as I lay, Methoct Aurora, with her cristall ene In at the window lukit11 by the day, And halsit12 me with visage pale and grene; On quhois hand a lark sang, fro the splene13, Awak, luvaris14, out of your slemering15, 'Se how the lusty morrow doth upspring!'

Methoct freshe May befoir my bed upstude, In weid16 depaynt of mony diverse hew, Sober, benygn, and full of mansuetude, In bright atteir of flouris forgit new17, Hevinly of color, quhyt, reid, brown, and blew,

Chaucer, viz. "Un NOUCHE pr. CCC, livr.—It un riche NOUCHE.—Un NOUCHE priz de cynk centz marcz '—In the CLERKE'S TALE. Grisilde has a crown 'full of owchiz grete and smale." The late editor acquaints us, that the best manuscripts read nouchiz.—In the same Note, For 'a golden cup, Read 'a collar of gold, 'colere d'or.

1 Great god help, &c.

2 If she continues to do as she has done.

3 Bounty. Fr. L'Offre.

4 Any other I could speak of.

5 Largess. Bounty.

6 St. x

7 When. Qu has the force of w.

8 Taken Leave.

9 Mother.

10 Martin orisons From Hore in the missal. So again in the Golden Terror, Si. Where he also calls the birds the chaple's larker of Venus, St. iii. In the Courte of Love, Chaucer introduces the birds singing a mass in honour of May. Edit. Urr. p. 570. v. 2255.

On May-day, when the larke began to ryse, To Mattins went the lustic nighting de. He begins the service with Domine labia. The eagle sings the Venite. The poping a Call enarrant. The peacock Dominus regnavit. The owl Benedicite. The Te Deum is converted into Te Deum Amoris, and sung by the thrush, &c. &c. Skelton, in the Boxe of Phillip Sparrow, ridicules the missal, in supposing various parts of it to be sung by birds, p 226. edit Lond. 1739, 12mo. Much the same sort of fiction occurs in St. David Lynderay's Complaynt of the Papyngo, edit ut. infr. Signat. B. iii.

Suppose the geis and hennis suld cry alarum, And we sall serve secundum usum, Sarum, &c.

12 Hailed. 15 Slumbering. 13 With good will Loudly. 11 Looked.

14 Lovers, 17 From Chaucer, Miller's Tale, v. 147, p. 25. Urr. 10 Attire.

Than in the Towre the noble forged were Full brightir was the shining of hir hewe

Balmit in dew, and gilt with Phebus' bemys; Quihil al the house illumynit of her lemys.

MAY then rebukes the poet, for not rising early, according to his annual custom, to celebrate the approach of the spring; especially as the lark has now announced the dawn of day, and his heart in former years had always,

Sangis² to mak undir the levis grene³.

The poet replies, that the spring of the present year was unpromising and ungenial; unattended with the usual song of birds, and serenity of sky: and that storms and showers, and the loud blasts of the horn of lord Eolus, had usurped her mild dominion, and hitherto prevented him from wandering at leisure under the vernal branches. MAY rejects his excuse, and with a smile of majesty commands him to arise, and to perform his annual homage to the flowers, the birds, and the sun. They both enter a delicious garden, filled with the richest colours and odours. The sun suddenly appears in all his glory, and is thus described in the luminous language of Dunbar.

The purpour sone, with tendir bernys reid, In orient bricht as angell did appeir, Thorow goldin skyis putting up his heid, Quhois gilt tressis schone so wondir cleir, That all the world take comfort far and neir.

Immediately the birds, like the morning-stars, singing together, hail the unusual appearance of the sun-shine.

And, as the blissful sone of cherarchy6,

The fowlis sung throw comfort of the licht;
The burddis did with oppin voices cry,
O luvaris, fo away throw dully nicht,
And welcum day that comfortis every wicht.
Hail May, hail Flora, hail Aurora schene,
Hail princes Nature, hail Venus luvis quene.

NATURE is then introduced, issuing her interdict, that the progress of the spring should be no longer interrupted, and that Neptune and Eolus should cease from disturbing the waters and air.

> Dame Nature gaif an inhibitioun thair, To fers Neptune, and Eolus the bauld⁷, Nocht to perturb the wattir nor the air; And that no schouris⁸ nor blastis cawld

She was arisin, and all redie dight, For May will have no sluggardy annight;
The season prikkith every gentill herte;
And makith it out of his slepe to sterte, And sayth, aryse, and do May observaunce, &c.

Brightness 2 Songs.

St. Iv. See Chaucer's Knight's Tale, v. 1042. p. 9. Urr.

St. van.

The hierarchy. See Jos, ch. xxxviii. v. 7. The morning-stars singing together.

Read Schowrite

494 NATURE MAKES THE LION AND THE EAGLE TO BE RULERS.

Effray suld1 floris, nor fowlis on the fauld; Scho bad eke Juno goddes of the sky That scho the hevin suld amene and dry².

This preparation and suspense are judicious and ingenious, as they give dignity to the subject of the poem, awaken our curiosity, and introduce many poetical circumstances. NATURE immediately commands every bird, beast, and flower, to appear in her presence, and, as they had been used to do every May-morning, to acknowledge her universal sovereignty. She sends theroe to bring the beasts, the swallow to collect the birds, and the yarrow3 to summon the flowers. They are assembled before her in an instant. The lion advances first, whose figure is drawn with great force and expression.

> This awefull beist full terrible was of cheir, Persing of luke, and stout of countenance, Ryght strong of corps, of fassoun fair but feir4, Lusty of shaip, lycht of deliverance, Reid of his cullour as the ruby glance, In field of gold he stude full mychtely, With floure de lucis sirculit⁶ lustely⁶.

This is an elegant and ingenious mode of blazoning the Scottish arms, which are a lion with a border, or tressure, adorned with flower de luces. We should remember, that heraldry was now a science of high importance and esteem. NATURE lifting up his cluvis cleir, or shining claws, and suffering him to rest on her knee, crowns him with a radiant diadem of precious stones, and creates him the king of beasts: at the same time she injoins him to exercise justice with mercy, and not to suffer his subjects of the smallest size or degree, to be oppressed by those of superior strength and dignity. This part of NATURE'S charge to the lion is closed with the following beautiful stroke, which indicates the moral tenderness of the poet's heart.

> And lat no bowgle with his busteous hornis The meik pluch ox8 oppress for all hys pryd, Bot in the yok go peciable him besydo.

She next crowns the eagle king of fowls; and sharpening his talons like darts of steel, orders him to govern great and small, the wren or the peacock, with an uniform and equal impartiality. I need not point out to my reader the political lessons couched under these commands. NATURE now calls the flowers; and observing the thistle to be surrounded with a bush of spears, and therefore qualified for war, gives

¹ Should hurt.
2 St. x.
3 The yarrow is Achillea, or Millefolium, commonly called Sneeswort. There is no reason for selecting this plant to go on a message to the flowers; but that its name has been supposed to be derived from Arrow, being held a remedy for healing wounds inflicted by that wrapon. The poet, to apologise for his boldness in personifying a plant, has added, 'full craftely conjurie scho.' St. xii.
5 Encircled.
6 St. xiv.

⁷ Boisterous Strong. 8 Plough-ox.

⁵ Encircled.

⁹ St. xiv.

him a crown of rubies, and says, 'In field go forth and fend the laif'.' The poet continues elegantly to picture other parts of the royal arms: in ordering the thistle, who is now king of vegetables, to prefer all herbs or flowers, of rare virtue, and rich odour: nor ever to permit the nettle to associate with the flour de lys, nor any ignoble weed to be ranked in competition with the lily. In the next stanza, where NATURE directs the thistle to honour the rose above all other flowers. exclusive of the heraldic meaning, our author with much address insinuates to king James IV, an exhortation to conjugal fidelity, drawn from the high birth, beauty, and amiable accomplishments, of the royal bride the princess Margaret2.

> Nor hald no udir flower in sic denty3 As the fresche ROSE of cullour reid and quhyt; For gif thou dois4, hurt is thyne honesty, Considdering that no flour is so perfyt, So full of vertew, pleasans, and delyt, So ful of blisfull angelick bewty, Imperial birth, honour, and dignite5.

NATURE then addresses the rose, whom she calls, 'O lusty daughter 'most benyng,' and whose lineage she exalts above that of the lily. This was a preference of Tudor to Valois. She crowns the rose with clarefied gems, the lustre of which illumines all the land. The rose is hailed queen by the flowers. Last, her praises are sung by the universal chorus of birds, the sound of which awakens the poet from his delightful dream. The fairy scene is vanished, and he calls to the muse to perpetuate in verse the wonders of the splendid vision.

Although much fine invention and sublime fabling are displayed in the allegorical visions of our old poets, yet this mode of composition, be dealing only in imaginary personages, and by excluding real characters and human actions, necessarily fails in that chief source of entertainment which we seek in ancient poetry, the representation of ancient manners.

Another general observation, immediately resulting from the subject of this poem, may be here added, which illustrates the present and future state of the Scottish poetry. The marriage of a princess of England with a king of Scotland, from the new communication and

¹ Defend the rest.

Defend the rest.

Among the pageants exhibited at Edinburgh in honour of the nuptials, she was complimented with the following curious mixture of classical and scriptural history. 'Ny to that 'cross was a scarfawst [scaffold] made, where was represented Paris and the three Decases, with Mercure that gaff hym the apyll of gold for to gyffe to the most fayre of the Thre, which he gave to Venus. In the scarfawst was also represented the Salutacion of Gabrielle to the Virgyne in saying Are gratin, and sens after (next.) the sollempnicacion of the very 'maryage betwix the said Vierge (Virgin) and Joseph.' Leland, Coll. iii. Append. p. 283.

Mattpr. Not to mention the great impropriety, which they did not perceive, of applying such a part of scripture.

Bainty, Price.

Matthou doest.

St. xxi.

496 DUNBAR'S POEM OF THE GOLDEN TERGE-INFLUENCE OF LOVE.

intercourse opened between the two courts and kingdoms by such a connection, must have greatly contributed to polish the rude manners, and to improve the language, literature, and arts of Scotland.

The design of Dunbar's GOLDEN TERGE, is to shew the gradual and imperceptible influence of love, when too far indulged, over reason. The discerning reader will observe, that the cast of this poem is tinctured with the morality and imagery of the ROMAUNT OF THE ROSE, and the FLOURE AND LEAFE, of Chaucer.

The poet walks forth at the dawn of a bright day. The effects of the rising sun on a vernal landscape, with its accompaniments, are thus delineated in the manner of Lydgate, yet with more strength, distinctness, and exuberance of ornament.

> Richte as the starre of day began to schyne, When gone to bed was Vesper and Lucyne, I raise, and by a rosier1 did me test: Upsprang the golden candle matutyne, With cleir depurit2 bemys chrystallyne, Glading the mirry fowlis in thair nest: Or Phebus was in purpour kaips revest, Upsprang the lark, the hevenis menstral synes, In May intill a morrow mirthfullest.

> Full angelyk the birdis sang thair houris, Within thair courtings grene, within thair bouris Apparrellit quhaite and reid with blumys sweit: Ennamelit was the feild with all cullouris, The perlit droppis schuke as in silver schouris, While al in balme did branche and levis fleit Depairt from Phebus, did Aurora greit Hir chrystall teiris I saw hing on the flouris, Quhilk he for lufe all drank up with his heit

For mirth of May, with skippis and with hoppis, The birdis sang upon the tendir croppis, With curious notes, as Venus' chapell-clarkes: The rosis reid, now spreiding of their knoppiss. Were powderit9 bricht with heavenly beryl-droppis, Throw bemys reid lemyng as ruby sparks; The skyis rang with schoutyng of the larks, The purpour hevin owreskalit in silver sloppis10 Owregilt the treis, branchis, levis and barks.

Down thruch the ryss11 ane revir ran with stremis

³ Cape. Ere Phebus was dressed in his purple robe. 2 Purified. 6 The pearled drops fell from the trees like silver showers. 4 Then, 5 Curtains.

⁴ Then, Curtains. The pearled drops len from the frees and showers.

7 Branches. & Knobs. Buds.

9 Besprinkled. An heraldic term. OBSERV. on the FAIRY QUEEN, ii. p. 258. seq.

10 Covered with streaks, sitps, of silver.

11 Through the bushes, the trees. Rice, or Ris, is properly a long branch. This word is till used in the west of England. Chaucer, MILLER'S TALE, V. 215, p. 26. Urr. edit. And thereupon he had a fair surplice As white as is the blosome on the rice.

So lustely upoun the lykand1 lemis, That all the lake as lamp did leme of licht, Ouhilk Shaddowit all about with twynklyng glemis2 The bewis3 baithit war in secound bemis, Through the reflex of Phebus visage bricht On every side the ege raise on hight4: The bank was grene, the son was full of bemis, The streimeirs cleir as starres in frostie nicht.

The crystall cleir, the sapheir firmament, The ruby skyles of the reid orient, Kest⁵ beryl bemis on emerault bewis grene, The rosy garth6, depaynt, and redolent, With purpour, asure, gold, and gowlis⁷ gent, Arrayit was, by dame Flora the quene Sa nobilly, that joy was for to sene: The rocke⁸, agane the river resplendent, As low illuminate all the levis schene9.

Our author, lulled by the music of the birds, and the murmuring of the water, falls asleep on the flowers, which he calls Flora's mantill. In a vision, he sees a ship approach, whose sails are like the blossom. upon the spray, and whose masts are of gold bright as the star of day10. She glides swiftly through a christal bay; and lands in the blooming meadows, among the green rushes and reeds, an hundred ladies clad in rich but loose attire. They are clothed in green kirtles; their golden tresses, tied only with glittering threads, flow to the ground; and their snowy bosoms are unveiled.

So in a Scottish poem by Alexander Scott, written 1562. ANCIENT SCOTTISH POEMS, Edinb. 1770 p. 194.

Welcum oure rubent rois [rose] upon the rice.

So also Lydgate, in his poem called LONDON LICKPENNY, MSS. Harl. 367.

Hot pescode own [one] began to crye, Straberys rype, and cherryes in the HYSE. That is, as he passed through London streets, they cried, hot pease, ripe strawberries, and cherries on a beigh, or twig.

The water blazed like a lamp, and threw about it shadowy gleams of twinkling light—

Boughs.

The high-raised edges, or bank.

Garden.

Gules. The heraldic term for red.

The rock, glittering with the reflection of the river, illuminated as with fire all the bright leaves. Long is flame.

St. 1. seq. Compare Chaucer's Morning, in the KNIGHT'S TALE, v. 1493. p. 12. Urr.

The mery lark, messengere of the day,
And fyrie Phebus rysing up so bright
And with his stremis dryith in the greves

That all the orient laughith at the sight,
The silver dropis hanging in the leves.

And with his strems dryth in the greves. The saiver drops hanging in the leves.

It is seldom that we find Chaucer indulging his genius to an absurd excess in florid descriptions. The same cannot be said of Lydgate.

10 In our old poetry and the romances, we frequently read of ships superbly decorated. This was taken from real life. Froissart, speaking of the French fleet in 1387, prepared for the invasion of England under the reign of Richard II. says, that the ships were painted with the arms of the commanders and gilt, with banners, pennons, and standards, of silk: and that the masts were painted from top to bottom, glittering with gold. The ship of lord Guy of Tremoyll was so sumptuously garnished, that the painting and colours cost 2000 French franks, more than 200 pounds of English currency at that time. Grafton's Curron, p. 364. At his second expedition into France, in 1417, king Henry V. was in a ship, whose sails were of purple affilt most richly embroidered with gold. Speed's Curron, B. ix. p. 636. edit 1611. Many other instances might be brought from ancient ministures and illuminations.

Als fresche as flours that in the May upspreids
In kirtills grene, withoutin kell¹ or bands
Their bricht hair hung glittering on the strand
In tresis cleir, wypit² with golden threidis;
With pawpys³ whyt, and middills small as wands⁴

In this brilliant assembly, the poet sees NATURE, dame Venus quene, the fresche AURORA, May, lady Flora schene, Juno, Latona, Proserpine, Diana goddess of the chase and woodis grene, lady Clio, Minerva, Fortune, and Lucina. These michty quenes are crowned with diadems, glittering like the morning-star. They enter a garden. May, the queen of mirthful months, is supported between her sisters April and June: as she walks up and down the garden, the birds begin to sing, and NATURE gives her a gorgeous robe adorned with every colour under heaven.

Thair sawe I NATURE present till⁵ her a gown Riche to beholde, and noble of renoune, Of everie hew that undir the hevin has bene Depaint and braid⁶ by gud proportioun⁷.

The vegetable tribes then do their obeisance to NATURE, in these polished and elegant verses.

And every blome on branche, and eik on bank, Opnit, and spred their balmy levis dank, Full law inclyne and to thair queen full cleir, Whom for their noble nurissing thay thank.

Immediately another court, or groupe, appears. Here Cupid the king presides:

— — a bow in hand ay bent,

And dreadfull arrowis groundin scherp and squhair.

Thair sawe I Mars the god armipotent

Awefull and stirne, strong and corpulent.

Thair sawe I crabit⁹ Saturne, auld and hair¹⁰,

His look was lyk for to perturb the air.

Thair was Mercurius, wise and eloquent,

Of retorik that fund¹¹ the floris fair¹².

These are attended with other pagan divinities, Janus, Priapus, Eolus, Bacchusthe glader of thetable, and Pluto. They are all arrayed in green; and singing amorous ditties to the harpand lute, invite the ladies to dance. The poet quits his ambush under the trees, and pressing forward to gain a more perfect view of this tempting spectacle, is espied by Venus. She bids her keen archers arrest the intruder. Her attendants, a groupe of fair ladies, instantly drop their green mantles, and each discovers a huge bow. They form themselves in battle-array, and advance against the poet.

1 Caul.

2 Bound.

3 Paps.
4 Sr. vii. To her.
5 Bread.
7 Sr. x.

6 Sr. xii.

9 Crabbed.

10 Hoar.

11 Found.

12 Sr. xiii.

WARTON'S HISTORY OF ENGLISH POETRY.

And first of all, with bow in hand ay bent,
Came dame BEAUTY, richt as scho wald me schent;
Syne followit all her damosalls in feir,
With many divers awfull instrument!:
Into the praiss FAIR HAVING³ with her went:
Syne³ PORTRATOR, PLESANCE, and lusty CHEIR,
Than came RESSOUN, with Schield of golde so cleir,
In plait of mail, as Mars armipotent,
Defendit me that noble⁴ chevelier⁵.

BEAUTY is assisted by tender Youth with her virgins ying, GREEN INNOCENCE, MODESTY, and OBEDIENCE: but their resistance was but feeble against the golden target of REASON. WOMANHOOD then leads on PATIENCE, DISCRETION, STEDFASTNESS, BENIGNE LOOK, MYLDE CHEIR, and HONEST BUSINESS.

Bot RESSOUN bare the Terge with sic constance, Thair scharp essay might do me no deirance, For all thair praiss and awfull ordinance.

The attack is renewed by DIGNITY, RENOWN, RICHES, NOBILITY. and HONOUR. These, after displaying their high banner, and shooting a cloud of arrows, are soon obliged to retreat. Venus, perceiving the rout, orders DISSEMBLANCE to make an attempt to pierce the Golden Shield. DISSEMBLANCE, or DISSIMULATION, chuses for her archers PRESENCE, FAIR CALLING, and CHERISHING. These bring back BEAUTY to the charge. A new and obstinate conflict ensues.

Thik was the schott of grindin arrowis kene, Bot Ressoun, with the Schield of Gold so schene, Weirly⁹ defendit quhosoeir assayit: The awfull schour he manly did sustene¹⁰.

At length PRESENCE by whom the poet understands that irresistible incentive accruing to the passion of love by society, by being often admitted to the company of the beloved object, throws a magical powder into the eyes of REASON; who is suddenly deprived of all his powers, and reels like a drunken man. Immediately the poet receives a deadly wound, and is taken prisoner by BEAUTY; who now assumes a more engaging air, as the clear eye of REASON is growing dim by intoxication. DISSIMULATION then tries all her arts on the poet:

FAIR CALLING smiles upon him: CHERISHING soothes him with soft speeches: NEW ACQUAINTANCE embraces him awhile, but soon takes her leave, and is never seen afterwards. At last DANGER delivers him to the custody of GRIEF.

By this time 'God Eolus his bugle blew.' The leaves are torn with the blast: in a moment the pageant disappears, and nothing re-

Behaviour. S Next & Warrior. Weapons! ST. ziz. Warrior.

Formidable weapons.

St. xvii.
Injury.

St. xxiii.

mains but the forest, the birds, the banks, and the brook! In the twinkling of an eye they return to the ship; and unfurling the sails, and stemming the sea with a rapid course, celebrate their triumph with a discharge of ordinance. This was now a new topic for poetical description. The smoke rises to the firmament, and the roar is reechoed by the rocks, with a sound as if the rain-bow had been broken.

> And as I did awak of this swowning3, The joyfull fowlis merrily did sing For mirth of Phebus tendir bemis schene. Sweit was the vapours, soft the morrowing, Hailsum the vaill's depaynt with flours ying, The air intemperit sober and amene; In whit and red was al the erd besene, Throw Naturis nobill fresch ennameling In mirthfull May of every moneth quene*.

Our author then breaks out into a laboured encomium on Chaucer, Gower, and Lydgate. This I chuse to recite at large, as it shows the peculiar distinction anciently paid to those fathers of verse; and the high ideas which now prevailed, even in Scotland, of the improvements introduced by their writings into the British poetry, language, and literature5.

> O reverend CHAUSYR, rose of rhetouris all, As in our tonge ane flour imperial That raise in Britain ever, quha reidis richt, Tho beiris of makin8 the triumphs royall, The fresche enamilit termes celestiall: This mater couth haif illuminit full bricht9: Was thou nocht of our English all the licht, Surmounting every toung terrestriall As far as Mayis morrow dois midnycht.

O moral GOWER, and LYDGATE laureat, Your suggarit10 tonguis, and11 lippis aureat, Bene till our12 eris cause of gret delyte; Your angelic mouth most mellifluate Our rude language has cleir illumynat, And has owregilt our speiche, that imperfyte Stude, or your goldin pennis schup to wryt¹³, This yle befoir was bair and dissolat¹⁴ Of rhetorik, or lusty fresche16 indyte16.

This panegyric, and the poem, is closed with an apology, couched

² ST. xxvi.

3 Dream.

4 Vale.

7 One flower.

8 Ever rose, or sprung, in Britain, whoso reads right.

9 Thou bearest of poets.

10 This subject would have appeared to some advantage, had not, &c.

11 Sugared.

12 To our ears.

14 Ere your golden pens were shaped to write.

15 Rare and desolate.

7 ST. xxx.

in elegant metaphors, for his own comparative humility of style. He addresses the poem, which he calls a litill quair.

> O know quhat thou of rhetoric has spent; Of hir lusty rosis redolent Is nane into thy garland sett on hicht1. O schame2 thairfor, and draw the out of ficht : Rude is thy weid3, destitute, bair, and rent, Weill aucht thou be affeirit of the licht6!

Dunbar's DAUNCE has very great merit in the comic style of painting. It exhibits a group of figures touched with the capricious but spirited pencil of Callot. On the eve of Lent, a general day of concession, the poet in a dream sees a display of heaven and hell. Mahomets, or the devil, commands a dance to be performed by a select party of fiends particularly by those, who in the other world had never made concession to the priest, and had consequently never received absolution. Immediately the SEVEN DEADLY SINS appear; and present a mask, or mummery, with the newest gambols just imported from France. The first is PRIDE, who properly takes place of all the rest, as by that SIN fell the angels. He is described in the fashionable and gallant dress of those times : in a bonnet and gown, his hair thrown back, his cap awry, and his gown affectedly flowing to his feet in large folds.

> Let se, quoth he⁷, now quha beginis? With that the fowll Deadly Sinnis Begouth to leip attanis8. And first of all in dance was PRVD, With hair wyld bak, bonet on syde, Lyk to make vaistie wanis; And round about him as a quheill?, Hang all in rumpillis10 to the heill, His kethat11 for the nanis12. Many proud trumpour13 with him trippit, Throw skaldan14 fyr ay as they skippit They girnd with hyddous15 granis16.

No fresh and fragrant roses of rhetoric are placed on high in thy garland.

Re ashamed.

Weed. Dress. 4 Sr. xxxi.

Mahon. Sometimes written Mahoun, or Mahound. Mat. Paris. p 180- ad ann. 1216.

Mahon. Hall Glosi. V. Manua. The christians in the cruandes were accustomed to ear the Saracens swear by their prophet Mahomet: which thence became in Europe another

ES ST. IL

The original is garmanostic. In the Memoir, cited above, concerning the progress of the neess Margaret into Scotland, we have the following passage. 'The lord of Northumbermade his devoir, at the departynge, of gamhader and lepts, (leaps,) as did likewise the of Scrop the father, and many others that retorned agayne, in Lakyng ther congie, p. 28s.

Mahomet.

Began to dance at once.

Wheel.

Nonce Designedby.

II Casapper, Cassock.

II Casapper, Cassock.

II Casapper, Cassock.

II Ponce. Designedly.

II Ponce. Designedly.

II Ponce. Designedly.

II Ponce. Designedly.

II Nonce. Designedly. Scalding. 18 They gringed hideously.



Scotland. The latter is perhaps or Scotland by the name of BROWNIE.

ANGER is drawn with great force, a feigned. His hand is always upon pairs, by boasters, threateners, and a battle, and perpetually wounding one

Than YRE come in v
His hand was ay upc
He brandeist lyk
Bostaris, braggarists,
Efter hym passit in j
All bodm in feir c
In jakkis, stryppis, an
Thair leggis wer chey.
Frawart was thair

Sum upom uder with brands beft¹⁴,
With knyvis that

ENVY is equal to the rest. Under sion to lament, with an honest indigr should still give admittance and ence idle and injurious reports¹⁷.

Next in the dance followit INVY, Fi
Hid malyce and d
For pryvie haterit¹⁹ th
Him followit mony fre
With feynit wordi

1 ST. iii. 2 Haughty suise

And flattereris into mens facis. And back-byttaris1 of sundry racis. To ley that had delyte.

With rownaris of fals lesingist: Allace ! that courtis of noble kingis Of tham can nevir be quyte3!

AVARICE is ushered in by a troop of extortioners, and other miscreants, patronised by the magician Warlock, or the demon of the covetous: who vomit on each other torrents of melted gold, blazing like wild-fire: and as they are emptied at every discharge, the devils replenish their throats with fresh supplies of the liquefied metals.

SLOTH does not join the dance till he is called twice: and his companions are so slow of motion, that they cannot keep up with the rest, unless they are roused from their lethargy by being sometimes warmed

with a glimpse of hell-fire7.

Syne SWIRNES, at the seccound bidding, Come lyk a sow out of a middings. Full slepy was his grunyie9. Mony sweir bumbard belly-huddroun10, Mony slute daw and slepy duddroun", Him servit ay with sounvie12. He drew tham forth intill a chenyie13, And Belliall, with a brydill reynie14,

Evir lascht on the lunyie¹⁵, so slow of feit That gaif them in the fyre a heit I daunce they were so slow of feit And maid tham quicker of conyie16,

LUST enters, neighing like a horse¹⁷, and is led by IDLENESS. When his associates mingle in the dance, their visages burn red like the turkis-stone18. The remainder of the stanza, although highly characteristical, is too obscene to be transcribed. But this gave no offence. Their manners were too indelicate to be shocked at any indecency. I do not mean that these manners had lost their delicacy, but that they had not yet acquired the sensibility arising from civilisation. In one of the Scottish interludes of this age, written by a fashionable courtpoet, among other ridiculous obscenities, the trying on of a Spanish padlock in public makes a part of theatrical representation.

GLUTTONY brings up the rear; whose insatiable rout are incessantly calling out for meat and drink, and although they are drenched by the

devils with draughts of melted lead, they still ask for more.

1 Blackbiters. Rounders, whispers. To round in the ear, or simply to round, was to whisper

⁴ Falsities.
5 Free,
9 Snout. Vitage.
10 Lazy, drun
12 Shothul, idle, spectre.
13 Into a chain.
15 Lashed them on the loins.
16 Lashed them on the loins.
17 Therand like a bagit house.
The French sagnette need not be explained. 10 Lazy, drunken sloven

Drink, ay thay cryit v The feynds gave them Thair lovery⁸ was

At this infernal dance no minstrels p ever went to hell; except one who c mitted to an inheritence in hell by bre recto¹⁰. This circumstance seems an

The concluding stanza is entirely Dunbar, as I have already observed, we the Saxons. The mutual antipathy be the Highlanders was excessive, and Mahoun, or Mahomet, having a desir fixed is commissioned to fetch Macfichosen for its harshness. As soon as to publish his summons, he gathers ab Ershe men; who soon took up great retermagants began to chatter like rooks barous language: and the devil is so s that he throws them down to his deep with smoke,

Than cryd Mahoun for a Syn ran a feynd to fetch Far northwart in a n Be he the correnoth had Ersche men so gadderit! In hell grit rume tha

Womb. Belly. 2 Cup. 3 Out-cast.

Thae turmagantis1 with tag and tatter Full loud in Ersche begout to clatter, And rowp2 lyk revin and ruke. The devil sa devit3 wes with thair yell That in the deepest pot of hell He smorit them with smoke4.

I have been prolix in my citations and explanations of this poem. because I am of opinion, that the imagination of Dunbar is not less suited to satirical than to sublime allegory; and that he is the first poet who has appeared with any degree of spirit in this way of writing since Pierce Plowman. His THISTLE AND ROSE, and GOLDEN TERGE, are generally and justly mentioned as his capital works; but the natural complexion of his genius is of the moral and didactic cast. The measure of this poem is partly that of Sir THOPAS in Chaucer: and hence we may gather by the way, that Sir THOPAS was anciently viewed in the light of a ludicrous composition. It is certain that the pageants and interludes of Dunbar's age must have quickened his invention to form those grotesque groupes. The exhibition of MORALITIES was now in high vogue among the Scotish. A morality was played at the marriage of James IV. and the princess Margaret. Mummeries, which they call GYSARTS, composed of moral personifications, are still known in Scotland: and even till the beginning of this century, especially among the festivities of Christmas, itinerant maskers were admitted into the houses of the Scottish nobility

SECTION XXXI.

Another of the distinguished luminaries, that marked the restoration of letters in Scotland at the commencement of the sixteenth century, not only by a general eminence in elegant erudition, but by a cultivation of the vernacular poetry of his country, is Gawain Douglas. He was descended from a noble family, and born in the year 1475. According to the practice of that age, especially in Scotland, his education perhaps commenced in a grammar-school of one of the mohasteries; there is undoubted proof, that it was finished at the

¹ Perhaps the poet does not mean the common idea annexed to termagant. The context seems to shew, that he alludes to a species of wild-fowl, well known in the highlands, and called in the Scottish statute-book termigant. Thus he compares the highlanders to a flock of their country birds. For many illustrations of this poem, I am obliged to the learned and elegant editor of Ancient Scottish Poems, lately published from Lord Hyndford's MSS, and to whom I recommend a task, for which he is well qualified, The History of Scottish Chattered hoursely,
Hume, Hisr. Dougt. p. 219. Deafened.

⁴ Sr. xi-

¹ Ptarmigan. - A. M.

university of Paris. It is probable, as he was intended for the sacred function, that he was sent to Paris for the purpose of studying the canon law: in consequence of a decree promulgated by James I., which tended in some degree to reform the illiteracy of the clergy, as it injoined, that no ecclesiastic of Scotland should be preferred to a prebend of any value without a competent skill in that science1. Among other high promotions in the church, which his very singular accomplishments obtained, he was provost of the collegiate church of St. Giles at Edinburgh, abbot of the opulent convent of Abberbrothock, and bishop of Dunkeld. He appears also to have been nominated by the queen regent to the archbishoprick, either of Glasgow, or of St. Andrew's: but the appointment was repudiated by the pope3. In the year 1513, to avoid the persecutions of the duke of Albany, he fled from Scotland into England, and was most graciously received by Henry VIII. who, in consideration of his literary merit, allowed him a liberal pension3. In England he contracted a friendship with Polydore Virgil, one of the classical scholars of Henry's court4. He died of the plague in London, and was buried in the Savoy church, in the year 15215.

In his early years he translated Ovid's ART OF LOVE, the favorite Latin system of the science of gallantry, into Scottish metre, which is now lost. In the year 1513, and in the space of sixteen months, he translated into Scottish heroics the Eneid of Virgil, with the additional thirteenth book by Mapheus Vegius, at the request of his noble patron Henry earl of Sinclair8. But it was projected so early as the year 1501. For in one of his poems written that year, he promises to Venus a translation of Virgil, in atonement for a ballad he had published against her court : and when the work was finished, he tells Lord Sinclair, that he had now made his peace with Venus, by translating the poem which celebrated the actions of her son Eneas10. No metrical version of a classic had yet appeared in English; except of Boethius, who scarcely deserves that appellation. Virgil was hitherto commonly knownonly by Caxton's romance on the subject of the Eneid; which, our author says, no more resembles Virgil, than the devil is like

St. Austin11.

¹ Lest. Reb. Gest. Scot. Lib. ix.
2 Thyrice, Continuat. Hist. Scot. 455.
3 Hollinsh. Scots. 307.—iii. 8792.
5 Weever, Fub. Mon. p. 446. And Stillingfl. Orto. Brit., p. 54.
6 Edit. Edinb. fol. 1710. p. 483. In the Eristle, or Epilogue, to Lord Sinclaire. I believe the editor's name is Robbert Freebalen, a Scotchman. This translation was first printed at the editor's name is all lett.
London, 1553, 4to. bl. lett.
7 Lesl. Res. Gest. Scot. lib. ix. p. 379. Rom. 1675.
2 The Palice of Honour, ad calcem.

⁷ Lesl. Ref. Gest. Scot. lib. ix. p. 379. Kom. 1675.

8 Eptilogus, ut supt.

9 The Palice of Honour, ad calcem.

10 Eptil. ut supr.

11 Prologue to the Translation, p. s. The MSS notes writen in the margin of a copy of the old qto, edition of this translation, by Patrick Junius, which bishop Nicolson (Hist. Line. p. 99.) declares to be excellent, are of no consequence, field Hodi. Archiv. Sella. B. 440. The same may be said of Junius's Index of obsolete words in this translation, Col. MSS. Jun. 114. (5225.) See also Mus. Ashmol. Diverse Scotch words.

This translation is executed with equal spirit and fidelity: and is a proof, that the lowland Scotch and English languages were now nearly the same. I mean the style of composition; more especially in the glaring affectation of anglicising Latin words. The several books are introduced with metrical prologues, which are often highly poetical; and shew that Douglas's proper walk was original poetry. In the prologue to the sixth book, he wishes for the Sybill's golden bough, to enable him to follow his master Virgil through the dark and dangerous labyrinth of the infernal regions¹. But the most conspicuous of these prologues is a description of May. The greater part of which I will insert².

As fresche Aurore, to mychty Tithone spous, Ischit3 of her saffron bed, and euyr4 hous, In crammesy6 clad and granite violate, With sanguyne cape, the selvage purpurate; Unschet the wyndois of hir large hall, Spred all with rosis, and full of balme royall. And eik the hevinly portis cristallyne Upwarpis brade, the warlde till illumyne. The twynkling stremouriss of the orient Sched purpour sprayngis with gold and asure ment?. Eous the stede, with ruby hammys rede, Abouf the seyis liftis furth his hede Of culloure sore, and somedele broun as bery, For to alichtin and glad our emispery; The flambe out brastin at the neis thirlis .-Quhil schortlie, with the blesand¹⁰ torche of day, Abulzeit¹¹ in his lemand¹² fresche array, Furth of his palice ryall ischit Phebus, With golden croun and visage glorious, Crisp haris¹³, bricht as chrissolite or thopas; For quhais hew14 mycht nane behold his face: The firie sparkis brasting from his ene, To purge the air, and gilt the tender grene.— The auriat phanis¹⁵ of his trone soverane With glitterand glance overspred the octiane16; The large fludis, lemand all of licht, Bot with ane blenk17 of his supernal sicht. For to behald, it was ane glore to se The stabillyt18 wyndis, and the calmyt se; The soft sessoun 19, the firmament serene; The loune illuminate are20, and firth21 amene:

In the Prologue to the eighth book, the alliterative manner of Pierce Plowman is adopted.

2 Page, 400.

3 Issued.

4 Ivory.

5 Streamers.

10 Blazing.

12 Luminous.

13 Curled locks.

14 Whose excessive brightness.

16 Ocean.

18 Sattled, eatherd.

18 Sattled, eatherd.

19 Streamers.

10 Cartendous.

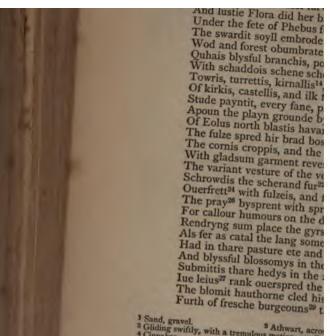
10 Ocean.

11 Streamers.

12 Sattled, eatherd.

13 Sattled, eatherd.

¹⁵ Fanes, or sanes, of gold.
17 Only with one glance.
18 Sesson.
18 Sesson.
19 Air without wind, &c., 21 Frith.



Sand, gravel.

3 Gliding swiftly, with a tremulous motion, or vibr
4 Cinnabar.
5 Tails shaped like chiese
5 Swimming swiftly, darting hastily.
6 Over, upon, over-against, the bright gravel, or sn
civers. Hence, the strands were all of beryl.
19 Pleasan banks.
10 Brilliant, glitteris
11 Bladed with grass, and embroidered with strang

Endlang the trazileys1 dyd on twistis hing, The loukit2 outtouns on the gemyt treis Ouerspredand leuis of naturis tapestryis. Soft gresy verdoure eftir balmy schouris, On curland stalkis symland to thare flowris: Behaldand thame sa mony divers hew Sum piers3, sum pale, sum burnet, and sum blew, Sum gres, sum gowlis, sum purpure, sum sanguane, Blanchit or broun, fauch zallow mony ane, Sum heuinly colourit in celestial gre, Sum4 watty hewit as the haw wally6 se, And sum departe in freklis rede and quhyte, Sum bricht as gold with aureate leuis lyte. The dasy did on6 crede hir crownel smale, And every flour unlappit in the dale, In battil gers7 burgeouns, the banwart wyld, The clauir, catcluke, and the cammomylde: The flourdelyce furth sprede his heuynly hew, Floure damas, and columbe blak and blew. Sere downis smal on dentilioun8, sprang, The zoung grene9 blomit strabery leus amang, Gimp jereflouris10 thareon leuis unschet, Fresche prymrois, and the pourpour violet, The rois knoppis, tetand furth thare hede, Gan chyp, and kyth thare vernale lippis rede, Crysp skarlet leuis sum schedd and baith at attanis, Kest¹¹ fragrant smel amyd fra goldin granis¹², Heuinlie lyllyis, with lokker and toppis quhyte, Opynnit and schew thare creistis redemyte13, The balmy vapour from thare sylkyn croppis Distilland halesum sugurat hony droppis, And sylver schakeris14 gran fra leuis hing, With chrystal sprayngis on the verdure zing: The plane pouderit with semelie seitis sound, Bedyit ful of dewy peirlys round; So that ilk burgeon, syon, herbe, or floure, Wox all enbalmit of the fresche liquour, And baithit hait did in dulce humouris flete, Quhareof the beis wrocht thare hony swetc.-

If It is observable, that our Poet never once mentions the scent of flowers till he comes to the rose, and never at all the scent of any particular flower, except the rose, not even of the fly; for I take it, the words, from thare sylfay croppin, are meant to describe the flowers in general; and the balasy vapour to be the same with the frackle lignour, and the dulie wapour to be the same with the frackle lignour, and the dulie causes the scent. Afterwards redolent olone, is general; for he certainly means to close his description of the vegetable world, by one universal cloud of fragrance from all nature.

13 Redeemed. Released, opened. The glossary says, Decked, Beautiful, from Redimitus,

Trellisses. Espaliers for vines.
Locked. Enclosed. Gemmed.
Blue and wavy.

Unbraid.

Grass embattelled.

Young weeds.
Grass embattelled.

Young weeds.
The Scotch word is nearer the

510 MILTON NOW BORROWED IDEAS FROM GAWAIN DOUGLAS.

Swannist souchis throw out the respand? redis, Ouer all the lochis3 and the fludis gray, Sersand by kynd ane place quhare they suld lay; Phebus rede foule his curale creist can stere, Oft strekand furth his hekkil crawand clere Amyd the wortis, and the rutis gent, Pickland hys mete in alayis quhare he went, His wyffis Toppa and Partolet hym by, As bird al tyme that hantis bygamy; The payntit powne paysand with plumys gym, Kest up his tale ane proud plesand quhile ryme, Ischrowdit in his fedderane bricht and schene, Schapand the prent of Argois hundreth ene; Amang the bronys6 of the olyue twistis, Sere smale floulis, wirkand crafty nestis, Endlang the hedgers thik, and on rank akist Ilk bird reiosand with thare mirthful makis: In corneris and clere fenesteris of glas Full besely Arachne weuand was, To knyt hyr nettis and hyr wobbis sle, Tharewith to cauch the litil miges or fle: Under the bewis bene in lufely valis, Within fermance and parkis clois of palis, The bustuous bukkis rakis furth on raw, Heirdis of hertis throw the thyck wod schaw, The zoung fownys followand the dun days?, Kiddis skippand throw ronnys eftir rais¹⁶, In lesuris¹¹ and on leyis litill lammes Full tait and trig socht bletand to thare dammes. On salt stremes wolk Dorida and Thetis, By rynnand strandis, nymphs and naiades, Sic as we clepe wenschis and damyssellis, In gersy grauis wanderand by spring wellis, Of blomed branchis and flouris quhyte and rede Plettand their lusty chaplettis for there hede: Sum sang ring sangis, ledis, and roundis, With vocis schil, quhil all the dale resoundis .-Dame naturis menstralis on that uthyr parte, Thare blissful bay intonyng euery arte,

1 That Milton had his eye upon this passage is plain, from his describing the swan, the cock, and peacock, in this order, and with several of the attributes that our author has given them. See Parad. L. vii- 438, seq.

The SWAN with arched neck
Between her white wings mutling proudly, rows
Her state with oary feet; yet oft they quit
The dank, and rising on stiff pennons, tower
The mid sereal sky: Others on ground
Walk'd firm: the created COCK, whose clarion sounds
The silent hours, and th' OTHER, whose gay train
Adorns him, color'd with the florid hue
Of rainbows and starry eyes.

Rustling.

Peacock 5 Wheel-rim.

⁶ Branches.

³ Lakes.

⁷ Oaks.

¹¹ Lakes.

To bete there amouris of there nychtis bale, The merle, the mauys, and the nychtingale, With mirry notis myrthfully furth brist, Enforsing thaym quha micht do clink it best : The knowschot1 croudis and pykkis on the ryse, The stirling changis divers steuynnys nyse2, The sparrow chirmis in the wallis clyft, Goldspink and lintquhite fordynnand the lyft3, The gukkow galist, and so quhitteris the quale, Quhil ryveris reirdit, schawis, and euery dale, And tendir twistis trymblit on the treis, For birdis sang, and bemyng of the beis, In werblis dulce of heuinlie armonyis, The larkis loude releischand in the skyis, Louis thare lege7 with tonys curious ; Bayth to dame Natur, and the fresche Venus, Rendring hie laudis in thare observance, Ouhais suggourit throttis8 made glade hartis dance, And al smal foulis singis on the spray;

Welcum the lord of licht, and lampe of day,
Welcum fosterare of tendir herbis grene,
Welcum quhikkynnar of flurist flouris schene,
Welcum support of euery rute and vane,
Welcum confort of al kind frute and grane,
Welcum the birdis beild⁹ apoun the brere,
Welcum maister and reulare of the zere,
Welcum welefare of husbandis at the plewis¹⁰,
Welcum reparare of woddis, treis, and bewis,
Welcum depaynter of the blomyt medis,
Welcum the lyffe of euery thing that spredis,
Welcum storare¹¹ of all kynd bestial,
Welcum be thy bricht bemes gladand al¹².

1 Dove.

Fine tunes. In Chaucer's Cockowe and Nightingale, the latter is said to gende, v. 135.

S44. Urr.

And that for that skil ocy ocy I gende.

That is, I erg. Ital. Gridare. The word is used with more propriety, in Adam Davie's issue of Alexandra, written in 1312 fol. 55. col. 2. [See supr. 1, 220.]

Averil is meory, and longith the day, Ladies loven solas and play, Swaynes justis, knygtis turnay, Syngith the nygtyngale, GREDETH the Jay.

Firmament,
Cries. So Chancer of the nightingale. Cour. L. v. 1357.

But DOMINE LARIA gas he crie and GALE.

the Friar is said to gale, WIFE or B. PROL. v. 832.

6 Mounting.

7 Praised their Lady NATURE.

9 Who build.

10 Ploughs.

11 Restorer.

11 Restorer.
29 In the last-mentioned excellent old poem, Autumn is touched with these circumstances, fol. 93- col. 2.

In tyme of hervest merry it is ynouz, The hayward bloweth his horne, The grapes hongen on the vyne, Kyng Alicanuder a morosee arist, Fforth he went farre into Ynde Peres and apples hongeth on bour, In everych felde ripe is come, Swete is trewe love and fyne; The some dryveth away the mist, Moo mervayles for to fynde.

512 THE POEM OF THE SCOT RENDERED INTO ENGLISH PROSE.

The poetical beauties of this specimen will be relished by every reader who is fond of lively touches of fancy, and rural imagery. But the verses will have another merit with those critics who love to contemplate the progress of composition, and to mark the original workings of genuine nature; as they are the effusion of a mind not overlaid by the descriptions of other poets, but operating, by its own force and bias, in the delineation of a vernal landscape, on such objects as really occurred. On this account, they deserve to be better understood; and I have therefore translated them into plain modern English prose. In the meantime, this experiment will serve to prove their native excellence. Divested of poetic numbers and expression, they still retain their poetry; and, to use the comparison of an elegant writer on a like occasion, appear like Ulysses, still a king and conqueror although disguised like a peasant, and lodged in the cottage of the herdsman Eumaeus.

'Fresh Aurora, the wife of Tithonus, issued from her saffron bed, and ivory house. She was cloathed in a robe of crimson and violetcolour; the cape vermilion, and the border purple: she opened the 'windows of her ample hall, overspread with roses, and filled with balm, or nard. At the same time, the crystal gates of heaven were thrown open, to illumine the world. The glittering streamers of the 'orient diffused purple streaks mingled with gold and azure.-The 'steeds of the sun, in red harness of rubies, of colour brown as the 'berry, lifted their heads above the sea, to glad our hemisphere: the flames burst from their nostrils :- While shortly, apparelled in his 'luminous array, Phebus, bearing the blazing torch of day, issued from 'his royal palace; with a golden crown, glorious visage, curled locks bright as the chrysolite or topaz, and with a radiance intolerable.-'The fiery sparks, bursting from his eyes, purged the air, and gilded the new verdure.- The golden vanes of his throne covered the ocean with a glittering glance, and the broad waters were all in a blaze, at the first glimpse of his appearance. It was glorious to see the winds appeased, the sea becalmed, the soft season, the serene firmament, the still air, and the beauty of the watery scene. The silver-scaled fishes, on the gravel, gliding hastily, as it were from the heat or sun, through clear streams, with fins shining brown as cinnabar, and chissel-tails, darted here and there. The new lustre, enlightening 'all the land, beamed on the small pebbles on the sides of rivers, and on the strands, which looked like beryl: while the reflection of the rays played on the banks in variegated gleams; and Flora threw forth her blooms under the feet of the sun's brilliant horses. The bladed soil was embroidered with various hues. Both wood and 'forest were darkened with boughs; which, reflected from the ground, 'gave a shadowy lustre to the red rocks. Towers, turrets, battlements, and high pinnacles, of churches, castles, and every fair city, seemed

to be painted; and, together with every bastion and story, expressed their own shape on the plains. The glebe, fearless of the northern blasts, spread her broad bosom.—The corn-crops, and the new-sprung barley, recloathed the earth with a gladsome garment.-The variegated vesture of the valley covered the cloven furrow; and the barleylands were diversified with flowery weeds. The meadow was besprinkled with rivulets: and the fresh moisture of the dewy night restored the herbage which the cattle had cropped in the day. The blossoms in the blowing garden trusted their heads to the protection of the young sun. Rank ivy-leaves overspread the wall of the rampart. The blooming hawthorn cloathed all his thorns in flowers. The budding clusters of the tender grapes hung end-long, by their tendrils, from the trellises. The gems of the trees unlocking, expanded themselves into the foliage of Nature's tapestry. There was a soft verdure after balmy showers. The flowers smiled in various colours on the bending stalks. Some red, &c. Others, watchet, like the blue and wavy sea; speckled with red and white; or, bright as gold. The daisy unbraided her little coronet. The grass stood embattelled, with banewort, &c. The seeded down flewfrom the dandelion. Voung weeds appeared among the leaves of the strawberries. Gav gilliflowers, &c. The rose buds, putting forth, offered their red vernal be life to be kissed; and diffused fragrance from the crisp scarlet that surrounded their golden seeds. Lilies, with white curling tops, shewed their crests open. The odorous vapour moistened the silver webs that hung from the leaves. The plain was powdered with round dewy pearls. From every bud, scyon, herb, and flower, bathed in liquid fragrance, the bee sucked sweet honey .- The swans clamoured 'amid the rustling reeds; and searched all the lakes and gray rivers where to build their nests. The red bird of the sun lifted his coral crest, crowing clear among the plants and rutis gent, picking his food from every path, and attended by his wives Toppa and Partlet. The painted peacock with gaudy plumes, unfolded his tail like a bright wheel, inshrouded in his shining feathers, resembling the marks of the hundred eyes of Argus. Among the boughs of the twisted olive, the small birds framed their artful nests, or along the thick hedges, or rejoiced with their merry mates on the tall oaks. In the secret nook, or in the clear windows of glass, the spider full busily wove her sly net, to ensnare the little gnat or fly. Under the boughs that screen the valley, or within the pale-inclosed park, the nimble deer trooped in ranks, the harts wandered through the thick woody shaws, and the young fawns followed the dappled does. Kids skipped through the briers after the roes; and in the pastures and leas, the lambs, "full tight and trig, bleated to their dams. Doris and Thetis walked on the salt ocean; and Nymphs and Naiads, wandering by springwells in the grassy groves, plaited lusty chaplets for their hair, of

514 DESCRIPTION OF WINTER IN PROSE, FROM DARYLUS'S ENEID.

blooming branches, or of flowers red and white. They sung, and danced, &c.—Meantime, dame Nature's minstrels raise their amorous notes, the ring-dove coos and pitches on the tall copse, the starling whistles her varied descant, the sparrow chirps in the clefted wall; the goldfinch and linnet filled the skies, the cuckow cried, the quail twittered; while rivers, shaws, and every dale resounded; and the tender branches trembled on the trees at the song of the birds, and the buzzing of the bees, &c.'

This Landscape may be finely contrasted with a description of WINTER, from the Prologue to the seventh book¹, a part of which I

will give in literal prose.

*The fern withered on the miry fallows! the brown moors assumed 'a barren mossy hue: banks, sides of hills, and bottoms, grew white 'and bare: the cattle looked hoary from the dank weather: the wind ' made the red weed waver on the dike: from crags and the foreheads of the yellow rocks hung great icicles, in length like a spear: the soil 'was dusky and gray, bereft of flowers, herbs, and grass: in every holt and forest, the woods were stripped of their array. Boreas blew his bugle horn so loud, that the solitary deer withdrew to the dales : the small birds flocked to the thick briers, shunning the tempestuous blasts, and changing their loud notes to chirping: the cataracts roared, and every linden-tree whistled and brayed to the sounding of 'the wind. The poor labourers went wet and weary, draggled in the 'fen. The sheep and shepherds lurked under the hanging banks, or wild broom.-Warm from the chimney-side, and refreshed with generous cheer, I stole to my bed, and laid down to sleep; when I saw the moon, shed through the windows her twinkling glances, and watery light: I heard the horned bird, the night-owl, shricking horribly with crooked bill from her cavern: I heard the wild-geese, with screaming cries, fly over the city through the silent night. I was soon lulled asleep; till the cock clapping his wings, crowed thrice, and the day peeped. I waked and saw the moon disappear, and heard the jack-daws cackle on the roof of the house. The cranes, prognosticating tempests, in a firm phalanx, pierced the air with voices sounding like a trumpet. The kite, perched on an old tree, fast by my chamber, cried lamentably, a sign of the dawning day. I rose, and half-opening my window, perceived the morning, livid, wan, and hoary; the air overwhelmed with vapour and cloud; the ground stiff, gray, and rough; the branches rattling; the sides of the hills looking black and hard with the driving blasts; the dew-drops congealed on the stubble and rind of trees; the sharp hail-stones, deadly cold, 'hopping on the thatch and the neighbouring causeway, &c.'

into Latin, recites among Gawain Douglass's poetical works, his Narrationes aurea, and Comadia aliquot sacra. Of his NARRATIONES AUREA, our author seems to speak in the EPILOGUE to VIRGIL, addressed to his patron lord Sinclair.

I have also a strange command [comment] compyld, To expone strange hystoryes and termes wild.

Perhaps these tales were the fictions of ancient mythology. Whether the COMOEDIÆ were sacred interludes, or MYSTERIES, for the stage, or only sacred narratives, I cannot determine. Another of his original poems is the PALICE OF HONOUR, a moral vision, written in the year 1501, planned on the design of the TABLET of Cebes, and imitated in the elegant Latin dialogue De Tranquillitate Animi of his countryman Florence Wilson, or Florentius Volusenus3. It was first printed at London, in 15534. The object of this allegory, is to shew the instability and insufficiency of worldly pomp, and to prove, that a constant and undeviating habit of virtue is the only way to true Honour and Happiness, who reside in a magnificent palace, situated on the summit of a high and inaccessible mountain. The allegory is illustrated by a variety of examples of illustrious personages; not only of those, who by a regular perseverance in honourable deeds gained admittance into this splendid habitation, but of those, who were excluded from it, by debasing the dignity of their eminent stations with a vicious and unmanly behaviour. It is addressed, as an apologue for the conduct of a king, to James IV.; is adorned with many pleasing incidents and adventures, and abounds with genius and learning.

SECTION XXXII.

WITH Dunbar and Douglass I join sir David Lindesay, although perhaps in strictness he should not be placed so early as the close of the fifteenth century. He appears to have been employed in several offices about the person of James V., from the infancy of that monarch, by whom he was much beloved; and at length, on account of his singular skill in heraldry, a science then in high estimation and among the most polite accomplishments, he was knighted and appointed Lion

¹ xiv. 58. 2 Ut supr. p. 483. 3 Lugd. apud Seb. Gryph. 1543. 4to. 4 In quarto. Again, Edinb. 1579. 4to. 'When pale Aurora with face Immentable.' Douglass also wrote a small Latin History of Scotland. See also a Diatogue concerning a theological subject to be debated between, disorfamatos viros, G. Douglass provent of Saint Giles, and master David Cranstoun bachelour of divinity, prefixed to John Major's Communication from Sentent, Paris, 1519-fol.

516 SIR DAVID LYNDESAY OF THE MOUNT-HIS POEMS AND GENIUS,

king of arms of the kingdom of Scotland. Notwithstanding these

situations, he was an excellent scholar1.

Lyndesay's principal performances are The DREME, and The MONARCHIE. In the address to James V. prefixed to the DREME, he thus; with much tenderness and elegance, speaks of the attention he paid to his majesty when a child,

> When thou wes young, I bare thee in myne arme Full tenderlie, till thow begouth to gang2; And in thy bed oft lappit thee full warme With lute in hand, syne3 sweitlie to thee sang.

He adds, that he often entertained the young prince with various dances and gesticulations, and by dressing himself in feigned characters, as in an interlude. A new proof that theatrical diversions were now common in Scotland.

> Sumtyme in dansing feirelie I flang, And sumtyme playand fairsis6 on the flure:

> And sumtyme lyke ane feind6 transfigurate, And sumtyme lyke the grieslie gaist of Gy, In divers formis oftymes disfigurate, And sumtyme dissagist full plesandlie8.

1 WARRIS OF THE FAMOUS AND WORTHIE KNICHT SCHIR DAVID LYNDRSAY of the Mount, &c. Newly correctit and vindicate from the former errouris, &c. Pr. by Johne Scott, a.D. 1368, 4to. They have been often printed. I believe the last edition is at Edinburgh, 1909-1900. (In Edin, 1806.)

Began to walk.

4 So also his COMPLAYNT to the Kingis Grace. SIGNAT. E. iii.

As ane chapman bures his pak, And sometimes stridlings on my nek, And ay quhen thow come from the scule, I wol thou luftit me better than

I bure thy grace upon my bak; Dansand with many bend and bek.— Than I behufit to play the fule.— Nor now some wyfe dois hir gude man.

B Playing farces, frolics.
7 The griesty ghost of Guy earl of Warwick.
8 Diagnised, masked, to make sport. Signar. D. i. He adds, what illustrates the text, above. So sen thy birth I have continuallie

Ben occupyit, and ay to thy plesour, And sumtyme Sewar, Coppar, and Carvour-That is, sewer, and cupper or butler. He then calls himself the king's secreit Thesaurur, and chief Cubiculur. Afterwards he enumerates some of his own works.

I have at lenth the store of the own work.

I have at lenth the store of the own work.

Of Hector, Arthur, and gentill Julius,
Of Alexander, and worthy Pompeius.
Of Alexander, and worthy Pompeius.
Of Mercules the actis honorable,
And of Eampson the supernaturall strength,
And of lent lluffairs (lovers) stories amiable;
Of Troilus the sorrow and the joy,
And sieges all of Tire, Thebes, and Troy.
The prophecyis of Rymour, Beid, and Marling,
And of mony other plesand histories,
Of the reid Etin, and the gyir catling.

That is, the prophecies of Thomas Rymour, venerable Bede, and Merlin. [See supr. vol. i. p. 74, 75, 200. And MSS. Ashm. 337, 6.] Thomas the RIMOUR, or Thomas Leirmouth of Erceldour, seems to have wrote a poem on Sir Tristram. Rob. Brunne says this story would exceed all others,

If men yt sayd as made THOMAS.

That is, "If men recited it according to the original composition of Thomas Erceldoun, or the "RIMOUR." Langtoff's CHRON. Append. Pref. p. 100. vol. i. edit. Hearne. Oxon. 1705. 8vo. He flourished about 1280. I do not understand the REID ETIN, and the GYIR CATLING: but

In the PROLOGUE to the DREME, our author discovers strong talents for high description and rich imagery. In a morning of the month of January, the poet quits the copse and the bank, now destitute of verdure and flowers, and walks towards the sea-beach. The dawn of day is expressed by a beautiful and brilliant metaphor.

> By this, fair Titan with his lemis licht Oer all the land had spred his banner bricht.

In his walk, musing on the desolations of the winter, and the distance of spring, he meets Flora disguised in a sable robe1.

> I met dame Flora in dule weid dissgysit2, Ouhilk into May was dulce and delectabill, With stalwart3 storms her sweitness war supprist, Her hevinlie hewis war turnid into sabill, Quhilk umquihle4 war to luffaris amiabill. Fled from the frost the tender flouris I saw Under dame NATURIS mantill lurking laws.

The birds are then represented, flocking round NATURE, complaining of the severity of the season, and calling for the genial warmth of summer. The expostulation of the lark with Aurora, the sun, and the months, is conceived and conducted in the true spirit of poetry.

Allace, AURORE, the syllie lark gan cry,

Quhare has thou left thy balmy liquour sweit That us rejoysit, mounting in the skye?

'Thy sylver dropps are turnit into sleit! O fair Phebus where is thy holsum heit?

'Quhair art thou, MAY, with JUNE thy sister schene,

'Weill bordourit with dasyis of delyte? And gentill JULIE, with thy mantill grene Enamilit with rosis reid and quhyte?

The poet ascends the cliffs on the sea-shore, and entering a cavern high in the crags, sits down to register in rhyme some mery mater of antiquitie. He compares the fluctuation of the sea with the instability of human affairs; and at length, being comfortably shrouded from the falling sleet by the closeness of his cavern, it lulled asleep by the whistling of the winds among the rocks, and the beating of the tide. He then has the following vision.

He sees a lady of great beauty, and benignity of aspect; who says, she comes to sooth his melancholy by shewing him some new spectacles. Her name is REMEMERANCE. Instantaneously she

GYIR is a masque or masquerade. Many of Lyndesay's Interludes are among Lord Hyndeford's MSS. of Scotch poetry, and are exceedingly obscene. One of Lyndesay's Monalities, called, ANE SATVER OF THE THREE ESTAITS 'in commendation of vertew and vytuperation of vyce,' was printed at Edinburgh, 1602. This piece, which is intirely in rhyme, and coalists of a variety of measures, must have taken up four hours in the representation.

1 Survart. D. ii.

2 Violent.

2 Low.

⁴ Once, one while.

He sees also many suffer for pride and adultery. purgatory2

A litle above that dolorous d We enterit in ane countre fu Quhare that we saw mony of Gretand and grouland with Quhat place is this, quod I, Scho answerit and said, Pur Qhuilk purgis saulis or they

After some theological reasonings or mediate state, and having viewed the and the limbus of the souls of men is placed in a vault above the region through the bowels of the earth. In I riches of the earth, mines of gold, silv mount through the ocean, which is s then travel through the air, and next th the three elements, they bend towards h planets5. They enter the sphere of the

Ryght so is hell-pitt, as clerkes telles,

So also an old French tract, Limaige Du Monde, or so also an old French tract, Limaick DU Monde, or terre est enfer, car enfer ne pourrait estre en si noble I I have mentioned a Vision of Hell, under the tit Ludensis, a monk sent by king Stephen into Ireland, strisk height called One, wrote De Oran Visions in Phase, as he and 173. Reg. Stephan. According to Ware, Visiones of Tundal, or Tuneal

¹ It was a part of the old mundane system, that he So a fragment, cited by Hearne, GLOSSARY Rob. Glos

Ouene of the sea, and beautie of the nicht. The sun is then described, with great force.

> Than past we to the spheir of Phebus bricht, That lusty lamp and lanterne of the hevin: And glader of the sterris with his licht; And principal of all the planets sevin, And sate in myddis of thame all full evin: As roy1 royall rolling in his sphair Full plesandlie into his goldin chair.-

For to discryve his diademe royall, Bordourit about with stonis schyning bricht. His goldin car, or throne imperiall, The four stedis that drawith it full richt, &c2.

They now arrive at that part of heaven which is called the CHRYS-TALLINE, and are admitted to the Empyreal, or heaven of heavens. Here they view the throne of God, surrounded by the nine orders of angels, singing with ineffable harmony. Next the throne is the Virgin Mary, the queen of queens, 'well cumpanyit with ladyis of delyte.'

cristalline heaven, in which were placed the fixed stars: iii. The twelve signs of the zodiac. iv. The spheres or circles of the planets in this order: viz. Saturn, Jupiter, Mars, Sol, Venus, Mercury, and lastly the moon, which they placed in the centre of universal nature. Again, they supposed the earth to be surrounded by three elementary spheres, fire, air, and water. Milton, in his Elegy on the Death of a Fair Infant, makes a very poetical use of the notion of a primum mabile, where he supposes that the soul of the child hovers.

Above that high FIRST MOVING SPHERE, Or in th' Elysian fields, &c.

ST. vi. v. 39. See Parad. L. iii. 483:

1 To be pronounced dissyllabically.

2 Signat. E. i.

2 Signat. E. i.

1 To be pronounced dissyllabically.

2 Signat. E. i.

3 Signat. E. i.

3 Signat. E. i.

4 Nost of this philosophy is immediately borrowed from the first chapters of the Nuremburgh Chronicle, a celebrated book when Lyndesay wrote, printed in the year 1493. It is there said, that of the waters above the firmament which where frozen like crystal, God made the crystalline heaven, &c. fol. iv. This idea is taken from Genesis, i. p. See also saint Paul, Erist. Co.2 ii. xii. 2. The same system is in Tasso, where the archangel Michael descends from heaven, Gier Lin. C. ix. st. 60. seq. And in Milton, Parad. L. iii. 481.

They pass the planets seven, and pass the fixed, And that crystalline sphere, &c.

4 Because the scriptures have mentioned several degrees of angels, Dionysius the Areopacise, and others, have divided them into nine orders; and those they have reduced into three
hierarchies. This was a tempting subject for the refining genius of the school-divines; and
accordingly we find in Thomas Aquinas a disquisition. De ordinatione Angletorium secundame
Hierarchies et Ordines, Quast. evii. The system, which perhaps make a better figure in
poetry than in philosophy, has been adopted by many poets who did not outlive the influence
of the old scholastic sophistry. See Dante, Parado C. xxviii. Tasso mentions, among Lacrande cets cel cicl. grande este del ciel,
TRE FOLTE SQUADER, et ogni squadra instrutta
In TRE ORDINI gira, NC.

Grun. Ltn. aviit. '96. And Spenser speaks of the angels singing in their TRINALL TRIPLICATES. FARE QU. i. wii. '99. And again, in his Hymne of HEAVERLY LOVE. See also Sannararius, DE PART. VIRGIN. iii. 241. Milton perhaps is the last poet who has used this popular theory. PARAD, L. v. 748.

Regions they pass'd and mighty regencies Of Seraphim, and Potentates, and Thrones, In their TRIPLE DEGREES-

And it gives great dignity to his arrangement of the celestial army. Th' empyreal host
Of angels, by imperial summons call'd,
Innumerable before th' Almighty's throne,



Yet I had rather, if I were Thy service in some grave. Such as may make thee se. Before thou clothe my fanc Such, when the deep-trans; Above the wheeling poles; Look in, and see each blisfi How he before the thunder Listening to what unshorn Listening to what unshorn Look in the control of golden wires Immortal nectar to her king Then passing through the sign And hills of snow, and lofts And hills of snow, and lofts May tell at length how greer In heaven's defiance musteri

REMEMBRANCE and the poet, leaving earth, which is divided into three partirecently discovered, would have been graphy; as that quarter of the glob Ptolemy². The most famous cities a next desires a view of Paradise; that every flower. It is represented as elevery flower.

Forthwith from all the ends Under their HEIRARCHIES Ten thousand thousand en Standards and gonfalons, t Stream in the air, and for c Of HIEARCHIES, of ORDER

Such splendid and sublima ima-

air, in a climate of perpetual serenity. From a fair fountain, springing in the midst of this ambrosial garden, descend four rivers, which water all the east. It is inclosed with walls of fire, and guarded by an angel

The cuntre closit is about full richt, With wallis hie of hote and birnyng fyre, And straitly kepit by and angell bricht².

From Paradise a very rapid transition is made to Scotland. Here the poet takes occasion to lament, that in a country so fertile, and filled with inhabitants so ingenious and active, universal poverty, and every national disorder, should abound. It is very probable, that the poem was written solely with a view of introducing this complaint. After an enquiry into the causes of these infelicities, which are referred to political mismanagement, and the defective administration of justice, the COMMONWEALTH OF SCOTLAND appears, whose figure is thus delineated.

We saw a busteous berne³ cum oer the bent⁴, But⁵ hors on fute, als fast as he micht go; Quhose rayment was all raggit, rewin⁶, and rent, With visage leyne, as he had fastit Lent: And fordwart tast his wayis he did advance, With ane richt melancholious countenance:

With scrip on hip, and pyikstaff in his hand.

As he had bene purposit to pas fra hame.

Quod, I, gude man, I wald fane understand,

Geve that ye pleisit⁷, to wit⁸ quhat wer your name!

Quod he, my sone, of that I think greit schame.

Bot sen thow wald of my name have ane feill,

Forswith they call me⁹ Johne the Comoun weilt¹⁰.

The reply of SVR COMMONWEALTH to our poet's question, is a long and general satire on the corrupt state of Scotland. The spiritual plelates, he says, have sent away Devotion to the mendicant friars: and are more fond of describing the dishes at a teast, than of explaining the nature of their own establishment.

Sensual Pleasure has banished Chastity, Liberality, Loyalty, and Knightly Valour, are fled,

And Cowardice with lords is laurcate.

From this Sketch of Scotland, here given by Lyndesay, under the reign of James V., who acted as a viceroy to France, a Scotlish

² Paradisus tantze est altitudinis, quod est inaccessibilis secundum Bedam; et tam altus,

quod etheream regionem pertingat, &c. Chuon, Nun, ut supr. f. viii. b,
SECKAT. E. iii. S Boisterous fellow 4 Coarse grass. 5 Wahout.

River. 7 If you please. 8 Know.

John, for what reason I know not, is a name of ridicule and contempt in most modern languages.

20 Showar, F. L.

boldness and asperity. Most of the Scottish poets are satires instead of I I have not at present either leisu a minute enquiry, how far our author Tully's DREAM OF SCIPIO, and the

HEAVEN, of Dante2.

Lyndesay's poem, called MONARCI famous monarchies that have flourishe Gothic prose-histories, or chronicles ject, it begins with the creation of th of judgment3, There is much learning between EXPERIENCE and a courtier. rative by means of an imaginary Boethius. A descriptive prologue, con the poem in which the poet enters a del his embroidered mantle, brigther than guishes the horned queen of night, wh veil. Immediately Flora began to expa

¹ They spared not the powder nor the stones. A proof that stones were now used instead of lead carrieaux, i, c, quarrels, from great guns. Afterwal In the BRUT OF ENGLAND, it is said, that when taunting message from the Dauphine of France, and a he anoone lette make tenes balles for the Dolfin (H. my another settle make tenes banes for the connections for the game at tennis was too rough for the besieged, when harde gonnestones, &c.' See Strutt's Customs At narde GONNESTONES, &c. See Strutt's CUSTOMS AND 1775.

Junthe Medicean library at Florence, and the Am Italian poem, in 3 books, divided into 100 chapters. Florentine, about the year 1450. It is in imitation of 1 CITTA DI VITA or 72.

hir tapistry Wrocht by dame NATURE queynt and curiouslie, Depaynt with many hundreth hevenlie hewis.

Meanwhile, Eolus and Neptune restrain their fury, that no rude sounds might mar the melody of the birds which echoed among the rocks1.

In the park our poet, under the character of a courtier, meets EXPERIENCE, reposing under the shade of a holly. This pourtrait is touched with uncommon elegance and expression.

> Into that park I saw appeir One agit man, quhilk drew me neir; Quhose berd was weil thre quarters lang, His hair doun oer his schulders hung, The qhylke as ony snawe was whyte, Quhome to beholde I thocht delyte.

Of colour lyke the sapheir blew : His habit angellyke of hew Under an holyne he reposit.-To sit down he requestit me

Under the schaddow of that tre, To saif me from the sonnis heit,

Amanges the flouris soft and sweit. [SIGNAT. B. i.]

In the midst of edifying conversation concerning the fall of man and the origin of human misery, our author, before he proceeds to his main subject, thinks it necessary to deliver a formal apology for writting in the vulgar tongue. He declares that his intention is to instruct and to be understood, and that he writes to the people". Moses, he says, did not give the Judiac law on mount Sinai in Greek or Latin. Aristotle and Plato did not communicate their philosophy in Dutch or Italian. Virgil and Cicero did not write in Chaldee or Hebrew, St. Jerom, it is true, translated the bible into Latin, his own natural language; but had St. Jerom been born in Argyleshire, he would have translated into Erse. King David wrote the psalter in Hebrew, because he was a Jew. Hence he very sensibly takes occasion to recommend the propriety and necessity of publishing the scriptures and the missal, and of composing all books intended

¹ Instead of Parnassus he chuses mount Calvary, and his Helicon is the stream which flowed from our Saviour's side on the cross, when he was wounded by Longinus, that is Longias. This is a fictitious personage in Nicodemus's Gospel. I have mentioned him before. Being blind, he was restored to sight by wiping his eyes with his hands which were bloody. Chancer's Lambertar. Mary Mago. v. 176. In the Gothic pictures of the Crucifixon, he is represented on horseback, piercing our Saviour's side: and in Xavier's Persic History of Christ, he is called a horseman. This notion arose from his using a spear, or lance: and that weapon, λογχγ, undoubtedly gave rise to his ideal name of Longias, or Longinus. He is afterwards supposed to have been a bishop of Cesarca, and to have suffered matryrdom. Tillemont. MEMOR. HIST. ECCLESIAST. tom. i. pp. 81. 251. And Fabric. APOER. Nov. TESTAM. tom. i. p. 261. In the old Greek tragedy of CHRIST EXTREMENC, the CONVERTED CENTURION is expressly mentioned, but not by this name. Almost all that relates to this person, who could not escape the fictions of the monks, has been collected by J. Ch. Wohlus, Cur. Philol. 87 Cert. In S. Eyangell. tom. i. p. 414. ii. 984. edit. Basil. 163, fol.

2 Quharefore to colycaris, carteris, and to cukis,

Quharefore to colyearis, carteris, and to cukis, To Yok and Thome, my ryme sall be derectit.—Signat. C. i.



Quhirlyng about w He clad the erth w All kynd of fischis All kynd of best he did prepair, When hevin, and er Were endit, with the Than, last of all, th Of most vile erth to

Not of the lillie or the rose, Nether of gold, nor Of earth he made fl

To that intent he m That man shuld noc And in himself no t But matter of humili

Some of these nervous, terse, an reduced to modern and English accustomed solely to relish the tone To these may be added the destru-

temple.

Prince Titus with his With sound of trumpe He enterit in that grei Thare was nocht ells l For thence might no r The stramis of blude r Of deid folk tramplit u Auld wydowis in the p

and in a style of correctness and harmony, of which few specimens were then seen.

> As fire flaucht hastily glansing1. Discend shall the most hevinly king;

As Phebus in the orient Lichinis2 in haist to occident, So plesandlie he shall appeir Among the hevinlie cloudis cleir .-The angellis of the ordours nyne Inviron shall his throne divyne .-

In his presence thare salbe borne The signis3 of cros, and croun of thorne, Pillar, nailis, scurgis, and speir, With everilk thing that did hym deir4,

The tyme of his grym passioun: And, for our consolatioun, Appeir sall, in his hands and feit,

And in his syde the print compleit Of his fyve woundis precious Schyning lyke rubies radious.

When Christ is seated at the tribunal of judging the world, he adds,

Thare sall ane angell blawe a blast Quhilk sall make all the warld agast5.

Among the monarchies, our author describes the papal see: whose innovations, impostures, and errors, he attacks with much good sense, solid argument, and satirical humour; and whose imperceptible increase, from simple and humble beginnings to an enormity of spiritual tyranny, he traces through a gradation of various corruptions and abuses, with great penetration, and knowledge of history6.

Among ancient peculiar customs now lost, he mentions a supersti-

tious idol annually carried about the streets of Edinburgh.

Of Edinburgh the great idolatrie, And manifest abominatioun! On thare feist day, all creature may see, Thay beir ane ald stok-image throw the toun, With talbrones, trumpet, shalme, and clarioun, Quhilk has bene usit mony one yeir bigone, With priestis, and freris, into processioun, Siclyke⁹ as Bal was borne through Babilon¹⁰.

He also speaks of the people flocking to be cured of various infirmities, to the auld rude, or cross, of Kerrail11.

A meteor quickly glancing along.
Lightens,
Representations
Signat, P. iii.
Tabor.
So So as.

** Signat. B. G. Signat. M. iii 7 An old image made of a stock of wood.

** Tabor. 9 So as. 10 Signat. H. ii.

** Tabor. H. i. For allusions of this kind the following stauza may be cited, which I do not entirely understand. Signat. H. iii.

This was the practice of one and the following stauza may be cited, which I do

This was the practick of sum pilgrimage,
With Jok and Thome than tuke thai thair voyage
Than Kittock thare als endye as ane Con,
Gave Lowrie leif at laser to loup on,
I will here take occasion to explain two lines, Signar. I, iii.

Nor yit the fair madin of France Danter of Inglish ordinance. That is Joan of Arc, who so often daunted or defeated the English army. To this heroines and to Penthesiles, he compares Semiramis.

in formam cronicis figuratum usq Gatz de Seltztat împressum1,1 CHRONICON MUNDI, written by H at Nuremburgh, and from which or sophy in his DREME, was printed was a most popular compilation, an those who are fond of history in the conveyed in the black letter and wo much more rational and elegant w about the beginning of the sixteenth eminent mathematican, and improv Of Orosius, a wretched but admired in Latin a series of universal annals tury, he cites a translation. The translatour of Orosius I know of no English translation of version by king Alfred, and which more difficult to Lyndesay than the I

yet Orosius was early translated into story of Alexander the Great, our Davie's poem on that subject, writte work, which I never remember to have although deserving to be printed, onl the one in the library of Lincoln's inn library at Oxford.

Alexander the conquero Geve thou at le

He acquaints us, yet not from his own knowledge, but on the testimony of other writers, that Homer and Hesiod were the inventors in Greece, of poetry, medicine, music, and astronomy¹.

EXPERIENCE departs from the poet, and the dialogue is ended, at the approach of the evening; which is described with these cir-

cumstances.

Behald, quhow Phebus downwart dois discend, Toward his palice in the occident!—
The dew now donkis² the rosis redolent:
The mariguldis, that all day wer rejoysit
Of Phebus heit, now craftily ar closit³.—
The cornecraick in the croft, I heir hir cry;
The bat, the howlatt⁴, feebill of thare eis.
For thare pastyme, now in the evinning flies.
The nichtingaill with myrthfull melody
Her naturall notis, peirsit throuch the sky⁵.

Many other passages in Lyndesay's poems deserve attention. Magdalene of France, married to James V. of Scotland⁶, did not live to see the magnificent preparations made for her public entry into Edinburgh. In a poem, called the DEITH OF QUENE MAGDALENE, our author, by a most striking and lively prosopopeia, an expostulation with DEATH, describes the whole order of the procession. I will give a few of the stanzas.

THEIEF, saw thou not the greit preparativis
Of Edinburgh, the nobill famous toun?
Thow sawe the peple labouring for there livis,
To make tryumph with trumpe and clarioun!—

Thow sawe makand rycht costly scaffolding, Depayntyt weill with golde and asure fyne, Reddie preparit for the upsetting, With fountanis flowing water cleir and wyne: Disagysit folkis lyke creaturis divyne, On ilk scaffold to play ane sundrie storie: Bot all in greitting to turnit thow that glorie.

Thow saw mony ane lustic fresche galland Weill ordourit for resaiving of thair quene, Ilk craftisman with bent bowe in his hand, Ful galzeartlie in schort clothing of grene, &c.—

Syne next in ordour passing throw the toun, Thou suld have herd the din of instrumentis,

Signat, K. iii.
 Are closed.
 Not inelegantly, he compares James making frequent and dangerous voyages into France to address the princess, to Leander swimming through the Hellespont to Hero.
 Man, actor disgussed.
 Plays and pageants acted on moveable scaffolds.



Thow suld have sene her of In the fair abbay of the hold in presence of ane myrthf Sic banketting, sic awfull to On hors and fute, that tym Sic chapell royall with sic And craftie musick, &c4.—

Exclusive of this artificial and vertescription of these splendid spectathe queen's death prevented the suppattended her coronation, these startransmitting the ideas of the times tertainment⁵.

Our author's COMPLAYNT contains DREME, of the miserable policy by w James V. But he diversifies and en the public felicity which would take p evil counsellors were removed from the striking and picturesque personification

Justice holds her swerd on hie,

Dame Prudence has the
And Temperance dois t
I see dame Force mak assistance,
And lusty lady Chastitie

Dame Riches takes on

I pray God that she long That Poverte dar nocht be sene I

I know not whether it be worth observing, that playing at cards is mentioned in this poem, among the diversions, or games, of the court.

Thar was no play but CARTIS and dice1.

And it is mentioned as an accomplishment in the character of a bishop.

Bot geve they can play at the CAIRTIS2.

Thus, in the year 1503, James IV. of Scotland, at an interview with the princess Margaret in the castle of Newbattle, finds her playing at cards. 'The kynge came prively to the said castell, and entred within the chammer [chamber] with a small cumpany, where he founde the 'quene playing at the CARDES3.'

Prophecies of apparent impossibilities were common in Scotland:

Thus Robert of Brunne, in his chronicle, speaking of King Arthur keeping Christmas at

On gole day mad he fest With many barons of his geste.

Hearne's Ron, Grouc vol. ii. p. 678. And Leland's ITIN, vol. ii. p. 116. In the north of England, Christmas to this day is called *ule yale*, or *youle*. Blount says, 'in the northern 'parts they have an old custom, after sermon or service on Christmas-day; the people will, 'even in the churches, cry ule, ule, as a token of rejoycing, and the common sort run about the streets singing,
'ULE, ULE, ULE,
'Crack nuts, and cry ULE.

Diction. Voc. U.E. In Saxon the word is zohul, zohol, or zool. In the Welch rubric every saint's day is the Wyl, or Gul, of that saint: either from a British word signifying watching, or from the Latin Vigilia, Vigil, taken in a more extended sense. In Wales wyllian or gwyllian is the plural of wyl

I also take this opportunity of observing, that the court of the Roman pontiff was exhiba-rated by a fool. The pope's fool was in England in 1230, and received forty shillings of Henry 111. dedpon regis. MSS, James, xxviii: p. 190. 2 SIGNAT. F. iii.

**Signat. G. l.

**Signat. F. iii.

**Leland. Coll. Append. iii. p. 284. ut supr. In our author's Traggide of Cardinal.

Bettoun, a soliloguy spoken by the cardinal, he is made to declare, that he played with the king for 3000 crowns of gold in one night, at cardia and dice. Signat. I. ii. They are also mentioned in an anonymous Scotch poem, Of Coverice. Anc. Sc. P. ut supr. p. 168.

Halking, hunting, and swift horse rynning. Are changit all in wrangus wyaning a Thar is no play bot cartis and dyce.

Where, by the way, horse-racing is considered among the liberal sports, such as hawking, and hunting; and not as a species of gaming. Into. p. 146 st. v.

Cards are mentioned in a statute of Henry VII. xi. Hen. vii. cap. ii. That is, in 1496. Ducange cites two Greek writers, who mention card-playing as one of the games of modern Greece, at least before the year 1498. GLOSS, Gr. tom. ii. V. XAPTIA. p. 1734. It seems highly probable, that the Arabians, so famous for their ingenuity, more especially in whatever related to numbers and calculation, were the inventors of cards, which they communicated to the Constantinopolitan Greeks. Carpentier says, that cards, or folia listoria, are prohibited in the STATUTA CRIMIN. Saonze. cap. xxx. p. 61. But the age of these statutes has not occurred to me. Suprem. LAT. GLOSS. Du Cange, V. CARTA: tom. i. p. 842.

Benedictis Abbas has preserved a very curious edict, which shews the state of gaming in the christian army, commanded by Richard I. of England, and Philip of France, during the crusade in the year 1190. No person in the army is permitted to play at any sort of game for money, except Knights and clergymen; who in one whole day and night shall not, each, lose more than so shillings: on pain of forfeiting roo shillings, to the archbishops of the army. The two kings may play for what they please: but their attendants, not for more than so shillings. Otherwise, they are to be whipped naked through the army for three days, &c. Vrr. Rr. i. p. 610. edit. Hearn, tom. ii. King Richard is described playing at chess in this expedition.

MSS. Harl, 4690.

And kyng Rychard stode and playe

t he hamily and to Northum

But he happily avails himself of satire.

Quhen Kirkman zairni Nor wyffis no soverani

The minority of James V. was discation most industriously neglected. by his preceptors. His unguarded ymost alluring temptations. It was Scotland began to frequent the court of all those idle amusements which tention of a young king. All these with an honest unreserved indignation be forgotten, that James possessed exterature: nor is it beside our present the author of the celebrated ballad GREEN.

The COMPLAYNT OF THE PAPINGO In the Prologue, there is a curious and poets who flourished about the fourtee turies. As the names and works of m forgotten, and as it may contribute to neglected history of the Scotch poetry passage at large, with a few illustratio the poets of his own age dare not as English poets, Chaucer, Gower, and

1 Earn Gam.

2Thid. Stewn Tr

same idea, makes a transition to the most distinguished poets, who formerly flourished in Scotland.

Or guho can now the workis contrefait1 Of KENNEDIE2, with termis aureait? Or of DUNBAR, quha language had at large, As may be sene intyll his GOLDIN TARGES?

QUINTYN', MERSER', ROWL', HENDERSON', HAY', and HOLLAND! Thocht thay be deid, thair libellis bene livand10, Ouhilk to reheirs makis redaris to rejoise, Allace for one quhilk lamp was of this land, Of eloquence the flowand balmy strand11, And in our Inglis rhetorick the rose, As of rubeis the carbuncle bene chose, And as Phebus dois Cynthie precell; So GAWIN DOWGLAS, bischop of Dunkell.

Had, guhen he was into this land on lyve, Above vulgar poetis prorogatyve, Both in practick and speculatioun. I say no more: gude redaris may discryve His worthy workis, in noumer mo than fyve. And speciallie the trew translatioun Of Virgill, quhilk bene consolatioun To cunnyng men to knawe his greit ingyne, As weill in science naturall as devyne.

And in the court bene present in their dayis, That ballatis brevis12 lustally and layis,

1 Imitate.

1 Improve Walter Kennedie, who wrote a poem in Scottish meter, whether printed I know not, on the Passion of Christ. MSS. Coll. Gresham, 286. Some of Kennedie's poems are in MSS. Hyndford. The Flyting between Dunbar and Kennedy is in the EVERGEEN. Dunbar, ut. supr. p. 72. And ibid. p. 274. And Kennedy's Parts of AGE, ibid. p. 189. He exceeds his cotemporary Dunbar in smoothness of versification.

3 The poem examined above, p. 496.

4 He flourished about the year 1320. He was driven from Scotland under the devastations of Edward I., and took relinge at Paris. He wrote a poem, called the Complaint of the Miseries of Ais country, printed at Paris, 1511. Dempst. NV. 1034.

5 Merser is celebrated by Dunbar, Lament for the Death of the Makkarls of Poets.

See ANE. SCOTTISH POEMS, IL SUPP. p. 77.

See ANC. SCOTTISH POEMS, Ut supr. p. 77.

That did in luve so lyfly wryte,

So schort, so quick, of sentens hie.

That did in luve so lyfly wryte,

Collection, his Perrell. Its Paramours, p. 150.

Dunbar mentions Rowll of Aberdeen, and Rowll of Corstorphine, 'twa bettir fallowis' did no man sie.' Ibid. p. 27. In Lord Hyndford's MSS. [p. 104, 2.] a poem is mentioned, called Rowll's Cursino, ibid. p. 27. There is an allusion in this piece to pope Alexander VI, who presided from 1492 to 1503.

Perhaps Robert Henrison. Dunbar, ubi supr. p. 77. And ibid. p. 98, seq. In MSS. Harl, are, 'The morall fabilits of Esope compylit be Maister Robert Henrysouth schol-'maister of Dunferling, 1571, 3865, 2. He was most probably a teacher of the youth in the Benedictine convent at Dunfermline. See many of his poems, which are of a grave moral turn, in the elegant Sectish Mincellany just cited.

El know not if he means Archibald Hay, who wrote a panegyric on Cardinal Beaton, printed at Paris, 1540, 4to. He also translated the Haguna of Eurigides from Greek into Latio. MSS. Harron. But I have seen none of his Spotch poetry.

Dunbar, ut supr. p. 77. His poem, called the Howlart, is in the MSS. of Lord Hyndford and Lord Auchnleck. In this are described, the 'Kyndis of instrumentis, the sportaris, Jinglers] the Irish bard, and the fule.' It was written before the year 1455.

Stream.

, KINLOICH', quhen Into that art, ar craftie of ingyne. Bot now of late is start up haistel One cunnyng clarke, quhilk wryti One plant of poets callit BALLEN Ouhose ornate workis my wit can Get he into the court auctorite, He will precell Quintyn and Kenr

The Scotch, from that philosopi characterises their national genius, to a reformation of religion than th pomp and elegance of the Catholic people, whose devotion sought only no notion that the interposition of th be admitted to co-operate in an exe pealed to reason alone, and seemed tion. It was natural that such a po refinement, should warmly prefer the and it is from this principle, that we

¹ I know nothing of Sir James Inglis, or of a company of play of James IV. Here is a proof, however, that the repute in the court of Scotland.

3 Yet in knowing.

4 These two poets are converted into one, undedition of some of Lyndessy's works first turns London by Thomas Purfoote, A.D. 158t. p. 105.

1 Insulation of State of State of the State of Stat

restoration of learning, taking all occasions of censuring the absurdities of popery with an unusual degree of abhorrence and asperity.

In the course of the poem before us, an allegory on the corruptions of the church is introduced, not destitute of invention, humour, and elegance: but founded on one of the weak theories of Wickliffe, who not considering religion as reduced to a civil establishment, and because Christ and his apostles were poor, imagined that secular possessions

were inconsistent with the simplicity of the gospel.

In the primitive and pure ages of christianity, the poet supposes, that the Church married Poverty, whose children were Chastity and Devotion. The emperour Constantine soon afterwards divorced this sober and decent couple; and without obtaining or asking a dispensation, married the Church with great solemnity to Property. Pope Silvester ratified the marriage; and Devotion retired to a hermitage, They had two daughters, Riches and Sensuality; who were very beautiful, and soon attracted such great and universal regard, that they acquired the chief ascendancy in all spiritual affairs. Such was the influence of Sensuality in particular, that Chastity, the daughter of the Church by Poverty, was exiled: she tried, but in vain, to gain protection in Italy and France. Her success was equally bad in England. She strove to take refuge in the court of Scotland: but they drove her from the court to the clergy. The bishops were alarmed at her appearance, and protested they would harbour no rebel to the See of Rome. They sent her to the nuns, who received her in form, with processions and other honours. But news being immediately dispatched to Sensuality and Riches, of her friendly reception among the nuns, she was again compelled to turn fugitive. She next fled to the mendicant friers, who declared they could not take charge of ladies. At last she was found secreted in the nunnery of the Burrowmoor near Edinburgh, where she had met her mother Poverty and her sister Devotion. Sensuality attempts to besiege this religious house, but without effect. The pious sisters were armed at all points, and kept an irresistible piece of artillery, called Domine custodi nos.

> Within quhose schot, thare dar no enemies Approche their places for dread of dyntis dour1; Boith nicht and day they work lyke besie beis2, For thar defence reddie to stand in stour: And keip sic watchis on their utter tour, That dame Sensuall with seige dar not assaile. Nor cum within the schot of thare artailed.

I know not whether this chaste sisterhood had the delicacy to observe strictly the injunctions prescribed to a society of nuns in England; who, to preserve a cool habit, were ordered to be regularly blooded three times every year, but not by a secular person, and

² Hard dints. 2 Busy bees.

³ Artillery, SIGNAT, C. II.

Thy chapell royall, park, May, June, and July, walc War I one man, to heir th Quhilk doth againe thy ro

Our author's poem, to the Kingis taillis, that is, a censure on the affect ladies, has more humour than decqueen, but thinks it an affront to the that,

Every lady of the land
Should have hir taill so syc
Quhare ever thay go it may
How kirk and calsay they a
Kittok that clekkit was yest
The morne wyll counterfute
Ane mureland⁹ Mag that m
Claggit¹⁰ with clay above th
In barn, nor byir, scho woll
Without her kyrtill taill besy
They waist more claith [clot
Than wald claith fyftie score

In a statute of James II. of Scotland ordered, that no woman should come to face mussaled, that is muzzled, or co seasonable interposition of the legislature tinued muzzled during three reigns¹³.

MSS. JAMES, XXVI. p. 32. Bibl. Bodl. Oxon. Round table. Tournaments.

female tails was prohibited in the same statute, 'That na woman wear tails unfit in length.' The legitimate length of these tails is not, however, determined in this statute; a circumstance which we may collect from a mandate issued by a papal legate in Germany, in the fourteenth century. 'It is decreed, that the apparel of women, which ought to be consistent with modesty, but now, through their foolishness, is degenerated into wantonness and extravagance, more particularly the immoderate length of their petticoats, with which they sweep the ground, be restrained to a moderate fashion, agreeably to the decency of the sex, under pain of the sentence of excommunication! The orthodoxy of petticoats is not precisely ascertained in this salutary edict: but as it excommunicates those female tails, which, in our author's phrase, keep the kirk and causey clean, and allows such a moderate standard to the petticoat, as is compatible with female delicacy, it may be concluded, that, the ladies who covered their feet were looked upon as very laudable conformists: an inch or two less would have been avowed immodesty; an inch or two more an affectation bordering upon heresy. What good effects followed from this ecclesiastical censure, I do not find: it is, however, evident, that the Scottish act of parliament against long tails was as little observed, as that against muzzling. Probably the force of the poet's satire effected a more speedy reformation of such abuses, than the menaces of the church, or the laws of the land. But these capricious vanities were not confined to Scotland alone. In England, as we are informed by several antiquaries, the women of quality first wore trains in the reign of Richard II.: a novelty which induced a well meaning divine, of those times, to write a tract Contra caudas dominarum, against the Tails of the Ladies2. Whether or no this remonstrance operated so far, as to occasion the contrary extreme, and even to have been the distant cause of producing the short petticoats of the present age, I cannot say. As an apology, however, for the English ladies, in adopting this fashion, we should in justice remember, as was the case of the Scotch, that it was countenanced by Anne, Richard's queen a lady not less enterprising than successful in her attacks on established forms; and whose authority and example were so powerful, as to abolish, even in defiance of France, the safe, the commodious, and the natural mode of riding on horseback, hitherto practised by the women of England, and to introduce side-saddles.

¹ Velamina etiam mulierum, quæ ad verscundiam disignandam eis sunt concessa, sed mme, per insipientiam carum, in lasciviam et luxuriam excreverunt, et immoderatia lungatudo autorpatilicorum, quibus puibus enterem tradunt, ad moderatum usum, sicut doct verscundiam sexus per excommunicationis sententiam cohibeantur. Ludewig, Relique Diplomatic

tom, li. p. 44f.

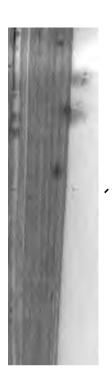
Collectanea Historica, ex Diction. MSS. Thomse Gascoign. Apud Hearne's W.

HEMINGPORD, p. 512.

Chaucer represents his Wifft of BATH as siding with a pair of spurs. Prot. v. 475. p.

Urr.

And on her feete a paire of spurs's sharpe.



a will⁵. In the poem before us, the and the general corruption of public under the personage of the STRONG sion. Yet there are some circumstate particular feudal lord, famous for his at length was outlawed. Our testator acquaintance, by describing his own of following expressive allegories.

My maister houshold was I Reif8 my stewart, that cair Murthure, Slauchtir10, aye My cubicularisll has bene t Recept, that oft tuik in mon Was porter to the yettis13, to And Covatice was chamberl Conspiracie, Invy, and Fals Were my prime counsalouri. Then Robberie, the peepill t And common Thift¹⁶ tuke or That Treuth in my presince For Falsheid had him ay at And Thift brocht Lautie final Oppressioun clikit Gude Reu And suddainlie in ane preeso And Crueltie cast Pitie our th Qhuill Innocence was murthu

For the use of this MSS Tamate

Than Falsheid said, he maid my house richt strang, And furnist weill with meikill wrangus geir1, And bad me neither god nor man to feir2.

At length, in consequence of repeated enormities and violations of justice, Duncane supposes himself to be imprisoned, and about to suffer the extreme sentence of the law. He therefore very providently makes his last will, which contains the following witty bequests.

> To my CURAT Negligence I resigne, Thairwith his parochinaris3 to teche; Ane ather gift I leif him als condignes, Slouth and Ignorance sendill5 for to preche: The saullis he committis for to bleiches In purgatorie, quhill7 thaie be waschin clene, Pure religion thairbie to sustene.

To the VICAR I leif Diligence and Care To tak the upmost claith and the kirk kows, Mair nor9 to put the corps in sepulture: Have pouir wad six gryis and ane sow10, He will have ane to fill his bellie fowell. His thocht is mair upon the pasche fynis, Nor the saullis in purgaiorie that pynis13.

Oppressioun the PERSONE I leif untill13, Pouir mens corne to hald upon the right Quhill he get the teynd alhail at his will15; Suppois the barins thair bread suld go thigle, His purpois is na kirkis for to bight, Sa fair an barne-tyme18 god has him sendin, This seven years the queir will ly unmendin10.

I leif unto the DEAN Dignite, bot faill20, With Greit Attendence quilk he sall not miss,

1 Furnished it well with much ill-gotten wealth.

5 V. 15 seq.

6 To be bleached. Whitened, or purified.

6 Part of the pall, taken as a fee at funerals. The Kirk-kow, or cow, is an ecclesiastical perquisite which I do not understand.

9 More than.

10 If the poor have six pigs and one sow.

11 ofter occurs

"More than.

10 If the poor have six pigs and one sow.

11 His belly full. Belly was not yet proscribed as a coarse indelicate word. It ofter occurs in our Translation of the Bible: and is used, somewhat singularly, in a chapter-act of Westminster-abbey, so late as the year 1628. The prebendaries vindicate themselves from the imputation of having reported, that their dean, bishop Williams, repaired the abbey, 'out of the diet, and Bellies of the prebendraies, and revenues of our said church, and not out of the diet, and Bellies of the prebendraies, and revenues of our said church, and not out of the one of the prebendraies, and revenues of our said church, and not out of the one of the prebendraies, and revenues of our said church, and not out of the one of the prebendraies, and revenues are proposed to the order of the souls in purgatory. Pasche is fanchal.

10 Page 10 Page 11 Page 12 Page 12 Page 12 Page 12 Page 12 Page 13 Page 14 P

He thinks more of his Easter-offerings, than of the souls in purgatory. Pasche is fanchal.
 Pats, Easter.
 I leave Oppression to the Parson, the proprietor of the great, or rectorial, tythes.
 To keep the corn of the poor, in the rig, or rick. [Furreto.—A. M.]
 Until he get the tythe all at his will.
 Suppose the children should beg their bread. Barins, or Bains.
 To build no churches.
 Sofair a harvest.
 The choir, or chancel, which, as the rector, he is obliged to keep in repair. The more tythe he receives, the less willing he is to return a due proportion of it to the church.
 Without doubt.

Nor an the bible ane char Yit ar thai wyis and subtil Fenzeis thame pouir, and And takith wolth away wit I leif the ABBOT Pride and With trappit mules in the c Not in the closter to make It is na honoure thair for hi But ever for ane bischoprik For weill ye wat ane pouir Of ten thousand markis!3 m

To the BISCHOP his Free wi Becaus thair [is] na man hi Fra secular men he will hin And weill ye wat the pape is To preich the gospell he this (Supposis sum tym it was hi Rather nor for to sit upon th

'A fine for adultery. MAILIS is duties, rents. M rent. Male is Saxon for tribute or tax. Whence M Spelman and Dufresne, in VV.

2 If a man give a maid one kiss. Chaucer says of h

p. 6. v. 651.

He would suffer for a quart of wine

See the FREERIS TALE, where these abuses are

See the Frierra Tale, where the children p. 87,
3 If he does not get his fine, they will not be saved.
4 His profits, in the spiritual court.
6 An English gallon.
7 To read one ch
9 Feign themselves poor.
10 To ride on a mule with rich trappings. Cavendish ambassador to France, he rode through London with adds that Well.

I leif my Flatterie, and Fals Dissembling, Unto the FRERIS, thai sa weill can fleitche!, With mair profit throwe ane marriage-making Nor all the lentrane2 in the kirk to preiche3. Thai gloiss the scripture, ever quhen thai teache, Moer in intent the auditouris to pleiss, Nor the trew worde of god for to appeis.

Thir gifts that dame Nature has me lent I have disponit heir, as ye may see: It nevir was, nor yit is, my intent, That trew kirkmen get acht belongis to me8: But that haulis Huredome and Harlottrie, Gluttony, Invy, Covatice, and Pryde, My executouris I mak tham at this tyde.

Adew all friends, quhill10 after that we meit, I cannot tell yow quhair, nor in quhat place; But as the lord dispousis for my spreit, Quher is the well of mercie and of grace, That I may [stand] befoirr his godlie face: Unto the devill I leif my synnis11 all, Fra him thai came, to him agane thei fall12.

Some readers may perhaps be of opinion, that Macgregor was one of those Scottish lairds, who lived professedly by rapine and pillage: a practice greatly facilitated, and even supported, by the feudal system. Of this sort was Adom o'Gordon, whose attack on the castle of Dunse is recorded by the Scottish minstrels, in a pathetic ballad, which begins thus.

It fell about the Martinmas, Ohen the wind blew schril and cauld, Said Adom o'Gordon to his men, We maun draw to a hauld:

And quhat a hauld sall we draw to, My mirry men and me? We wul gae to the house o' the Rhodes, To see that fair ladie13.

Other parts of Europe, from the same situations in life, afford in-

Fawn.

Or, Lentron. Lent

Who get more by making one match, than by preaching a whole Lent. The mendicants
gained an establishment in families, and were consulted and gave their advice in all cases.

Chaucer's Farence

Had mad full manie a marriage Of yong women, &c. PROL. V. 219.

Had mad full manie a marriage

6 Expound.

5 Explain. The mendicants not only perverted the plainest texts of scripture to cover their own fraudulent purposes, but often amused their hearers with legends and religious romances. Wiceliffe, the grand antagonist of these orders, says that, 'Capped [graduated] friers that 'been eleped [called] masters of divinitie, have their chamber and service as lords and kings, 'and senden out idiots full of coverties to preche, not the gospel, but chronicles, fables, and 'lesinges, to plese the peple, and to robbe them.' Lewis's Live or Wicel. p. sz. xiii.

7 Disposed. Bequeathed.

8 A true churchman, a christian on the reformed plan, shall never get any thing belonging to me.

10 Thil.

12 V. 200, sept.

13 Percy's BALL 1, 100.

to me.

¹¹ V. 309. seq. 13 Percy's BALL i. 100.

tempted imprudently to sell his castle to king for a considerable sum. Froissart int sold his fortress, uttering the following paints his system of depredation, the fee and travelling of those days. 'What a jo at adventure, and somtyme found by the chaunt, or a route of mulettes, of Monty mons, of Fongans, of Tholous, or of Care Brusselles, or peltre ware comynge from spycery from Bruges, from Damas, or from we met, all was ours, or els raunsomed a gate newe money; and the vyllaynes of dayly provyded, and brought to our caste. ready baken, otes for our horses and lytte fatte mottons, pullayne, and wylde foule. though we had been kings. Whan we r trembled for feare. All was oures, goynge we Carlaste, I and the Bourge of Comp Bernoys toke Caluset. How dyd we scale castell of Marquell pertayninge to the er past fyve dayes, but I receyved for it, on a frankes; and forgave one thousand, for the chyldren. By my faithe, this was a fayre : But on the whole I am inclined to think, the although a robber, was a personage of high authority were such, as to require this indi abuse. For the same reason, I believe the

adds, that he cannot vouch for the credibility of those tales which the bards were accustomed to sing for hire in the castles of the nobility1. I will give his own words. 'Integrum librum Gulielmi Wallacci Henricus, a nativitate luminibus captus, meæ infantiæ tempore cudit: et quæ vulgo dicebantur carmine vulgari, in quo peritus erat, conscripsit. Ego autem talibus scriptis solum in parte fidem impertior ; quippe qui HISTORIARUM RECITATIONE CORAM PRINCIPIBUS victum et vestitum, quo dignus erat, nactus est2.' And that, in this poem, Blind Harry has intermixed much fable with true history, will appear from some proofs collected by sir David Dalrymple, in his judicious and accurate annals of Scotland, lately published3,

I cannot return to the English poets without a hint, that a wellexecuted history of the Scottish poetry from the thirteenth century, would be a valuable accession to the general literary history of Britain. The subject is pregnant with much curious and instructive information. is highly deserving of a minute and regular research, has never yet been uniformly examined in its full extent, and the materials are both accessible and ample. Even the bare lives of the vernacular poets of Scotland have never yet been written with tolerable care; and at present are only known from the meagre outlines of Dempster and Mackenzie. The Scotch appear to have had an early propensity to theatrical representations; and it is probable, that in the prosecution of such a design, among several other interesting and unexpected discoveries, many anecdotes, conducting to illustrate the rise and progress of our ancient drama, might be drawn from obscurity.

SECTION XXXIII.

Most of the poems of John Skelton were written in the reign of Henry VIII. But as he was laureated at Oxford about the year 1489. consider him as belonging to the fifteenth century.

Skelton, having studied in both our universities, was promoted to the rectory of Diss in Norfolk4. But for his buffooneries in the pulpit,

^{*} The poem as now extant has probably been reformed and modernised.

* Hast. Magn. Britan. L. iv. c. xv. f. 74. a. edit. Ascens. 1531. 4to, Compare Hollinsh.

* Scott. n. p. 474. And Mack. tom. i. 423. Dempst. lib. viii. p. 349.

* p. 245. edit. 1776. 4to,

* At least before the year 1507. For at the end of his Trentals for old Hohn Clarks, there is this colophon. "Auctore Skelton rectore de Dis. Finis, &c. Apud Transporton, "script. per Curatum ejusdem quinto die Jan. a. p. 1507." See the Pittiy Pleasaunt and Proprietable Workes of Maister Skelton, reprinted at London, 1736, 12000. pag. 274. He was ordained both deacon and priest in the year 1458. On the title of the moranscry de Gracius near the tower of London. Registr. Savage. Episc. Lond. There is a years by

ing Edward IV., who died A.D., 1483. WORK This is taken into the Minnour of Magistrates.

This is taken into the Mirrour of Magistrates.

Skelton's poems were first printed at London, 1512 Svo. A more control to the Mirrour of Magistrates.

Skelton's poems were first printed at London, 1512 Svo. A more control of the modern edit copied. Many pieces of this collection have appeared separately. We for John Day, 152, 2800. Another, 1547, 1200. Again, viz. for John Day, 1525, 2800. Another, 1547, 1200. Again, viz. for John Day, 1525, 2800. Another, viz. Merrit Tales, for 1580. It wo pieces, without date, for A. Kytson. Another, viz. Merrit Tales, for 1580. Again, poet laureate, late deceased, was printed by Rastell, in 1533, 410.

Skelton, poet laureate, late deceased, was printed by Rastell, in 1533, 410.

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Skelton, poet laureate, late deceased, was printed printed a piece of Skelton value and late a

during to attack the dignity of cardinal Wolsey, he was closely pursued by the officers of that powerful minister; and, taking shelter in the sanctuary of Westminster abbey, was kindly entertained and protected by abbot Islip¹, to the day of his death. He died, and was buried in the neighbouring church of St. Margaret, in the year 1529.

Skelton was patronised by Henry Algernoon Percy, the fifth earl of Northumberland, who deserves particular notice here; as he loved literature at a time when many of the nobility of England could hardly read or write their names, and was the general patron of such genius as his age produced. He encouraged Skelton, almost the only professed poet of the reign of Henry VII., to write an elegy on the death of his father, which is yet extant. But still stronger proofs of his literary turn, especially of his singular passion for poetry, may be collected from a very splendid MSS., which formerly belonged to this very distinguished peer, and is at present preserved in the British Museum². It contains a large collection of English poems, elegantly engrossed on vellum, and superbly illuminated, which had been thus sumptuously transcribed for his use. The pieces are chiefly those of Lydgate, after which follow the aforesaid Elegy of Skelton, and some smaller compositions. Among the latter are a metrical history of the family of Percy, presented to him by one of his own chaplains: and a prolix series of poetical inscriptions, which he caused to be written on the walls and ceilings of the principal apartments of his castles of Lekinfield and Wressil3. His cultivation of the arts of

² His Latin epitaph or clegy on the Death of Henry the Seventh, is addressed to Islip.

MSS Reg. 18 D. 11.
 MSS. C. C. C. Cant. 168. Three of the apartments in Waressill Castle, now destroyed, were adorned with PORTICAL INSCRIPTIONS.
 PROVEREES in the LODGINGS in WRESSILL.

^{2.—} The proverbes in the sydis of the innere chamber at Wressill. This is a poem of 24 stances, each containing 7 lines, beginning thus,

^{&#}x27;When it is tyme of coste and greate expens, Beware of waste and spende by measure:

^{&#}x27;Who that outrageously makithe his dispens, Causythe his goodes not long to endure, &c

a—'The counsell of Aristotill, whiche he gayfe to Alexander, kynge of Massydony: whiche are wrytyn in the syde of the Utter Chamber above the house in the Garden at Wresyll.' This is in distichs of 38 lines: beginning thus,

^{&#}x27;Punyshe moderatly and discretly correcte,

^{&#}x27;As well to mercy as to justice havynge a respecte, &c.

^{3—&#}x27;The proverbis in the syde of th' Utter Chamber above of the hous in the gardying at Wresyll.' A poem of 30 stanzas, chiefly of four lines, viz.

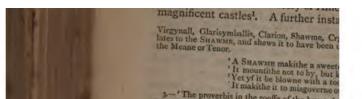
^{&#}x27;Remorde thyne ev inwardly,

Fyx not thy mynde on Fortune, that delythe dyversly, &c.

The following apartments in Lekinfield had poetical inscriptions: as mentioned in the said PROVERBS in the LODGINGS at LEKINGFIELD.

z.—'The proverbis of the garrett over the Payne at Lekyngfelde' This is a dialogue in 32 stanzas, of four lines, between 'the Parte Sensatyve,' and 'the Part Intellectyve:' containing a poetical comparison between sensual and intellectual pleasures.

^{2.—&#}x27;The proverbis in the garet at the new lodge in he parke of Lekingfelde.' This is a poem of 32 stanzas, of four lines, being a discant on Harmony, as also on the manner of Singing, and playing on most of the instruments then used: i.e. the Harps, Claricordes, Lute,



3—'The proverbis in the rooffe of the hyest che suppose this to be the room mentioned by I following jingling reflections on the family mot misplaced;

· Esperaunce en Dyen.

· En Dien esperance,

* Esperaunce in the worlde ? nay ;

* Esperannce in exaltacion of honoure ? · Esperaunce in bloode and highe lynage?

The concluding

'Esperaunce en Dieu, in hym is a Be thou contente and thou are al

4.—'The proverbis in the rouse of my Lorde P dialogue, containing instructions for youth, in 142 I 5.—'The proverbis in the rouse of my Lordis stanzas of four lines, from which take the following:

'To every tale geve thou no credens, 'Agayn the right make no dyssens,

6.—'The counsell of Aristotell, whiche he gave "syde of the garet of the gardynge in Lekyafelde," the last stanza but one;

Punishe moderatly, and discretly As well to mercy, as to justice hat So shall ye have meryte for the pun And cause the offender to be sory If ye be movede with anger or has

Pause in youre mynde and your y 'Defer vengeance unto your an

studious employments, occurs in his HOUSEHOLD-BOOK, dated 1512, yet remaining; in which the LIBRARIES of this earl and of his lady are specified1: and in the same curious monument of ancient manners it is ordered, that one of his chaplains should be a MAKER OF INTER-LUDES2. With so much boldness did this liberal nobleman abandon the example of his brother peers, whose principal occupations were hawking and tilting; and who despised learning, as an ignoble and petty accomplishment, fit only for the purposes of laborious and indigent ecclesiastics. Nor was he totally given up to the pursuits of leisure and peace: he was, in the year 1497, one of the leaders who commanded at the battle of Blackheath against lord Audley and his partisans; and was often engaged, from his early years, in other public services of trust and honour. But Skelton did hardly deserve such a noble patronage3.

It is in vain to apologise for the coarseness, obscenity, and scurrility of Skelton, by saying that his poetry is tinctured with the manners of his age. Skelton would have been a writer without decorum at any period. The manners of Chaucer's age were undoubtedly more rough and unpolished than those of the reign of Henry VII. Yet Chaucer. a poet abounding in humour, and often employed in describing the vices and follies of the world, writes with a degree of delicacy, when compared with Skelton. That Skelton's manner is gross and illiberal, was the opinion of his cotemporaries; at least of those critics who lived but a few years afterwards, and while his poems yet continued in vogue. Puttenham, the author of the ARTE OF ENGLISH POESIE, published in the year 1589, speaking of the species of short metre used in the minstrel-romances, for the convenience of being sung to the harp at feasts, and in CAROLS and ROUNDS, 'and such other light or lascivious poems which are commonly more commodiously uttered by those buffoons or Vices in playes than by any other person,' and in which the sudden return of the rhyme fatigues the ear, immediately subjoins: 'Such were the rimes of Skelton, being indeed but a rude rayling rimer, and all his doings ridiculous; he used both short distaunces and short measures, pleasing only the popular care! And

¹ Pag. 44. P. Cop.

⁵ Pag. 378. I am indebted to Dr. Percy for all the notices relating to this earl. See his Preface to the Hoosenold Book, pag. xxi. seq.

² Lib. ii. ch. ix. p. 69.

⁴ I am informed by a MSS, note in one of Mr. Oldys's books, that Skelton also wrote a poem called Trrus axio Gastreus. This I believe to be a mistake: for I suppose he attributes to Skelton, William Walter's poem on this subject, mentioned above. At the same time I take occasion to correct a mistake of my own, concerning that piece; which I have imadvertently called, 'a translation from a Latin romance concerning the siege of Jerusalem' bid. Tims and Gesippus were famous for their friendship; and their history forms an interesting novel in Boccacio, the substance of which is this. Gesippus, falling into poverty, thought himself despised by Titus: and thence growing weary of hic, gave out that he was guilty of a murder just committed. But Titus knowing the true state of the case, and desiring to save the life of his friend by losing his own, charged himself with the murder: at which the real murtherer, who stood among the errowd at the trial, was so struck, that he confessed the fact. All three are saved; and Titus, to repair the broken fortunes of Gesippus, gives him his sister. All three are saved; and Titus, to repair the broken fortunes of Gesippus, gives him his sister

ms matter by his versification. On the suited to low burlesque, than to liber posed by Caxton, that he improved affects obscurity, and sometimes adop of the common people.

He thus describes, in the BOKE OF houses of the clergy.

Building royally With turrettes and with toures, Streching to the starres; Hangyng about the walles Arras of ryche arraye,

in marriage, with an ample dower. Bocc. Decam, example of consummate friendship in our old poets, in the temple of Venus among the celebrated Plat

Myld Titus and Gesippus

SONGRS and SONNETTS written by E. G. At the end

O friendship flour of flours, O lively O sacred bond of blisful peace, the Scipio with Lelius didst thou conjoi GESIPPUS eke with TITE, Damon w And with Menethus sonne Achill by

Euryalus and Nisus, &c. Boccacio borrowed the Gesta Romanonum, or from Alphonsus, Fab. ii. two friends, probably a translation from Boccacio by in 1509. An exceedingly scarce book. 'Titi Roman 'Lainum versa der Fr. Mattheum Bandellum Castro 'de Ponte, 1509. 4to.' I take this opportunity of pointing out another sour story of the Gooss, or of the Young Man who had in the fourth day of the Decameron, is taken from a speaker. Barkland and Dosaphat. This fabulous narrative, phat a king of India, is supposed to have been orional story. The Cast.

With dame Dyana naked; And howe Cupide shaked For to shote a crowe And how Paris of Troye Made lustye sporte and toye With suche storyes by deen! With triumphes of Cesar, &c .-How they ryde in goodly chares With lauriat garlantes: With their semely hornes; Naked boyes striding, For prelates of estate From worldly wantonnes, With such parfytness, How beit they lett down fall

How lystye Venus quaked His darte, and bente his bowe, At her tyrly tyrlowe: Daunced a lege de moy, With dame Helyn the queene: Their chambres wel be seene. Now2 all the world stares Conveyed by olyphantes And by unycornes Upon these beastes riding With wanton wenches winkyng,-Their courage to abate; Their chambers thus lo dres And all such holynes, Their churches cathedrall3.

These lines are in the best manner of his petty measure; which is made still more disgusting by the repetition of the rhymes. We should observe, that the satire is here pointed at the subject of these tapestries. The graver ecclesiastics, who did not follow the levities of the world, were contented with religious subjects, or such as were merely historical. Ross of Warwick, who wrote about the year 1460, relates, that he saw in the abbot's hall at St. Alban's abbey a suite of arras, containing a long train of incidents belonging to most romantic and pathetic story in the life of the Saxon king Offa, which that historian recites at large.

1 By the dozen. 2 This is still a description of tapestry.

2 This is still a description of tapestry.

2 The Boke of Colin Cloute, p. 205. Seq.

3 The Boke of Colin Cloute, p. 205. Seq.

4 Ross. Wanne. Hist. Ros. Angl. edit. Hearne, p. 64. Hugh de Foliot, a canon regular of Picardy, so carly as the year 1140, censures the magnificent houses of the bishops, with the sumptions paintings, or tapestry, of their chambers, chiefly on the Trojan story. Episcopi domos non imparts ecclesis magnitudine construent. Pictos delectantur habere thalamos: vestituntur ibi imagines pretiosis colorum indumentis.—Trojanorum gestis paries, purpura atque auro vestitur.—Gracorum exercitui dantur arma. Hector clypeus datur auro splendens, &c.' Bibl. Bodl. MSS. James. ii. p. 203. But I believe the tract is published in the Works of a contemporary writer, Hugo de Sancto-Victore. Among the MSS. FISTILES of Gilbert de Stone, a canon of Wells, and who flourished about the year 1360, there is a curious passage concerning the spirit for fos-hunting which anciently prevailed among our pathops. Reginald Bryan, bishop of Worcester, in 1352, thus writes to the bishop of St. David's. 'Reverende in Christo pater et domine, premissa recommendatione debuta tanto patri. Illos optimos canes venaticos, duodecim ad minus, quibis manvidimus meliores, quos nuper, scitis, vestra reverenda Patennitas repromisit, quotidie expectamus. Languet manque cor matrum, donec realiter ad manus nostras veneral repromissum.' He then owns his segerates of expectation on this occasion to be sinful; but observes, that it is the fatal consequence of that deplocable frailty which we all inherit from our mother Eve. He adds, that the foxes, in his manor of Alucchurch, and elsewhere, had killed nost of his rabbits, many of his capons, and had destroyed six of his swans in one night. 'Veniant ergo, Patem Reversents, illa exe Conicolinorum copiule, et non tardent, &c.' He then describes the very exquisite pleasure he shall receive, in hearing his woods echo with the cry of the hounds, and the music of the horns: and in seeing the trophi

From a want of the notions of common propriety and decorum, it is amazing to see the strange absurdates committed by the clergy of the middle ages, in adopting the laical character. Du Cange says, that the deans of many cathedrals in France entered on the dignities habited in a surplice, girt with a sword, in boots and gilt spurs, and a hawk on the fist. LATIN. GLOSS. V. DECANUS, tom. i. p. 1326. Ibid. p. 79. And tom. ii. p. 179. seq. Carpenter adds, that the treasures of some churches, particularly that of Nivernous, claimed the

Is not my reason g 'Good !-even good-Borne up on every syde With trump up alleluya³ Hath so his hart in hold, &c.— Adew Theologia! With dame Castimergia⁶, Swete ipocras, and swete meate7 In Lente, for his repaste

privilege of assisting at mass, on whatever festiments, and carrying a hawk. And the lord of Ss hawk on the high altar of the church of Evreux, booted and spurred, to the beat of drum, instead of their ideas of the dignity of the church were so his the rank and tille of secular nobility even on the BARON at Paris. Thus Froissart, tom. iii c. 30. 'en pelcrinage au BARON St. Jaques.' And in ubi, supr. p. 469.

Dame, dist il, et je me veu, Et s' irai Baron

Among the many contradictions of this kind, whi the institution of the Knights templars is not the les of armed monks; who made a vow of living at the 1 Hierarchy,

In the ster-chamber he

The pomp in which he celebrates divine service.

The true reading is Castrimarcia, or Gale co Γαστριμαργία, Ingluvies, helluatio. Not an une Cange cites an old Litany of the tenth centum domine f Lat. Closs. i. p. 398. Carpentier adds of the Cistercian order, 1375. Item, cum propter of 'inthum vitiorum descendatur, &c. SUPPL tom. i 'I have before spoken of Hypocras, or spired wimisture, was served, often separately, in what they cribing a dinner in the castle of Thoulouse, at which 'dyner, they toke other reason.

Fesaunt and partriche mewed :-Spareth neyther mayd ne wife, This is a postel's life! !

The poem called the BOUGE OF COURT, or the Rewards of a court, is in the manner of a pageaunt, consisting of seven personifications Here our authorin adopting the more grave and stately movement of the seven lined stanza2, has shewn himself not always incapable of exhibiting allegorical imagery with spirit and dignity. But his comic vein predominates

RYOTTE is thus forcibly and humourously pictured.

With that came RYOTTE rushing al at ones, A-rustie galande3, to ragged and to rente4; And on the borde he whirled a paire of bones6, Quater treye dews he clattered as he went: Nowe have at all by St. Thomas of Kente⁶, And ever he threwe, and kyst7 I wote nere what: His here was growen thorowe out of his hat.

Than I behylde how he dysgysed was; His hedd was heavy for watchinge over night, His even blered, his face shone like a glas; His gowne so shorte, that it ne cover myght His rompe, he went so all for somer light; His hose was gardyd with a lyste of grene8, Yet at the knee they broken were I ween.

His cote was checkerd with patches rede and blewe, Of Kyrkbye Kendall9 was his short demye10;

I An spostle's, p. 147. He afterwards insinuates, that the Cardinal had lost an eye by the French disease: and that Balthasar, who had cured of the same disorder Domingo Lowelyn, one who had won much money of the king at cards and hasarding, was employed to recover the cardinal's eye, p. 275. In the Boke of Colin Clout, he mentions the cardinal's mule.

*Wyth golde all be trapped, p. 188.

*But in this stausar he sometimes relapses into the absurdities of his favourite style of composition. For instance, in Speake Parrot, p. 97.

Albertus de modo significandi,
Prisians hed broken now handy dandy,
Alexander a gander of Menander's pole,
Alexander a gander of Menander's pole,
Alexander a gander of Menander's pole,
And da Racionales dare not show his pate. And Donatus, be dryven out of schole : And Interdidascalos is returned for a fole :

With da Cansales is cast out of the gate,

And da Racionales dare not show his pate.

Here, by da Cansales, he perhaps means Concilia, or the canon law. By da Racionales he seems to intend Logic. Albertus is the author of the Margarita Portica, a collection of Flores from the classics and other writers, printed at Nurenberg, 1472. fol. Ingulphus eays, in Croyland abbey library, there were many Catones and Donati, in the year 1001. Hist, Croyl. Ingulph. Script. Vet. i. p. 104. And that no person was admitted into the college of Boissy at Paris, founded in 1348, 'sisi Donatum ant Catonem didiceril.' Bul. Hist. Usiv. Paris. tom. iv. p. 355. Interdinascalos is the name of an old grammar. Alexander was a schoolmaster at Paris about the year 1200, author of the Doctrimale. Purroquium, which for some centuries continued to be the most favorite manual of grammar used in schools, and was first printed at Venice in the year 1273. It is compiled from Priscian and in Leonine verse. Henr. Ganday. Scriptor Eccles. cap. lix. This admired system has been loaded with glosses and lucubrations: but, on the authority of an ecclessical synod, it was superseded by the Commentari Grammar of Despatierius, in 1513. It was printed in England as early as the year 1503, by W. de Worde. Barklay, in the Suir or Fooless, mentions Alexander's book, which he calls 'The olde Doctrimall' with his diffuse and unperfite brevitie.'

2 Galant.

4 All over ratters and rags.

5 Dice.

5 Thomas Becket.

7 Kendall-Green, in the Glossary to Shakespeare, edit. 1771.

10 Doublet. Jacket.



Than in his hode I sawe That one was lene and ly That other loked as he w And to me ward as he ga Whan that he was even a I sawe a knyfe hid in his Whereon was wryten this

And in his other sleve me A spone of golde, full of h To feed a fole, and for to

The same may be observed of the fig

He looked hawtie, he sette His gawdy garment with With indignacyon lyned w He frowned as he wolde sy

He bote5 the lyppe, he loke His face was belymmed, as It was no tyme with hym to Envye hath wasted his lyve Hatred by the herte so had That he loked pale as asher DISDAYNE, I wene, this cor

Forthwith he made on me a With scornfull loke movyd: He wente about to take me

¹ His coat-sleeve was so short.

² Page 70. The devil might dance in his purse CROUCHE is Cross, a piece of money so called from the old phone.

He fround, he stared, he stamped where he stoode: I loke on hym, I wende¹ he had be woode²: He set the arme proudly under the syde, And in this wyse he gan with me chyde³.

In the CROWNE OF LAWRELL our author attempts the higher poetry: but he cannot long support the tone of solemn description. These are some of the most ornamented and poetical stanzas. He is describing a garden belonging to the superb palace of FAME.

In an herber I sawe brought where I was; The byrdes on the brere sange on every syde, With aleys ensandyd about in compas, The bankes enturfed with singular solas⁴, Enrailed with rosers⁵, and vines engraped; It was a new comfort of sorrowes escaped.

In the middes a cundite, that curiously was cast With pypes of golde, engushing out streames Of cristall, the clerenes these waters far past, Enswimminge with roches, barbilles, and breames, Whose skales ensilvered again the son beames, Englisterd

Where I sawe growyng a goodly laurell tre, Enverdured with leave, continually grene; Above in the top a byrde of Araby, Men call a phenix: hes winges bytwene She bet up a fyre with the sparkes full kene, With braunches and bowes of the swete olyve, Whose fragraunt flower was chefe preservative

Ageynst all infections with rancour enflamed:

It passed all baumes that ever were named, Or gummes of Saby, so derely that be solde: There blewe in that garden a soft piplynge colde, Enbrething of Zephirus, with his pleasaunt wynde; Al frutes and flowers grew there in their kynde.

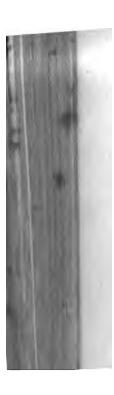
Dryades there daunsed upon that goodly soile, With the nyne Muses, Pierides by name; Phillis and Testelis, there tresses with oyle Were newly enbibed: And, round about the same Grene tre of laurell, moche solacious game They made, with chaplettes and garlandes grene; And formost of al dame Flora the quene;

Of somer so formally she foted the daunces; There Cinthius sat, twinklyng upon his harpestringes:

¹ Weened. Thought.

4 It was surrounded with sand-walks.

⁵ Reservees. Chancer's Rost. R. v. 1651, seq.



The buyldyng thereof was Whereon stode a lybbard c Terrible of continaunce an As quickly¹ touched as it was ghastly that glaris². as g As fiersely frownyng as he And with firme fote he shok

Skelton, in the course of his laureate, or learned men, of all nat This groupe shews the authors, both Some of them are quaintly char. Quintilian, not with his Institutes of Theocritus, with his ba Icononucar3: Homer, the freshe hi. Cicero: Sallust, who wrote both th Ovid, enshryned with the Musys of Achilleidos: Persius, with proble Ennius, who wrote of marciall we historiar: Horace, with his New famous comicar, with Plautus: Se Maximian, with his madde dities ! young foly8: Boccacio, with his v. Macrobius, who treated of Scipion

1 With as much life.

4 The following passage occurs in Lydgate's P
blessid Martyr seynt Alboon [Alban] and seyn.
Trin. Oxon, Num. xxxviii. fol. 1. a. [Never prin
I not acquevated with he

with many a mad tale : a friar of France syr Gaguine, who frowned on me full angrily2: Plutarch and Petrarch, two famous clarkes: Lucilius, Valerius Maximus, Propertius, Pisanders, and Vincentius Bellovacensis, who wrote the Speculum Historiale. The catalogue is closed by Gower, Chaucer, and Lydgate, who first adorned the English languages: in allusion to which part of their characters, their apparel is said to shine beyond the power of description, and their tabards to be studded with diamonds and rubies. That only these three English poets are here mentioned, may be considered as a proof, that only these three were yet thought to deserve the name.

No writer is more unequal than Skelton. In the midst of a page of the most wretched ribaldry, we sometimes are surprized with three or four nervous and manly lines, like these.

> Ryott and Revell be in your court roules, Mayntenaunce and Mischefe these be men of myght, Extorcyon is counted with you for a knyght.

Skelton's modulation in the octave stanzas is rough and inharmonius. The following are the smoothest lines in the poem before us; which yet do not equal the liquid melody of Lydgate, whom he here manifestly attempts to imitate.

> Lyke as the larke upon the somers daye, When Titan radiant burnisheth his bemes bright, Mounteth on hye, with her melodious laye, Of the son shyne engladed with the light.

The following little ode deserves notice; at least as a specimen of the structure and phraseology of a love-sonnet about the close of the fifteenth century.

¹ Poggius flourished about the year 1450. By his mad tales, Skelton means his Facetle, a set of comic stories, very licentious and very popular. Poggius's Works by Thomas Aucuparius, fol. Argentorat, 1513. L. 157.—184. The obscenity contained in these compositions gave great offence, and fell under the particular censure of the Learned Laurentius Valla. The objections of Valla, Poggius attempts to obviate; by saying, that Valla was a cloud, a cynic, and a pedant, without any ideas of wit or elegance: and that the Facetle were universally esteemed in Italy, France, Spain, Germany, England, and all countries that cultivate pure Latinity. Poggius's Invectiva. Invectiva in Laurent. Vallam, f. 25, b. edit. ut supr.

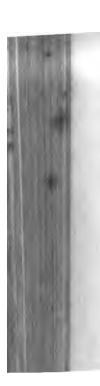
2 Robert, or Rupert, Gaguin, a German, minister general of the Maturines, who died at Paris 1509. His most famous work is Compensation and many other pieces. Latin orations and

mond to the author's age. He has written, among many other pieces, Latin orations and poems, printed at Paris in 1498. The history of Skelton's quarrel with him is not known. But he was in England, as ambassador from the king of France, in 1490. He was a particular

friend of dean Coles.

3 Our author got the name of Pisander, a Greek poet, from Macrobius, who cites a few of

This verses, a three port, and the hand of Planner, a Greek poet, non-anacronia, who there are we have the hand the period of the period of the period of the hand the hand been consured for his elevation of phrase; but acknowledges, "No man can amend those "maiters that be hath pend." p. 237. In Rastall's Trackes, in English, printed in the reign of Henry VIII., these three are mentioned in the Prologue, which is in standars, as the only English poets. Without date, 410.



..... margerain gentill, Embrawdered the mantill

For the same reason this stan *Hussey* deserves notice.

Mirry Margaret Gentyll as faucon,

As do the following flowery lyr Isabell Pennel.

— Your colowre
After the April showre,
The blossome on the spraye,
Madenly demure,

But Skelton most commonly at and to write in a forced character native vein of satire and jocularity mentioned: which he mars by a n trary abbreviations of the verse, c words newly-coined, and patch anomalous and motley mode of ve be peculiar to our author⁸. I am neginated with Skelton.

About the year 1512, Martin Co was Theophilo Folengio, a Benedic a poem entitled PHANTASLE MAC parts. This is a burlesque Latin with Italian and Tuscan words, and

not destitute of prosodical harmony. It is totally satirical, and has some degree of drollery; but the ridicule is too frequently founded on obscene or vulgar ideas. Prefixed is a similar burlesque poem called ZANITONELLA, or the Amours of Tonellus and Zanina1: and a piece is subjoined, with the title of MOSCHEA, or the War with the Flies and the Ants. The author died in 15442, but these poems, with the addition of some epistles and epigrams, in the same style, did not, I believe, appear in print before the year 15543. Coccaie is often cited by Rabelais, a writer of a cogenial cast*. The three last books, containing a description of hell, are a parody on part of Dante's INFERNO. In the preface of APOLOGETICA, our author gives an account of this new species of poetry, since called the MACARONIC, which I must give in his own words. 'Ars ista poetica nuncupatur Ars MACARONICA, a Macaronibus derivata; qui Macarones sunt quoddam pulmentum, farina, caseo, butyro compaginatum, grossum, rude, et rusticanum. Ideo MACARONICA, nil nisi grossedinem, ruditatem et VOCABULAZZOS, 'debet in se continere6.' Vavassor observes, that Coccaie in Italy, and Antonius de Arena in France, were the two first, at least the chief, authors of the semi-latin burlesque poetry6. As to Antonius de Arena, he was a civilian of Avignon; and wrote, in the year 1519, a Latin poem in elegiac verses, ridiculously interlarded with French words and phrases. It is addressed to his fellow-students, or, in his own words, Ad suos compagnones studiantes, qui sunt de persona friantes, bassas, dansas, in galanti stilo bisognatas, cum guerra Romana, totum ad longum sine require, et cum guerra Neapolitana, et cum revoluta Genuensi, et guerra Avenionensi, et epistola ad falotissimam garsam 'pro passando lo temposi.' I have gone out of my way, to mention these two obscure writers8 with so much particularity, in order to observe, that Skelton, their cotemporary, probably copied their manner: at least to shew, that this singular mode of versification was at this

¹ Perhaps formed from Zanni, or Giovanni, a foolish character on the Italian stage. Ricco-

boni, Theatre, Ital ch ii. p. 14. seq.

2 Life, Jac. Phil, Ehomasin's Elog. Patav. 1644. 4to. p. 71.

3 At Venice, 8vo. Again, 1564. And, 1673. 8vo. These are the only editions I have seen of Coccale's work. De Bure says, the first edition was in 1517. See his curious catalogue of Poster Latins moderner facetieux, vulgairement appelles Macaroniques. Bibl. Instruct.

Postes Latine modernes faceticus, vulgairement appelles Macaroniques. Bibl. Instruct. Bel. Lett. tom. i. §. 6 p. 445. seq.

4 Liv. iv. c. 13. ii. i. ii. 3.

5 Manag. Diction. Erymot. Orig. Lang. Franc. edit. 1694. p. 462. V. Macarons. And Oct. Verraius, Orig. Italic.

7 I believe one of the most popular of Arena's Macaronic poems, is his Meigra Esterphia. Catilogui Imperiteris, printed at Avignon in 1537. It is an ingenious pasquinade on Charles the fifth's expedition into France. The date of the Macaronic Miscellany, in various languages, entitled, Macharonea variat, and printed in the Gothic character, without place, is not known. The authors are anonymous; and some of the pieces are fittle comedies intended for representation. There is a Macaronic poem in hexameters, called Polassical States of poetry, by Gibson at Oxford, 1691. 410.

Erythracus mentions Bernardinus Stephonius as writing in this way. Pikacotti. i. p. 160. See also some poems in Baudius, which have a mixture of the Greek and Latin languages: and which others have imitated, in German and Latin.



But I must not here forget, that Dunb own age, already mentioned, wrote in th MAISTER ANDRO KENNEDY, which re idle dissolute scholar, and ridicules th Romish communion, has almost every a formularies of a Latin Will, and shreds what the French call Latin de cuisine². from these burlesque applications, in the

In die meæ sepulturæ, I will have nane but our aw Et duos rusticos de rure, Berand ane barrell on a sta Drinkand and playand cap Sicut egomet solebam; Singand and greitand with Polum meum cum fletu mil

I will no priestis for me sing,	D
Nar yet no bellis for me ring	Si
But a bag-pyp to play a spring,	E_l
Instead of torchis, for to bring,	Q_1

1 Printed at Oxford by Joseph Barnes, 1589. 4to. Se imitation of Skelton, introduced into Browne's SHEPHEI this way of writing is ridiculed by Shakespeare, MERI Falstaffe says, 'I will not say, Pity me, 'tis not a sold

'Thine own true knight, by day or night, Or a 'With thee to fight.

See also the Interlude of *Pyramus and Thisbe*, In the printed separately in uto, as a droll for Bartholomew WEAVER. Skelton, however, seems to have retaine

Within the graif to sett, fit thing, In modum crucis juxta me, To fle the feyndis1, then hardly sing De terra plasmasti me.

We must, however, acknowledge, that Skelton, notwithstanding his scurrility, was a classical scholar; and in that capacity, he was tutor to prince Henry, afterwards king Henry VIII.: at whose accession to the throne, he was appointed the royal orator. He is styled by Erasmus, Brittannicarum literatum decus et lumen3. His Latin elegiacs are pure, and often unmixed with the monastic phraseology; and they prove, that if his natural propensity to the ridiculous had not more frequently seduced him to follow the whimsies of Walter Mapes and Goliast, than to copy the elegancies of Ovid, he would have appeared among the first writers of Latin poetry in England at the general restoration of literature. Skelton could not avoid acting as a buffoon in any language, or any character.

I cannot quit Skelton, of whom I yet fear too much has been already said, without restoring to the public notice a play, or MORALITY, written by him, not recited in any catalogue of his works, or annals of English typography; and, I believe, at present totally unknown to the antiquarians in this sort of literature. It is, The NIGRAMANSIR, a morall Enterlude and a pithic written by Maister Skelton laureate and plaid before the king and other estatys at Woodstoke on Palme Sunday. It was printed by Wynkin de Worde in a thin quarto, in the year 15046. It must have been presented before king Henry VII., at

**Instead of a cross on my grave to keep off the devil.

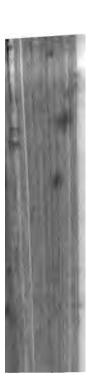
**A verse in the Psalms. See other instances in Dunbar, ibid. p. 73. In George Bannatyne's MSS. collection of old Scotch poetry are many examples of this mixture the impropriety of which was not perhaps perceived by our ancestors. Ibid. p. 268. See a very ludicrous specimen in Harsenet's Defection. p. 156. Where he mentions a witch who has learned of 'an old wife in a chimnies end Par, mar, fax, for a spell; or can say sir John of Grantam's 'curse for the miller's celes that were stolne.

"All you that stolen the miller's celes, *And all they that have consented thereto, Benedicamus domino.

See a poem on Becket's martyrdom, in Wasse's Birst, Liter, Num. I, p. 39, Lond. 1722.
410. Hither we must refer the old Caroll on the Boak's Head, Hearne's Spiciles, ad Gul
Neubrig, Hist. vol. iii, p. 740. Some of the metrical hymns in the French Pete de Ane are
in Latin and French. Mercure de France, Avril. 1725. p. 724. suiv. * OF p. 1019. 1021.

*These two writers are often confounded. James says, that Golias was not a name adopted by Mapes: but that there was a real writer of that name, a collection of whose works he had seen. See MSS, [Bibl. Bodt.] James, i. p. 320. Golias and Mapes appear to have been co-temporaries, and of a similar genius. The curious reader will find many extracts from their poetry, which has very great merit in its way, among James's MSS. collections. The facility of these old Latin rhymers is amazing: and they have a degree of humour and elegance far

3 My lamented friend Mr. William Collins, whose Opes will be remembered while any taste "My lamented friend Mr. William Collins, whose Obes will be remembered while any taste for true poetry remains, shewed me this piece at Chichester, not many months' before his death! and pointed it out as a very rare and valuable curiosity. He intended to write the History of the restroration of Learning Ground Leo the Territ, and with a view to that design, had collected many scarce books. Some few of these fell into my hands at his death. The rest, among which, I suppose, was this Intended to these fell into my hands at his latter than the Mystery of Marie Magdalene, written in 1512, a Heather is introduced celebrating.



.... .. no sort or propriety in ca the only business and use of this c long prologue, to evoke the devil, a kicks the necromancer, for wakin proof, that this drama was perforn chapel of the palace. A variety of French, is used: but the devil spe the stage-directions is, Enter Balse both frightful and ridiculous, the de on the stage, wearing a visard with

the service of *Mahound*, who is called *Saracen* reads a Lesson from the Alcoran, consisting of Skelton. MSS. Digb. 133.

1 Simony is introduced as a person in SIR PEN Stewart of Lorne. Antient Scottish Poems.

So wily can syr Peter wink, That now is gyda

And again, in an ancient anonymous Scottish p disorderly persons are invited, among the rest are

And twa lerit men thairby.

That is, sir Usury and sir Simony. Simony is al Pass. sec. fol. viii. b. edit. 1550. Wickliffe, who the state of Simony in his time. 'Some lords, themselves but keverchiefs for the lady, or a pal wolden present a good man and able, for love of means to have a dancer, a tripper on tapits, or h ramenes, &c.' MSS. C. C. C. Cant. O. 161. 148. Boll. 28. Bodl. 48.

Robert Crowley, a great reformer, of whom r 'GNRIA the great gigant of Great Britain, what 'for his provision, &c.' 1551. 4to.

Thus in Turpin's History of Charlemagi

BARBATAS, cornutas, DAMONIBUS consimiles. old French romance of Philip Mountain

quotes Seneca and St. Austin : and Simony offers the devil a bribe. The devil rejects her offer with much indignation: and swears by the foule Eumenides, and the hoary beard of Charon, that she shall be well fried and roasted in the unfathomable sulphur of Cocytus, together with Mahomet, Pontius Pilate, the traitor Judas, and king Herod. The last scene is closed with a view of hell, and a dance between the devil and the necromancer. The dance ended, the devil trips up the necromancer's heels, and disappears in fire and smoke!. Great must have been the edification and entertainment which Henry VII. and his court derived from the exhibition of so elegant and rational a drama! The royal taste for dramatic representation seems to have suffered a very rapid transition: for in the year 1520, a goodlie comedie of Platitus was played before Henry VIII. at Greenwich? I have before mentioned Skelton's play of MAGNIFICENCE3.

'The only copy of Skelton's moral comedy of MAGNIFICENCE

seems to have been more rigidly observed than in France. Malmesbury says, that king Harold, at the Norman invasion, sent spies into Duke William's camp: who reported, that most of the French army were priests, because their faces were shaved. Hist. Ih. iii. p. 56. be edit. Savil. 1896. The regulation remained among the English clergy at least till the reign of Henry VIII: for Longland bishop of Lincoln, at a Visitation of Ortel college, Oxford, in 1531. orders one of the fellows, a priest, to abstain, under pain of expulsion, from wearing a beard, and pinked shoes, like a laic: and not to take the liberty, for the future, of insulting and ridiculing the governor and fellows of the society. Ordinat. Coll. Oriel. Oxon. APPEND. ad. Joh. TROKELOWE, p. 339. Edicts of king John, in Pryone, LIBERTAT. ECCLES. ANCL. tom. iii. p. 23. But among the religious, the Templars were permitted to wear long beards. In the year 1311, Edward II. granted letters for safe conduct to his valet Peter Anger, who had made a vow not toshave his beard: and who having resolved to visit some of the holy places abroad as a pilgrim, feared, on account of the length of his beard, that he might be mistaken for a knight-templar, and insulted. Pat. iv. Edw. ii. In Dugdale's Warnetshirm, p. 704. Many orders about Beards occur in the registers of Lincoln's inn, cired by Dugdale. In the year 1542, it was ordered, that no member, wearing a Beard, 'twelve-pence for every meal they continued them; and every man to be shaven, upon pain of being put out of commons.' Orto. JURID. Cap. 64, p. 244. In 1550, no member is permitted to wear any beard above a fortnight's growth: under pain of expulsion for the third transgression. But the fashion of wearing beards beginning to spread, in 1560 it was agreed at a council, that 'all orders before that time made, toucking Beards, should be void and re-pealed.' Dugd. ibid. p. 245.

1 In the Mystery of Mary Magdalene, just mentioned, one of the stage-direction is, there enters the pryses of the devylls in a stage, wit

It is in Mr. Garrick's valuable collection. No date. 4to. Hawkins, in the History of Music, has first printed a Song written by Skelton, alluded to in the Crowne of Lawrell, and set to music by William Cornishe, a musician of the chapel royal under Henry VII. B. 1. ch. 1, vol. iii. p. 3. Lond. 1776. It begins,

Ah, beshrew you, by my fay, These wanton clarkes are nice alway. &c.

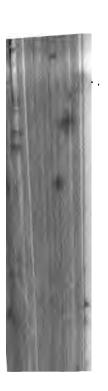
The same diligent and ingenious inquirer has happily illustrated a passage in Skelton's des-eription of Rior. Ibid. B. iii. ch. ix. vol. ii. p. 254.

Counter he coulde O Lux upon a potte.

That is, this drunken disorderly fellow could play the beginning of the hymn, O Lux heals Trivilest, a very popular melody, and on which many fugues and canons were anciently composed, on a quartpot at the tavern. Did. B. i. ch. vii. p. 90. ii. r. p. 130.

By the way, the abovementioned William Cornishhas a poem printed at the end of Skelton's Works, called a Treatise between Trouthe and Information, containing some amendotes of the state of ancient music, written while the author was in the Fleet, in the year 150.4 MSS.

REC. 18 D. ii. 4. Thoresby's Luxinus, for Old musical compositions by accordal massiure, attempt them by William Cornism, p. 517. Morley has assigned Cornysh a place in his Catalogue of English musicians.



and robbed by Adversyte, by w Poverte. He is next delivered t a knife and a halter. He snatc. stabbing himself; when Good He him to take the rubarbe of repent few drammes of devocyon. He becand Perseverance, follows their d a state of penitence and contrition there in the dialogue, but the allushardly ever aims at allegorical paithus drawn, fol. xxiii. a.

A, my bonys ake, my lyn A lasse I haue the cyatyd A lasse where is youth th I am lowsy, and vnlykyng My coloure is tawny-colou I am POVERTIE that all n I am baytyd with doggys I am raggyd and rent, as y Full few but they have er Nowe must I this carcase He dyned with DELYTE,

The stage-direction then is, 'Hic ac 'It is not impossible, that DESPAR' might give a distant hint to Spens marked with Skelton's manner, an pricious version.

this opportunity of remarking, that a MORALITY-MAKER was a professed occupation at Paris. Pierre Gringoire is called, according to the style of his age, Compositeur, Historien et Facteur de Mysteres, ou Comedies, in which he was also a performer. His principal piece, written at the command of Louis XIL, in consequence of a quarrel with the pope and the states of Venice, is entitled, Le JEU du Prince de Sots et Mere Sotte, joue aux Halles de Paris. It was printed at Paris in 1511. See Mons. l'Abbe Goujet, BIBL. FRANC. tom. xi. p. 212.

MORALITIES seem to have arrived at their heighth about the close of Henry VII's reign. This sort of spectacle was now so fashionable, that John Rastall, a learned typographer, brother in law to sir Thomas More, extended its province, which had hitherto been confined, either to moral allegory, or to religion blended with buffoonery, and conceived a design of making it the vehicle of science and philosophy. With this view he published, A new INTERLUDE and a mery, of the nature of the iiil Elements, declaringe many proper points of philosophy naturall and dyvers straunge landys, & c1. In the cosmographical part of the play, in which the poet professes to treat of dyvers straunge regyons, and of the new founde landys, the tracts of America recently discovered, and the manners of the natives, are described. The characters are, a Messenger who speaks the prologue, Nature, Humanity, Studious Desire, Sensual Appetite, a Taverner, Experience, and Ignorance2.

¹ Among Mr. Garrick's Old Plays. [Imperf.] i. vol. 3. It was written about 1510, or rather later. One of the characters is NATURE naturate; under which title Bale inaccurately mentions this piece. viii. 75. Percy, Ess. Eng. Stage, p. 8. edit. 1767. Who supposes this play to lave been written about 1500, from the following lines,

 Within this ax yere Westwarde be fou
 That we never harde tell of before this. Westwarde be founde new landes,

That we never harde tell of before this.

The West-Indies were discovered by Columbus in 1492.

For the sake of connection I will here mention some more of Rastall's pieces. He was a great writer of INTERLODES. He has written, 'Of GENTYLNESS AND NONLYTE. A dyaloge between the marchaunt, the knyght, and the plowman, disputyage who is a veray gentylman, and how men shuld come to auctoryte, compiled in maner of an INTERLODE. With dyvers totus and GENTIS addyd therto, to make mery pastyme and disport. T. Rastall meterificiti. Printed by himself in quo, without date. Pr. 'O what a gret welth and 'Also, 'A new Commodyte in English in maner of an INTERLODE ryght elygant and full of craft of 'rhetoryck: wherein is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: wherein is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: wherein is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: merch is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: merch is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: wherein is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: wherein is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: merch is shewed and descrybyd, as well the bette of good propertes of 'rhetoryck: Merchanist welve leaves. Pr. 'Melben, Re.' He reduced a dialogue of Lucian into to vertex.' T. Rastall me imprimi fecil.' In folio, without date. This is in English verse, and contains twelve leaves. Pr. 'Melben, Re.' He reduced a dialogue of Lucian into English verse, and contains twelve leaves. Pr. 'Melben, Re.' He reduced a dialogue of Lucian into English translated at Oxford; and took up the employment of printing as a profession and that time estended liberal, and not unsuitable to the character of a learned and ingenious man. An English translation of Terenec, called Terens in Excition, with a prologue in stanzas, beginning 'The famous renown through the worlde



spectacles, ideal beings became comm emblematic imagery, which at present retired readers in the obsolete pages of to the general eye.

SECTION X

IN a work of this general and compr fluctuations of genius are surveyed, and of taste must alike be noticed, it is im subject can prove equally splendid and been toiling for some time through mate agreeable and edifying nature. But as species of our drama, called the MORA our attention to the early state of the E fortunate and seasonable on opportunity weariness of my reader, by introducing probable causes of the rise of the MYST remarked, preceded, and at length pro In this respect I shall imitate those may who

— — O'er inhospitable downs, Plac Nor shall I perhaps fail of being pard same principle, I should attempt to throw new light on the history of our theatre, by pursuing this enquiry through those deductions which it will naturally and more immediately suggest.

About the eighth century, trade was principally carried on by means of fairs, which lasted several days. Charlemagne established many great marts of this sort in France; as did William the conqueror, and his Norman successors, in England. The merchants who frequented these fairs in numerous caravans or companies, employed every art to draw the people together. They were therefore accompanied by juglers. minstrels, and bufloons; who were no less interested in giving their attendance, and exerting all their skill, on these occasions. As now but few large towns existed, no public spectacles or popular amusements were established; and as the sedentary pleasures of domestic life and private society were yet unknown, the fair-time was the season for diversion. In proportion as these shews were attended and encouraged, they began to be set off with new decorations and improvements: and the arts of buffoonery being rendered still more attractive by extending their circle of exhibition, acquired an importance in the eyes of the people. By degrees the ciergy, observing that the entertainments of dancing, music, and mimicry, exhibited at these protracted annual celebrities, made the people less religious, by promoting idleness and a love of festivity, proscribed these sports, and excommunicated the performers. But finding that no regard was paid to their censures, they changed their plan, and determined to take these recreations into their own hands. They turned actors; and instead of profane mummeries, presented stories taken from legends or the Bible. This was the origin of sacred comedy. The death of St. Catharine, acted by the monks of St. Dennis, rivalled the popularity of the professed players. Music was admitted into the churches, which served as theatres for the representation of holy farces. The festivals among the French, called LA FETE DE FOUX, DE L'ANE,' and DES INNOCENS. at length became greater favorites, as they certainly were more capriclous and absurd, than the interludes of the buffoons at the fairs. These are the ideas of a judicious French writer, now living, who has

^{**} For a most full and comprehensive account of these feasts. See *Memoires pour servir a Phiscoire de la Frita de Foux, qui se faisoit autrefois dans plusicurs eglises. Par M. du *Tilliot, gentilhomme ordinaire de son Altesse royale Monseigneur le duc de Briry. A *LADANNE et a GENEVE, 1741,* 410. Grosshead, lishop of Lincoln in the eleventh century, orders his dean and chapter to abolish the Frita Mandoun, am sit vanitute plannen, et and the Circumcision. Grossetesti Epistol. XXXII, apud Browne's Fascicul. p. 331. adit. Local répa. tom. ii. Append. And p. 412. Also he forbida the archdeacons of his diocese to permit Scot-Ales in their chapters and synods (Spelm. Gl. p. 506.) and other LUDI on lolleys. Hid. Epistol. XXII, p. 314. See in the Marketim Francois for Sept., 1742, an account of a minimizery celebrated in the city of Besancon in France, by the camons of the cathedral, consisting of dancing, singing, esting and drinking, in the cloisters and church, on Easter-day, called Breggerta, or the Sond of the Singingus; the Contents of th



stories from the old and new Testament. was a religious spectacle, a transition and the chorusses were turned into Ch many sacred dramas for this purpose. inimitable compositions over which th however, his tragedy called Xpiotos no still extant¹. In the prologue it is said and that this is the first time the Virg the stage. The fashion of acting spiri due degree of method and decorum adopted from Constantinople by the depth of the dark ages, on this foundat theatrical representation called MysTI which were soon afterwards received acquire probability, if we consider the between Italy and Constantinople: and time when they may be supposed to hav did not understand the Greek language, consequently could imitate, what they s

In defence of Voltaire's hypothesis it the FEAST OF FOOLS and of the Ass, that sort, so common in Europe, c They were instituted, although perhap Greek church, about the year 990, by I stantinople, probably with a better de ecclesiastical annalists; that of weaning

τον άγιων μνημας, δια λογισματων απρεπων και γελωτων, και παραφορων κραυγων, τελουμενων των θειων ύμνων ούς εδει, μετα καταλυξεως και συντριμμου καρδιας, ύπερ της ήμων σωτηριας, προσφερειν τω θεω. Πληθος * γαρ συστησαμένος επιβρητών ανδρών, και εξαρχον αυτοις επιστησας Ευθυμιον τινα Κασυην λεγουμενον, όν αυτος Δομεστικον της εκκλησιας προυβαλλετο. και τας σατανικάς ορχησεις, και τας ασημούς κραύγας, και τα εκ τριοδών και * χαμαιτυπειων ηρανισμενα άσματα τελεισθαι εδιδαξεν.' That is, *Theobhylact introduced the practice, which prevails even to this day, of scandalising god and the memory of his saints, on the most splendid and popular festivals, by indecent and ridiculous songs, and enormous shoutings, even in the midst of those sacred hymns, which we ought * to offer to the divine grace with compunction of heart, for the salva-* tion of our souls. But he, having collected a company of base fellows. and placing over them one Euthymius, surnamed Casnes, whom he also appointed the superintendant of his church, admitted into the sacred service, diabolical dances, exclamations of ribaldry, and ballads borrowed from the streets and brothels1.' This practice was subsisting in the Greek church 200 years afterwards: for Balsamon, patriarch of Antioch, complains of the gross abominations committed by the priests at Christmas and other festivals, even in the great church at Constantinople; and that the clergy, on certain holidays, personated a variety of feigned characters, and even entered the choir in a military habit, and other enormous disguises.2

I must however observe here, what perhaps did not immediately occur to our lively philosopher on this occasion, that in the fourth century it was customary to make christian parodies and imitations in Greek, of the best Greek classics, for the use of the christian schools. This practice prevailed much under the emperor Iulian, who forbade the pagan poets, orators, and philosophers, to be taught in the christian seminaries. Apollinaris bishop of Laodicea, abovementioned, wrote Greek tragedies, adapted to the stage, on most of the grand events recorded in the old Testament, after the manner of Euripides. On some of the familiar and domestic stories of scripture, he composed comedies in imitation of Menander. He wrote christian odes on the plan of Pindar. In imitation of Homer, he wrote an heroic poem on the history of the Bible, as far as the reign of Saul, in twenty-four

^{**}Cedren. Company. Hist. p. 639. B. edit. Paris 1647. Compare Baron. Annal, sub ann. 936. tom. x. p. 752. C. edit. Plantin. Antw. 1603. fol.

**Comment ad Canon. Inii. Synop. vi. in Trullo. Apud Beverigii Synopuc. tom. i.

Oxon. fol. 1672. p. 320. 231. In return, he forbids the professed players to appear on the stage in the habit of monks. St. Austin, who lived in the sixth century, reproves the paganising christians of his age, for their indecent sports on holidays; but it does not appear, that these sports were celebrated within the churches. 'In sanctis feativitatibus chores ducendo, 'cantica luxurioxa et turpia, &c. Isti enim infelices ac miseri homines, qui balationes ac saltationes any et ursas assaltationes and the stage of the cave tom x. opp. S. Augustin. edit. Froben. 1529. fol. 763.

characters of this drama are Moses, Sa or God speaking from the burning bush or introduction, in a speech of sixty line serpent on the stage. The author of th is called ' Ο των Ιουδαικών τραγωδιών ποι Iews4. The learned Huetius endeavou at least before the christian era5. Some the seventy, or septuagint, interpreters of Ptolomy Philadelphus. I am of opinio playafter the destruction of Jerusalem, an as a political spectacle, with a view to ar with the hopes of a future deliverance conduct of a new Moses, like that fi Whether a theatre subsisted among the situation and circumstances were preven their neighbours in the culture of the curious speculation: It seems most pro drama was composed in imitation of the the second century, after the Jews had b with other nations.

Boileau seems to think, that the ancithese sacred exhibitions into France.

> Chez nos devots ayeux le thea Fut long-tems dans la France De PELERINS, dit on, une trou En public a Paris y monta la

¹ Sozomen (ubi infra) says, that he compiled a system the Christian model

Et sotement zelee en sa simplicite, Ioua les SAINTS, la VIERGE, et DIEU, par piete. Le Savoir, a la fin, disssipant l'Ignorance, Fit voir de ce projet la devote imprudence : On chassa ces docteurs prechant sans mission, On vit renaitre Hector, Andromaque, Ilion1.

The authority to which Boileau alludes in these nervous and elegant verses is Menestrier, an intelligent French antiquary2. The pilgrims who returned from Jerusalem, St. James of Compostella, St. Baume of Provence, St. Reine, Mount St. Michael, Notre dame du Puy, and other places esteemed holy, composed songs on their adventures; intermixing recitals of passages in the life of Christ, descriptions of his crucifixion, of the day of judgment, of miracles, and martyrdoms. To these tales, which were recommended by a pathetic chant and a variety of gesticulations, the credulity of the multitude gave the name of Visions. These pious itinerants travelled in companies; and taking their stations in the most public streets, and singing with their staves in their hands, and their hats and mantles fantastically adorned with shells and emblems painted in various colours, formed a sort of theatrical spectacle. At length their performances excited the charity and compassion of some citizens of Paris; who erected a theatre, in which they might exhibit their religious stories in a more commodious and advantageous manner, with the addition of scenery and other decorations, At length professed practitioners in the histrionic art were hired to perform these solemn mockeries of religion, which soon became the principal public amusement of a devout but undiscerning people.

To those who are accustomed to contemplate the great picture of human follies, which the unpolished ages of Europe hold up to our view, it will not appear surprising, that the people, who were forbidden to read the events of the sacred history in the Bible, in which they were faithfully and beautifully related, should at the same be permitted to see them represented on the stage, disgraced with the grossest improprieties, corrupted with inventions and additions of the most ridiculous kind, sullied with impurities, and expressed in the language and

gesticulations of the lowest farce.

On the whole, the MYSTERIES appear to have originated among the ecclesiastics; and were most probably first acted, at least with any degree of form, by the monks. This was certainly the case in the English monasteries3. I have already mentioned the play of St.

ART. PORT. cant. iii. 81.

2 Des Represent. en Musique. p. 153. seq.

3 In some regulations given by cardinal Wolsey, to the monasteries of the canons regular of Sc. Anato, in the year 1510, the brothers are forbidden to be LUSONES and MINICL, players or minics. Dugd. Monast, ii. 568. But the prohibition means, that the monks should not go abroad to exercise these arts in a secular and mercenary capacity. Annal Buntonesses, p. 432. supra citat. p. 250. By the way, Minicus might also literally be construed a player, according to Jonson, Evic. 195.

But the Vice



to schools and universities, which and in many respects resembled passage in Shakespeare's HAMLET says to Polonius, 'My lord, you pl 'say.' Polonius answers, that I d: 'good actor.—I did enact Julius Boulay observes, that it was a cust very high antiquity, vetustissima comedies in the university of Paris of Navarre at Paris, dated in the to perform any immodest play on t Catherine. 'In festis sancti Nicola inhonestum faciant3? The trag two comedies, of Jacques Grevi elegant poet, of France, were first : Paris, in the years 1558 and 1560. 284. La Croix du Maine, i. p. 415. classics at the restoration of ancien actor of Latin plays in the academi opened a theatre at Heidelberg; in or boys on the stage, in the year I. comedies, written in trimeter iaml following lines.

> Optans poeta placere Sat esse adeptum gloi Si autore se Germania Gracanicis et Romule

The first of Reuchlin's Latin plays, seems to be one entitled, SERGIUS, SEU CAPITIS CAPUT, COMOEDIA, a satire on bad kings or bad ministers, and printed in 1508!. He calls it his *primicia*. It consists of three acts, and is professedly written in imitation of Terence. But the author promises, if this attempt should please, that he will write INTEGRAS COMEDIAS, that is comedies of five acts². I give a few lines from the Prologue³.

Si unquam tulistis ad jocum vestros pedes, Aut si rei aures præbuistis ludicræ, In hac nova, obsecro, poetæ fabula, Dignemini attentiores esse quam antea; Non hic erit lasciviæ aut libidini Meretriciæ, aut tristi senumcuræ locus, Sed histrionum exercitus et scommata.

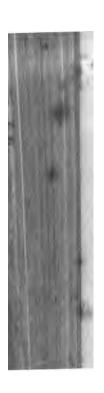
For Reuchlin's other pieces of a like nature, the curious reader is referred to a very rare volume in quarto, PROGYMNASMATA SCENICA, seu LUDRICRA PRÆEXERCITAMENTA varli generis, Per Joannem Bergman de Olpe, 1498. An old biographer affirms, that Conradus Celtes was the first who introduced into Germany the fashion of acting tragedies and comedies in public halls, after the manner of the ancients. Primus comadias et tragadias in publicis aulis veterum more egit. Not to enter into a controversy concerning the priority of these two obscure theatrical authors, which may be sufficiently decided for our present satisfaction by observing, that they were certainly cotemporaries; about the year 1500, Celtes wrote a play, or masque, called the PLAY OF DIANA, presented by a literary society, or seminary of scholars, before the emperor Maximilian and his court. It was printed in 1502, at Nuremburg, with this title, 'Incipit LUDUS DYANÆ, coram Maximiliano rege, per Sodalitatem Litterariam Damulianam in Linzio. It consists of the iambic, hexameter, and elegiac measures; and has five acts, but is contained in eight quarto pages. The plot, if any, is entirely a compliment to the emperor; and the personages, twenty-four in number, among which was the poet, are Mercury, Diana, Bacchus, Silenus drunk on his ass, Satyrs, Nymphs, and Bacchanalians. Mercury, sent by Diana, speaks the Prologue. In the middle of the third act, the emperor places a crown of laurel on the poet's head: at the conclusion of which ceremony, the chorus sings a pane-

¹ Phoreæ 4to. It is published with a gloss by Simlerus his Scholar.
2 Fol. x.
3 Fol. iv. There is also a work attributed to Conradus Celtes, containing six Latin plays in imitation of Terence, under this tule, "Heosyrra, illustria virginis et Monialis Germane, "Opera: nempe, Comordia sex in amulantionent resentit, Octo Sacrae Historiae versilius compositae, necnon Panegyricus, &c. Norinbergae, sub privilegio Sodalitatis Socraticae, anno 1001, fol."

^{*}Anno 1501. Iol.

* Vinou, ILLUSTE, VITAE, &c. published by Fischardus, Francos. 1536, 4to. p. 8. b. Celtes himself says, in his Descriptio Urbis Norlinberge, written about 1500, that in the city there was an 'Ania przetoria, ubi publica inspiratoria et Anoreiram 150-ticula celebrantur 'Systoria et ymaginibus imperatorum et regum nostrorum depicta.' Cap. Z.

* Couradi Celtis Antories, Noringb. 1502, 4to. ad cale. Signar. q.



under the year 1386, the following 'brusdato et pro sex larvis et bai broidered pall, or cloak, and six v In the year 1544, a Latin comedy Christ's college in Cambridge: wl by bishop Gardiner, chancellor of containing many offensive reflecti unabolished3. The comedy of (acted in the same society about th of the statutes of Trihity college : of the chapters is entitled, De. dicitur, under whose direction a tragedies are to be exhibited in t SPECTACULA, or as many DIALO which seems to be substituted by a De Comediis ludisque in natali the peculiar business and office of of the masters of arts shall be plac for the regulation of their games festivity. At the same time, he is hall and chapel, as a republic comi of laws, which he is to frame in La is to last during the twelve days of

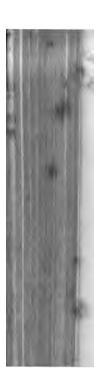
¹ In the colleges of the Jesuits in Italy Denina says, that father Granelli's three best 1729 and 1751, ch. v. § 9. The tragedies Jesuits, seem intended for this use. Morhoff,

same power on Candlemas-day. During this period, he is to see that six SPECTACLES or DIALOGUES be presented. His fee is forty shillings1. Probably the constitution of this officer, in other words, a Master of the Revels, gave a latitude to some licentious enormities, incompatible with the decorum of a house of learning and religion; and it was found necessary to restrain these Christmas celebrities to a more rational and sober plan. The SPECTACULA also, and DIALOGUES, originally appointed, were growing obsolete when the substitution was made, and were giving way to more regular representations. I believe these statutes were reformed by queen Elizabeth's visitors of the university of Cambridge, under the conduct of archbishop Parker, in the year 1573. John Dee, the famous occult philosopher, one of the first fellows of this noble society, acquaints us, that by his advice and endeavours. both here, and in other colleges at Cambridge, this master of the Christmas plays was first named and confirmed an EMPEROR. first was Mr. John Dun, a very goodly man of person, habit, and complexion, and well learned also, He also further informs us, little thinking how important his boyish attempts and exploits scholastical would appear to future ages, that in the refectory of the college, in the character of Greek lecturer, he exhibited, before the whole university, the Eippup, or Pax, of Aristophanes, accompanied with a piece of machinery, for which he was taken for a conjuror: 'with the performance of the scarabeus his flying up to Jupiter's palace, with a man, and his basket of victuals, on her back; whereat was great wondering, and many vain reports spread abroad, of the means how that was 'effected.' The tragedy of Jepthah, from the eleventh chapter of the book of Junges, written both in Latin and Greek, and dedicated to Henry VIII., about the year 1546, by a very grave and learned divine, John Christopherson, another of the first fellows of Trinity college in Cambridge, afterwards master, dean of Norwich, and bishop of Chichester, was most probably composed as a Christmas play for the same society. It is to be noted, that this play is on a religious subject8. Roger Ascham, while on his travels in Flanders, says in one of his Epistles, written about 1550, that the city of Antwerp as much exceeds all other cities, as the refectory of St. John's college in Cambridge exceeds itself, when furnished at Christmas with its theatrical apparatus

I This article is struck out from CAP. xxiv, p. 85. MSS, Rawlins, Num. 223. Only that part of the statute is retained, in which Comedies and Tragedies are ordered to be acted. Those are to be written, or rather exhibited, by the mine lecturers. The senior lecturer is to produce one: the eight others are charged with four more. A fine of ten shillings is imposed for the omission of each interlude. Another clause is then struck out, which limits the number of the plays to THREE, if FIVE commode exponinon queant.

col the plays to THREE, IL FURE COMMOND EE, SC., written by himself, A.D. 1592. Ch. L. P.
SCH. 503. AFFICKD. J. Glastoniensis CHROK. edit. Hearne, Oxon. 1726.

B. Buchanan has a tragedy on this subject, written in 1554. Hamlet seems to be quoting an old play, at least an old song, on Jepthah's story, Hamle. ACT ii. Sc., 7. There is an Italian tragedy on this subject by Benedict Capuano, a monk of Casino. Florent. 1587, 459.



the entertainment of the neads doctors dining with the bursars comedy, twelve pounds, three sl PRINCE, or LORD OF MISRULE, Cambridge just mentioned, wa the colleges at Oxford: but at sermons of the puritans, in the ritual. The last article of th respectable company in the univ At length our universities adopte the scholars by frequent exerc

1 There is a latin tragedy, ARCHIPROPP Nicolas Grimald, one of the first Studer acted in the refectory there. It is dedic printed, Colon. 1548. 8vo. This play con had sett up in the college.

² Aschami Epistol. p. 126. b. Lond. 15
³ Fuller, Ch. Hist. Hist. of Cambridge 211. In the court of Edward VI., George office at Greenwich, all the twelve days of behaved himself, that the king had great Hollingshead says, that 'being of better 'cessors had beene before, he received all 'Maister of The King's PASTIMES. V'shew of sundrie sights and devices of rare 'matters of pastime plained by persons, as n'verie well liked and allowed by the COUND. CHRON. iii. p. 1067. Col. 2. 10. The appoint his department, was a stroke of policy; as and to divert the mind of the young king, c. In some great families this officer was ca the reformation took a more severe and gle.

In some great families this officer was ca the reformation took a more severe and gle thought worthy to be suppressed by the land, 1555. 'It is statute and ordained, it 'chosen ROBERT HUDE, nor LITTLE JOHN,

siderable degree of skill and address, as a part of the entertainment at the reception of princes and other eminent personages. In the year 1566, queen Elizabeth visited the university of Oxford. In the magnificent hall of the college of Christ Church, she was entertained with a Latin comedy called MARCUS GEMINUS, the Latin tragedy of PROGNE. and an English comedy on the story of Chaucer's PALAMON and ARCITE, all acted by the students of the university. The queen's observations on the persons of the last mentioned piece, deserve notice: as they are at once a curious picture of the romantic pedantry of the times, and of the characteristical turn and predominant propensities of the queen's mind. When the play was over, she summoned the poet into her presence, whom she loaded with thanks and compliments: and at the same time turning to her levee, remarked, that Palamon was so justly drawn as a lover, that he certainly must have been in love indeed; that Arcite was a right martial knight, having a swart and manly countenance, yet with the aspect of a Venus clad in armour: that the lovely Emilia was a virgin of uncorrupted purity and unblemished simplicity, and that although she sung so sweetly, and gathered flowers alone in the garden, she preserved her chastity undeflowered. The part of Emilia, the only female part in the play, was acted by a boy of fourteen years of age, a son of the dean of Christ Church, habited like a young princess: whose performance so captivated her majesty, that she gave him a present of eight guineas1. During the exhibition, a cry of hounds, belonging to Theseus, was counterfeited without, in the great square of the college: the young students thought it a real chace, and were seized with a sudden transport to join the hunters: at which the queen cried out from her box, 'O excellent! These boys, in very troth, are ready to leap out of the windows to follow the hounds? ! In the year 1564, queen Elizabeth honoured the university of Cambridge with a royal visit3. Here she was present at the exhibition of the AULULARIA of Plautus, and the tragedies of DIDO, and of HEZEKIAH. in English: which were played in the body, or nave, of the chapel of King's college, on a stage extended from side to side, by a select company of scholars, chosen from different colleges at the discretion of five doctors, 'especially appointed to set forth such plays as should be exhibited before her grace.' The chapel, on this occasion, was

t This youth had before been introduced to the queen's notice, in her privy chamber at her Iodeings at Christ-Church; where he saluted her in a short Latin oration with some Greek verses, with which she was so pleased, that she called in secretary Cecill, and encouraging the boy's modesty with many compliments and kind speeches, begged him to repeat his elegant performance. By Wood he is called, swanne spet puer. Hist. ANTIQ, UNIV. OXON. Inc. p. 287. col. 2. ATHEN, OXON. i. 152. Peck's DESID. CURIOS. vol. ii. lib, vii. Num. xriii. p. 46. seq.

Ro. 1, p. 207, Cu. 2. Arthur Career and St. P. 26, Seq. 2. Wood, Athen. Oxon. ubi supr. 2. Wood, Athen. Oxon. ubi supr. 3. For a minute account of which, see Peck's Dusip. Cuntos, ut supr. p. 25. Num. xv. [MSS. Baker, vol. x. 7037, p. 109. Brit. Mus.] The writer was probably N. Robinson, damentic chaplain to Archbishop Parker, afterwards bishop of Bangor. Wood, Athen. Oxon. 1. col. 696. MSS. Esker, ut supr. p. 181. Parker's Ant. Brit. Eccles. p. 14. Matin. Vir. Juit prudens, 6%. edit. 1572-3.



Alasco, a Polish prince Palatin a medley of pithy orations, tedio tions, philosophy, and fire-works RIVALES³, and the tragedy of D Church hall by some of the sch college. In the latter play, Dide were represented in a marchpane drove Dido and Eneas to the sa of sugar, a hail-storm of comfits. year 1605, king James I. gratified university⁵. He was present at which he seems to have regard parison of the more solid deligh deed, if we consider this mon erudition, we shall not be surp theatrical performances, and the and afternoon with infinite satis prudence and theology. The firs pastoral comedy called ALBA: ir pearing on the stage as part of th to the queen and the maids of hor was not easily shocked at other ti availing himself of this lucky cir wishes to depart, before the piece

1 Peck, ibid. p. 36.

² Supposed to be the person whom Shake

was VERTUMNUS, which although learnedly penned in Latin, and by a doctor in divinity, could not keep the king awake, who was wearied in consequence of having executed the office of moderator all that day at the disputations in St. Mary's churchi. The third drama was the AJAX of Sophocles, in Latin, at which the stage was varied three times2. 'The king was very wearie before he came thither, but much 'more wearied by it, and spoke many words of dislike.' But I must not omit, that as the king entered the city from Woodstock, he was saluted at the gate of St. John's college with a short interlude, which probably suggested a hint to Shakespeare to write a tragedy on the subject of Macbeth. Three youths of the college, habited like witches, advancing towards the king, declared they were the same who once met the two chiefs of Scotland, Macbeth and Bancho; prophesying a kingdom to the one, and to the other a generation of monarchs: that they now appeared, a second time, to his majesty, who was descended from the stock of Bancho, to shew the confirmation of that prediction3. Immediately afterwards, 'Three young youths, in habit and attire 'like Nymphs, confronted him, representing England, Scotland, and 'Ireland; and talking dialogue wise, each to the other, of their state, and at last concluded, yielding themselves up to his gracious government4.

It would be unnecessary to trace this practice in our universities to later periods. The position advanced is best illustrated by proofs most remote in point of time; which, on that account, are also less obvious, and more curious. I could have added other ancient proofs; but I chose to select those which seemed, from concomitant circum-

stances, most likely to amuse.

Many instances of this practice in schools, or in seminaries of an inferior nature, may be enumerated. I have before mentioned the play of Robin and MARIAN, performed according to an annual custom, by the school-boys of Angiers in France, in the year 13926. But

4 LEL APPEND, ut supr. p. 636

¹ The queen was not present; but next morning, with her ladies, the young prince, and callants attending the court, she saw an English pastoral, by Daniel, called Arcadia reposition. Itself, p. 642. Although the anecdote is foreign to our purpose, I cannot help mentioning the reason, why the queen, during this visit to Oxford, was more pleased to hear the Oration of the professor of Greek, than the king. 'The king heard him willingly, and 'the Queen sunch more; because, she sayd, she never had heard Greek.' Bid. 636. 'Towards the end of the hall, was a scene like a wall, 'painted and adorned with startly 'pillars, which pillars would turn about, by reason whereof, with the help of other panned clothes, their stage did vary three times in the acting of one tragedy. Lea Append. It super, p. 612. The machinery of these plays, and the temporary stages in St. Mary's church, were chiefly conducted by 'one Mr. Jones, a great traveller, who undertooke to furnish them with rare devices, but performed very little to that which was expected.' Bid. p. 646. Notwahstanding these slighting expressions, it is highly probable that this was Inigo Jones, furnished the famous architect. He was now but thirty-three years of age, and just returned into England. He was the principal Contriver for the masques at Whitshall. Gerrard, in STRAFFORDE's LATTIERS, describing queen Hemietta's popula chapel, says, 'Such a 'glorious scene built over the altar'! Inigo Jones never presented a more curious piece in any 'of the masks at Whitchall. [dat. 1635.] vol. is p. 505.

**REEK PLATOMICES, sive MUSSA REGNANTES, OROB, 1607, 4to, p. 18.

**LEL AFFEND. ut supr. p. 636*



LUDORUM ELEGANTIA, populo si 'gant.-Interdum etiam exhibet A ' siquæ habeant acumen et leporen Andrew, the 30th Nov., the master i to his own discretion, such Latin sta convenient; which the boys are to a days, before a public audience, and and ornaments usual at the performa times order English plays; such at 1 the year 1538, Ralph Radcliffe, a polelecution, opening a school at Hitc grant of the dissolved friery of the converting the refectory into a thea Latin and English, which were exh comedies were Dives and Lazarus, I and Gessipus, and Chaucer's Melibe livery of Susannah, the Burning of 3 Burning of Sodom, Jonas, and the Fa were seen by the biographer Bale in lost3. It is scarcely necessary to re liberal exercise is yet preserved, an purity at the college of Westminst

Written in 1553, p. 69.
 Supposed to have been drawn up about the ye original customs of the school. MSS. Rawlins. В Ваle viii. 98. Атн. Охон. і. 73. I have seen composed by the Master of Hadleigh-school, in Su tuesday, Feb. 7. 1626. printed 1627. 8vo. Publish

these school-plays suggested to Shakespeare the names of Seneca and Plautus as dramatic authors; where Hamlet, speaking of a variety of theatrical performances, says, 'Seneca cannot be too heavy, nor Plautus too light5.' Jonson, in his comedy of THE STAPLE OF NEWES. has a satirical allusion to this practice, yet ironically applied: where CENSURE says, 'For my part, I beleeve it, and there were no wiser than I, I would have neer a cunning schoole-master in England : I mean a Cunning-man a schoole-master; that is, a conjurour, or a poet, or that had any acquaintance with a poet. They make all their schollers Play-boyes! Is't not a fine sight to see all our children made Enterluders? Doe we pay our money for this? Wee send them to learne their grammar and their Terence, and they learne their play-bookes. Well, they talk we shall have no more parliaments, god blesse us! But an wee have, I hope Zeale of the Land Buzzy. and my gossip Rabby Trouble-truth, will start up, and see we have painfull good ministers to keepe schoole, catechise our youth; and 'not teach em to speke Playes, and act fables of false newes, &c3."

In tracing the history of our stage, this early practice of performing plays in schools and universities has never heen considered, as a circumstance instrumental to the growth and improvement of the drama. While the people were amused with Skelton's TRIAL OF SIMONY. Bale's God's Promises, and Christ's Descent into Hell, the scholars of the times were composing and acting plays on historical subjects, and in imitation of Plautus and Terence. Hence ideas of a legitimate fable must have been imperceptibly derived to the popular and vernacular drama. And we may add, while no settled or public theatres were known, and plays were chiefly acted by itinerant minstrels in the halls of the nobility at Christmas, these literary societies supported some idea of a stage: they afforded the best accommodation for theatrical exhibition, and were almost the only, certainly the the most rational, companies of players that existed.

But I mean yet to trespass on my reader's patience, by pursuing this inquiry still further; which, for the sake of comprehension and connection has already exceeded the limits of a digression.

It is perhaps on this principle, that we are to account for plays being acted by singing-boys: although they perhaps acquired a turn for theatical representation and the spectacular arts, from their annual exhibition of the ceremonies of the boy-bishop; which seem to have been common in almost every religious community that was

Evistot. 447. But see what I have said of More's Pageaunts, Observat. on Spens. ii-47. And we are told, that More, while he lived a Page with archbishop Moreton, as the plays were going on in the palace during the christmas holidays, would often step upon the stage without previous notice, and exhibit a part of his own, which gave much more satisfaction than the whole performance besides. Roper's Life and Death of Sir Thomas More, p. 27. edit. 1731, 8vo.

1 Act. ii. Sc. 7.

2 Act. iii. Sc. 7.

In a small college, for only one provost, bishop Rotheram in 1451, in the obscure villas mery was not omitted. The founder leaves by 'Myter for the barne-bishop' of cloth of gold, the same is Lin. Nic. Scacc. Append. p. 674, degree of buffoonery, was common in the state of the choir of the church. Million, the same clause is in the state of the church of the

had often assisted this year at several festivals in the refectory of the convent, and in the hall of the prior, without fee or gratuity. I will give the article which is very circumstantial, at length 'Pro fentaculis puerorum eleemosyna exeuntium ad aulam in castro ut ibi LUDUM peragerent in die Purificationis, xiv d. Unde nihit a domini [Clinton] thesaurario, quia sapius hoc anno ministralle castri fecerunt ministralsiam in aula conventus et Prioris ad festa blurima sine ullo regardol.' That is, 'For the extraordinary breakfast of the children of the almonry, or singing-boys of the convent, when they went to the hall in the castle, to perform the PLAY on the feast of the Purification, fourteen-pence. In consideration of which performance, we received nothing in return from the treasurer of the lord Clinton, because the minstrels of the castle had often this year plaid at many festivals, both in the hall of the convent and in the prior's hall, without reward.' So early as the year 1378, the scholars, or choristers, of St. Paul's cathedral in London, presented a petition to Richard II., that his majesty would prohibit some ignorant and unexperienced persons from acting the HISTORY OF THE OLD TESTAMENT, to the great prejudice of the clergy of the church, who had expended considerable sums for preparing a public presentation of that play at the ensuing Christmas2. From MYSTERIES this young fraternity proceeded to more regular drama: and at the commencement of a theatre, were the best and almost only comedians. They became at length so favorite a set of players, as often to act at court : and on particular occasions of festivity, were frequently removed from London, for this purpose only, to the royal houses at some distance from town. This is a circumstance in their dramatic history, not commonly known. In the year 1544, while the princess Elizabeth resided at Hatfield-house in Hertfordshire, under the custody of sir Thomas Pope, she was visited by queen Mary. The next morning, after mass, they were entertained with a grand exhibition of bear-baiting with which their highnesses right were well content. In the evening, the great chamber was adorned with a sumptuous suit of tapestry, call The Hanginge of Antioch: and after supper, a play was presented by the children of Pauls. After the play, and the next morning, one of the children named, Maximilian Poines, sung to the princess, while she plaid at the virginalls. Strype,

² See Rise and Progress, &c. Cibe. L. vol. ii. p. 118.

Who perhaps performed the play of Holopherness, the same year, after a greate and rich maskinge and hanged, given by sir Thomas Pope to the princess, in the grete half at Halfelde. Live of air Tho. Pope. Sect. p. 85.

MSS. Annales of Q. Marie's Reigne, MSS. Cotton Vitell. F. s. There is a curious anecdote in Melville's Memotras, concerning Elizabeth, when queen, being supprised from behind the tapeatry by lord Hunsdon, while she was playing on her virginals. Her majesty, I how not whether in a fit of royal prudery, or of royal coquetry, suddenly rose from the instrument and offered to strike his lordship: declaring, that she was not used to May before men, but when she was solitary to shun melancholy. Mem. Lond. 1752. p. 99.



* before night, she stood at her there she saw a Course. At ni * Paul's and their [music] maste 'banquet, accompanied with dru alasted till three in the morning. 'a cupboard of plate'.' In the y clerks in London celebrated one service in Guildhall chapel, they dinner, a goodly play was performe abbey, with waits, and regals, as chapel-royal were also famous acto pany of players by queen Elizabet Edwards, a musician, and a wri tioned, and of whom more will plays, and many of Shakespeare' performed by these boys4: and it se by Jonson to one of his comedies, cal in 1605 'by the children of her ma of the Master of the Revels, was : of queen Elizabeth, one of whose :

Leland applauds the skill of Elizabeth, both in pedit. Hearn.

Aut quid commemorem qu Concentus referas mellifluc

1 Ann Ref. vol. i. ch. xv. p. 194, edit. 1725, f 2 Strype's edit. of Stowe's Surv. Lond. B. v. 3 Six of Lilly's nine comedies are entitled couprofessedly for this purpose.

The general reputation which they gained, and the particular encouragement and countenance which they received from the queen, excited the jealousy of the grown actors at the theatres; and Shakespeare, in HAMLET, endeavours to extenuate the applause which was idly indulged to their performance, perhaps not always very just, in the following speeches of Rosencrantz and Hamlet .- 'There is an aiery of little children, little eyases1, they cry out on the top of the question, and are most tyrannically clapped for't: these are now the fashion, and so berattle the common stages, so they call them, that many wearing rapiers are afraid of goose quills, and dare scarce come thither.-Ham. What, are they children? Who mantains them? How are they escoted2? Will they pursue the Quality no longer than they can sing, &c3.7 This was about the year 1599. The latter clause means, 'Will they follow the proffession of players, 'no longer than they keep the voices of boys, and sing in the choir?' So Hamlet afterwards says to the player, 'Come, give us a taste of 'your quality: come, a passionate speech!' Some of these, however, were distinguished for their propriety of action, and became admirable comedians at the theatre of Black-friars. Among the children of queen Elizabeth's chapel, was one Salvadore Pavy, who acted in Jonson's POETASTER, and CYNTHIA'S REVELS, and was inimitable in his reprentation of the character of an old man. He died about thirteen years of age, and is thus elegantly celebrated in one of Jonson's epigrams.

An Epitaph on S. P. a child of queen Elizabeth's chapell.

Weep with me all you that read This little story !

Nest of young hawks.

2 Paid.

3 Act I. Sc. vi. And perhaps he glances at the same set of actors in ROMEO AND JULIET, when a play, or maske, is proposed. Act i. Sc. v.

We'll have no Cupid, hood-wink'd with a scarf, llearing a Tartar's painted bow of lath.— Nor a without-book prologue faintly spoke After the prompter-

4 Ibid. Sc. iii.

5 There is a passage in Strafforde's Letters, which seems to shew, that the dispositions and accommodations at the theatre at Black-friars, were much better than we now suppose.

A little pique happened betwirt the duke of Lenox and the lord chamberlain, about a box at a new play in the Black-friers, of which the duke had got the key. The disjuste was sestled by the king. G. Garranto to the Lord Defetty, Jan. 25, 1695, vol. i. p. 511, edit. 1729, fol. See a curious account of an order of the privy council, in 1621, 'hung up in a table near Paules' and Black-fryars, to command all that resort to the play-house there, to send away their couches, and to disperse abroad in Paule's church-yard, carter-lane, the conduit in fleet-street, text, 'I bid. p. 175. Another of Garrant's letters mentions a play at this theatre, which 'cost three or four hundred pounds setting out; eight or ten suits of new cloaths he 'the author' gave the players, an unheard of prodigativ! 'Dat. 1627. Bid vol. ii. 190It appears by the Prologue of Chapman's All. Fools, a comedy presented at Black-friars, and printed 1605, that only the spectators of rank and quality sate on the stage.

To fair artire the stage.

Holps much; for if our other audience see Yes ew the stage depart before we end, Our wits go with you all, &c.—



Old men so due
As, sooth, the PARC.
He plaid so true
So, by errour, to his
They all consen
But viewing him sin
They have reper
And have sought, to
In bathes to stee
But, being so much t
HEAVEN vows to

To this ecclesiastical origin of acted by the society of the paris successively, at Clerkenwell, which sence of most of the nobility and 1300, and 1400. In the ignorant might justly be considered as a lit part of their profession, not only plishment almost solely confined to seem to come under the characte were incorporated into a guild, or f year 1240, under the patronage (customary for men and women of others, who were lovers of church n poration: and they gave large gratt of many persons in the practice of which I have already mentioned, singing and music; most common Before the reformation, this society choir, at the magnificent functions

college, by the Masters of the CLARKS and their fellowship, with singing and playing; and the morrow after, was a great mass, at the same place, and by the same fraternity: when every clark offered an halfpenny. The mass was sung by diverse of the queen's [Mary's] chapel and children. And after mass done, every clark went their procession, two and two together; each having on, a surplice and a rich cope, and a garland. And then fourscore standards, streamers, and banners; and each one that bare them had an albe or a surplice. Then came in order the waits playing: and then, thirty clarkes, singing FESTA DIES. There were four of these choirs. Then came a canopy, borne over the Sacrament by four of the masters of the clarkes, with staffe torches burning, &c.'1 Their profession, employment, and character. naturally dictated to this spiritual brotherhood the representation of plays, especially those of the scriptural kind: and their constant practice in shows, processions, and vocal music, easily accounts for their address in detaining the best company which England afforded in the fourteenth century, at a religious farce, for more than a week.

Before I conclude this inquiry, a great part of which has been taken up in endeavouring to shew the connection between places of education and the stage, it ought to be remarked, that the ancient fashion of acting plays in the inns of court, which may be ranked among seminaries of instruction, although for a separate profession, is deducible from this source. The first representation of this sort which occurs on record, and is mentioned with any particular circumstances, was at Gray's-inn. John Roos, or Roo, student at Gray's-inn, and created a serjeant at law in the year 1511, wrote a comedy which was acted at Christmas in the hall of that society, in the year 1527. This piece, which probably contained some free reflections on the pomp of the clergy, gave such offence to Cardinal Wolsey, that the author was degraded and imprisoned.2 In the year 1550, under the reign of Edward VI., an order was made in the same society, that no comedies, commonly called Interludes, should be acted in the refectory in the intervals of vacation, except at the celebration of Christmas: and that then, the whole body of students should jointly contribute towards the dresses, scenes, and decorations.3 In the year 1561, Sackville's and Norton's tragedy of FERREX AND PORREX was presented before queen Elizabeth at Whitehall, by the gentlemen of the Inner Temple.4 In the year 1566, the SUPPOSES, a comedy, was acted at Gray's-inn. written by Gascoigne, one of the students. Dekker, in his satire

¹ Eccuss. Mem vol. iii. ch. xili. p. 121. 2 Hollinshed, CHRON, ili. 894.

Bugdale, Onto. Junio, cap. 67, p. 285.

Frinted at London, 1595, 12mo. In one of the old editions of this play, I think a 4to, of 1550, it is said to be "set forth as the same was showed before the queen's most excellent "majestie, in her highness's court of the inner-temple." It is to be observed, that Norton, one of the authors, was connected with the law! For the "Approbation of Mr. T. Norton, one counsellor and solicitor of London, appointed by the bishop of London," is prefixed to Ch. Marbury's Collection of Italian Preverbs, Lond. 1581, 4to.

against Jonson above cited, accuses Jonson for having stolen some jokes from the Christmas plays of the lawyers. You shall sweare not to bumbast out a new play with the old lyning of jests stolne from the Temple-revells.11 In the year 1632 it was ordered, in the Inner Temple, that no play should be continued after twelve at night, not even on Christmas-eve.2

But these societies seem to have shone most in the representation of Masques, a branch of the old drama. So early as the year 1431, it was ordered, that the society of Lincoln's inn should celebrate four revels,3 on four grand festivals, every year, which I conceive to have consisted in great measure of this species of impersonation. In the year 1613, they presented at Whitehall a masque before James I., in honour of the marriage of his daughter the princess Elizabeth with the prince Elector Palatine of the Rhine, at the cost of more than one thousand and eighty pounds.4 The poetry was by Chapman, and the machinery by Jones,6 But the most splendid and sumptuous performance of this kind, plaid by these societies, was the masque which they exhibited at Candlemas-day, in the year 1633, at the expence of two thousand pounds, before Charles I,; which so pleased the king, and probably the queen, that he invited 120 gentlemen of the law to a familiar entertainment at Whitehall on Shrove Tuesday following.6 It was called the TRIUMPH OF PEACE, and written by Shirley, then a student of Gray's-inn. The scenery was the invention of Jones, and the music was composed by William Lawes and Simon Ives.7 Some curious anecdotes of this exhibition

¹ SATIROMASTIX, edit. 1602. ut supr. SIGNAT. M.
2 Dug. ut supr. Cap. 57. p. 140. Seq. also c. 61. 205.
3 It is not, however, exactly known whether these revels were not simply Dances: for Dugdale says, that the students of this inn 'anciently had Dancings for their recreation and 'delight.' Inid: And he adds, that in the year 1610, the under barristers, for example's sake, were put out of commons by decimation, because they offended in not dancing on Candlemas-day, when the Judges were present, according to an ancient order of the society. Ibid. col. 2. In an old comedy, called Cupid's Whiteloid, acted in the year 1616, by the children of his majesty's revels, a law-student is one of the persons of the drama, who says to a lady, 'Faith, lady, I remember the first time I saw you was in quadragessimo-sexto of the 'queene, in a michaelmas tearme, and I think it was the morrow upon mense Michaelic, or 'crestino Antimarum, I cannot tell which. And the next time I saw you was at our Reverles where it pleased your ladyship to grace me with a galliard; and I shall never forget if, for 'my velvet pantables [pantolles] were stolne away the whilst.' But this may also allude to their masks and plays. Signart. H. 2. edit. Lond. 1616, 4to.
4 Dugdale Isid. p. 246. The other societies seem to have joined. Isid. cap. 67, p. 286. Finett's PHILOMENIS, B.8. It. cdit. 1656, and Ibid. p' 73.

9 Printed Lond. 1614, 4to. 'With a description of the whole show, in the manner of their march on horseback to the court from the Master of the Rolls his house, &c.' It is dedicated to Sir E. Philips, Master of the Rolls. But we find a masque on the very same occasion, and at Whitehall, before the king and queen, called The masque of Grays imagentleman and the Inner temple, by Beaumont, in the works of Beaumont and Fletcher.

8 Dugdale ibid, p. 346,

7 It was printed, Lond. 1633, 4to. The author says, that it exceeded in variety and richness of decoration, any thing ever exhibited at Whitehall. There is a little piece called Time Inns of Court

are preserved by a cotemporary, a diligent and critical observer of those seemingly insignificant occurrences, which acquire importance in the eyes of posterity, and are often of more value than events of greater dignity. 'On Monday after Candlemas-day, the gentlemen of the inns of court performed their MASQUE at Court. They were 'sixteen in number, who rode through the streets,1 in four chariots, and 'two others to carry their pages and musicians; attended by an hun-'dred gentlemen on great horses, as well clad as every I saw any. 'They far exceeded in bravery [splendour] any Masque that had formerly been presented by those societies, and performed the dancing part with much applause. In their company, was one Mr. Read of Gray's-inn; whom all the women, and some men, cried up for as handsome a man as the duke of Buckingham. They were well used at the court by the king and queen. No disgust given them, only this one accident fell: Mr. May, of Gray's-inn, a fine poet, he who translated Lucan, came athwart my lord chamberlain in the banquetting-house,2 and he broke his staff over his shoulders, not know-'ing who he was; the king present, who knew him, for he calls him HIS POET, and told the chamberlain of it, who sent for him the next morning, and fairly excused himself to him, and gave him fifty pounds in pieces.-This riding-show took so well, that both king and queen desired to see it again, so that they invited themselves to supper to my lord mayor's within a week after; and the Masquers came in a more glorious show with all the riders, which were increased twenty. to Merchant-taylor's Hall, and there performed again.'3 But it was

mand, and played by his majesty, with many of the nobility and their sons who were boys.

The machinery by Inigo Jones, and the music by H. Lawes. It has been given to Davenant, but improperly.

but improperly.

There is a play written by Middleton about the year 1623, called Inner Temple Masque, or the Masque of Heroes, presented as an entertainment for many worthy ladies, by the members of the society. Printed, London 1640, 4to. I believe it is the foundation of Mrs. Behn's City-neiness.

I have also seen the Masque of Flowers, acted by the students of Grays-inn, in the Banqueting-house at White-hall, on Twelfth Night in 1613. It is dedicated to sir F. Bacon, and was printed, Lond. 1614, 4to. It was the last of the court solemnities exhibited in honour of Carr, earl of Somerset.

They went from Ely house.

They went from Ely house.

They went from Ely house.

3 STRAYPOUND'S LETTERS, Garrard to the Lord Deputy, dat. Feb. 27, 1633, vol. i. p. 207. It is added, 'On Shrow-Tuesday at night, the king and the lords performed their Masque. The templars were all invited, and well pleased, &c. P. 177. And Fr. Osborn's Tradition. Miss. vol. ii. p. 134. Works, edit. 1722. Svo. It seems the queen and her ladies were experienced actresses: for the same writer says, Jan. 9. 1633. 'I never knew a duller 'Christmas than we had at Court this year; but one play all the time at Whitehall!—The 'queen had some little infirmity, which made her keep in : only on Twelfth-night, she feasted the king at Somerset-house, and presented him with a play, newly studied, long since 'the king at Somerset-house, and presented him with a play, newly studied, long since 'the set and her ladies acted their Pastoral in the last year.' Ibid. p. 177. Again, Jan. 11. 1634. 'There is some resolution for a Maske at Shrovetide: the queen and fifteen 'ladies, are to perform, &c.' Ibid. p. 360. And, Nov. 9. 1637. 'Here are to be two maskes this winter; one at Christmas, which the king and the young noblesse do make; the other 'as Shrovetide, which the queen and her ladies do present to the king. A grant room is now building only for this use betwixt the guard chamber and the banquetting-house, and of fir, &c.' Ibid. vol. ii. p. 130. See also p. 140. And Frient's PHILOXENS. There being a 'maske in practice of the queen in person, with other great ladies, &c.' p. 198. See White-lock, sub. an. 1632. She was [also] an actress in Davenant's masque of the Temples of



a charm to drive away sleep from under a large tree. It is address

Sonne of Erebus and Nighte! Where consorte none other fowle Where, upon the lymber gras, With like simples not a fewe, Where flowes Lethe, without coyle, Hye thee thither, gentle Sleepe!

Hye thee thither, gentle Sleepe!

Love, with many of the nobility of both sexe In Jonson's Masque called Love preen from W. Montagu's Shepheard's Oracle, a Pastora W. Montagu's Shepheard's Oracle, a Pastora of W. Montagu's Shepheard's Oracle, a Pastora of Light, a masque, on Shrowe-tue Saimacida Spelia at Whitehall, 1639. Printe Davenant; and the music by Lewis Rehard restorad, with fourteen other ladies, on Shrow 1631, 4to. The words by Aurelian Townsend, the preceding reign, queen Anne had given she is the first of our queens that appeared per ment of a court. She acted in Daniel's Masquer on the ladies, at Hampton-court, in 1600,—In Daniel's Masquer of the Particular of the Company of the Masquer of the Chales of the Challes of the Masquer of the Masquer of the Chales of the Challes of the Masquer of the Challes of the Masquer of t

Thrice I charge thee by my wand, Thrice with moly from my hand Doe I touch Ulysses' eyes, And with th' iaspis. Then arise Sagest Greeke! [Pag. 135.]

In praise of this song it will be sufficient to say, that it reminds us of some favourite touches in Milton's COMUS, to which it perhaps gave birth. Indeed one cannot help observing here in general, although the observation more properly belongs to another place, that a masque thus recently exhibited on the story of Circe, which there is reason to think had acquired some popularity, suggested to Milton the hint of a masque on the story of Comus. It would be superfluous to point out minutely the absolute similarity of the two characters: they both deal in incantations conducted by the same mode of operation, and pro-

ducing effects exactly parallel.

From this practice of performing interludes in the inns of court, we may explain a passage in Shakespeare: but the present establishment of the context embarrasses that explanation, as it perplexes the sentence in other respects. In PART II. OF HENRY IV., Shallow is boasting to his cousin Silence of his heroic exploits when he studied the law at Clement's-inn. 'I was once at Clement's-inn, where I think they will talk of mad Shallow vet. Sel. You were called lusty Shallow then, cousin, Shal. I was called any thing, and I would 'have done any thing, indeed too, and roundly too. There was I, and 'little John Doit of Staffordshire, &c. You had not four such swingebucklers in the inns of court again. We knew where all the Bona Roba's were, &c .- Oh, the mad days that I have spent!' [ACT iii. Sc. iii.] Falstaffe then enters, and is recognised by Shallow, as his brother-student at Clement's-inn; on which, he takes occasion to resume the topic of his juvenile frolics exhibited in London fifty years ago. 'She's old, and had Robin Night work, before I came to Clement's inn .- Ha, cousin Silence, that thou hadst That that this knight and I have seen! Hah, Sir John, &c.' Falstaffe's recruits are next brought forward to be inrolled. One of them is ordered to handle his arms: when Shallow says, still dwelling on the old favourite theme of Clement's-inn, 'He is not his craft master, he doth not do it right. I remember at Mile-End Green, when I lay at Clement's-inn, I was then Sir Dagonet in ARTHUR'S SHOW, there was a little quiver fellow, and he would manage you his piece thus, &c.' Does he mean, that he acted sir Dagonet at Mile-end Green, or at Clement's-inn? By the application of a parenthesis only, the passage will be cleared from ambiguity, and the sense I would assign will appear to be just. I remember at Mile-end Green, (when I lay at Clement's-inn, I was then Sir Dagonet in ARTHUR'S SHOW), there was a little quiver fellow, '&c.' That is, 'I remember when I was a very young man at * Clement's-inn, and not fit to act any higher part than Sir Dagonet in

the interludes which we used to play in the society, that among the soldiers who were exercised in Mile-end Green, there was one re-'markable fellow, &c!.' The performance of this part of Sir Dagonet was another of Shallow's feats at Clement's-inn, on which he delights to expatiate; a circumstance, in the mean time, quite foreign to the purpose of what he is saying, but introduced, on that account to heighten the ridicule of his character. Just as he had told Silence, a little before, that he saw Schoggan's head broke by Falstaffe at the court-gate, 'and the very same day, I did fight with one Sampson 'Stockfish, a fruiterer, behind Gray's-inn.' Not to mention the satire implied in making Shallow act Sir Dagonet, who was King Arthur's Fool. ARTHUR'S SHOW, here supposed to have been presented at Clement's-inn, was probably an interlude, or masque, which actually existed, and was very popular, in Shakespeare's age; and seems to have been compiled from Mallory's MORTE ARTHUR, or the history of king Arthur, then recently published, and the favorite and the most fashionable romance2.

When the societies of the law performed these shews within their own respective refectories, at Christmas, or any other festival, a Christmas-prince, or revel-master, was constantly appointed. At a Christmas celebrated in the hall of the Middle-temple, in the year 1635, the jurisdiction, privileges, and parade, of this mock-monarch, are thus circumstantially described3. He was attended by his lord keeper, lord treasurer, with eight white staves, a captain of his band of pensioners and of his guard; and with two chaplains, who were so seriously impressed with an idea of his real dignity, that when they preached before him on the preceding Sunday in the Temple church, on ascending the pulpit, they saluted him with three low bows. He dined, both in the hall, and in his privy-chamber, under a cloth of estate. The pole-axes for his gentlemen pensioners were borrowed of lord Salisbury. Lord Holland, his temporary Justice in Eyre, supplied him with venison, on demand : and the lord mayor and sheriffs of London, with wine. On twelfth-day, at going to church, he received many petitions, which he gave to his master of requests: And, like other kings, he had a favourite, whom, with others, gentlemen of high quality, he knighted at returning from church. His expences, all

I In the text, 'When I Litid at Clement's inn,' is ledged, or litted. So Leland. 'An ele 'manor-place, where in tymes paste sum of the Moulbrays LAV for a starte.' That is LAVED for a time, or sometimes. ITIN. vol. i. fol. 110. Again, Maister Page land consistence of the House, and now much tyrret there.' Itid, fol. 121. And in many other places. I That Mile-end green was the place for public sports and exercises, we learn from Yes and In the affair of Tyler and Straw the says, 'Then the kyange sende to them that they shuld all 'draws to a fayre playne place, called Myle-end, where the people of the cyric did sport 'themselves in the somer season.' See. Berner's Transst. tom, i. c. 383, f. 250. 2.

3 Dugdale Orice, Jurid, p. 151. where many of the circumstances of this officer are deterribed at large: who also mentions, at Lincoln's-inn, a King of the Cockners on childrenmeday, cap. 64.

day, cap. 64.

from his own purse, amounted to two thousand rounds1. We are also told, that in the year 1635, 'On Shrovetide at night, the lady Hatton feasted the king, queen, and princes, at her house in Holborn. The Wednesday before, the PRINCE OF THE TEMPLE invited the Prince 'Elector and a brother to a Masque at the Temple2, which was very completely fitted for the variety of the scenes, and excellently well performed. Thither came the queen with three of her ladies dis-'guised, all clad in the attire of citizens .- This done, the PRINCE was 'deposed, but since the king knighted him at Whitehall'.'

But these spectacles and entertainments in our law-societies, not so much because they were romantic and ridiculous in their mode of exhibition, as that they were institutions celebrated for the purposes of merriment and festivity, were suppressed or suspended under the false and illiberal ideas of reformation and religion, which prevailed in the fanatical court of Cromwell. The countenance afforded by a polite court to such entertainments, became the leading topic of animadversion and abuse in the miserable declamations of the puritan theologists; who attempted the business of national reformation without any knowledge of the nature of society, and whose censures proceeded not so much from principles of a purer morality, as from a narrowness of mind, and from that ignorance of human affairs which necessarily accompanies the operations of enthusiasm.

SECTION XXXV.

WE are now arrived at the commencement of the sixteenth century. But before I proceed to a formal and particular examination of the poetry of that century, and of those that follow, some preliminary considerations of a more general nature, and which will have a reference to all the remaining part of our history, for the purpose of preparing the reader, and facilitating future inquiries, appear to be necessary.

On a retrospect of the fifteenth century, we find much poetry written during the latter part of that period. It is certain, that the recent introduction into England of the art of typography, to which our countrymen afforded the most liberal encouragement, and which for many years was almost solely confined to the impression of English books,

¹ STRAPPOLDE'S LETTERS. The writer adds, 'All this is done, to make them fit to give the prince elector a royal entertainment, with masks, dancings, and some other exercises of wit in orations or arraingments, that day they invite him.'
2 This, I think, was Davenant's TRIUMPISS OF PRINCE D'AMOUR, written at their request for the purpose, in three days. The music by H. and W. Lawes. 'The names of the performers are at the end.
3 Ibid. p. \$25. The writer adds, 'Mrs. Basset, the great lance-woman of Cheapside, went foremost, and led the queen by the hand, &c.' See ibid. p. \$56.

the fashion of translating the classics from French versions, and growing improvements of the English language, and the diffusion of learning among the laity, greatly contributed to multiply English composition, both in prose and verse. These causes, however, were yet immature; nor had they gathered a sufficient degree of power and

stability, to operate on our literature with vigorous effect.

But there is a circumstance, which, among some others already suggested, impeded that progression in our poetry, which might yet have been expected under all these advantages. A revolution, the most fortunate and important in most other respects, and the most interesting that occurs in the history of the migration of letters, now began to take place; which, by diverting the attention of ingenious men to new modes of thinking, and the culture of new languages, introduced a new course of study, and gave a temporary check to vernacular composition.

This was the revival of classical learning.

In the course of these annals we must have frequently remarked, from time to time, striking symptoms of a restless disposition in the human mind to rouse from its lethargic state, and to break the bonds of barbarism. After many imperfect and interrupted efforts, this mighty deliverance, in which the mouldering Gothic fabrics of false religion and false philosophy fell together, was not effectually completed till the close of the fifteenth century. An event, almost fortuitous and unexpected, gave a direction to that spirit of curiosity and discovery, which had not yet appeared in its full force and extent, for want of an object. About the year 1453, the dispersion of the Greeks, after Constantinople had been occupied by the Turks, became the means of gratifying that natural love of novelty, which has so frequently led the way to the noblest improvements, by the introduction of a new language and new books; and totally changed the state of letters in Europe¹.

This great change commenced in Italy; a country, from many circumstances, above all others peculiarly qualified and prepared to adopt such a deviation. Italy, during the darkest periods of monastic ignorance, had always maintained a greater degree of refinement and knowledge than any other European country. In the thirteenth century, when the manners of Europe appear to have been overwhelmed with every species of absurdity, its luxuries were less savage, and its public spectacles more rational, than those of France.

¹ But it should be remembered, that some learned Grecians, foreseeing the persecutions impending over their country, frequented Italy, and taught their language there, before the taking of Constantinople. Some Greeks, who attended the Florentine council, and never interest for fear of the Turks, founded the present royal library in the city of Turcune. In the year 1401, the Greek emperor, unable to resist the frequent insults of these barbarians, came into England to seek redress or protection from Henry IV. He landed at Dover, attended by many learned Greeks; and the next day was honourably received at Christ-Chusch priory at Canterbury, by the prior, Thomas Chyllenden. In a MSS, called Secution Parvulorum, lib. 5, c. 30, MSS, Bibl. Lambeth.

England, and Germany. Its inhabitants were not only enriched. but enlightened, by that flourishing state of commerce, which its commodious situation, aided by the combination of other concomitant advantages, contributed to support. Even from the time of the irruptions of the northern barbarians, some glimmerings of the ancient erudition still remained in this country; and in the midst of superstition and false philosophy, repeated efforts were made in Italy to restore the Roman classics. To mention no other instances, Alberti Mussato1 of Padua, and a commander in the Paduan army against the Veronese, wrote two Latin tragedies, ECERRIUIS2, or the fate of the tyrant Ecerinus of Verona, and ACHILLEIS, on the plan of the Greek drama, and in imitation of Seneca, before the year 1320. The many monuments of legitimate sculpture and architecture preserved in Italy, had there kept alive ideas of elegance and grace; and the Italians, from their familiarity with those precious remains of antiquity, so early as the close of the fourteenth century, had laid the rudiments of their perfection in the ancient arts. Another circumstance which had a considerable share in clearing the way for this change, and which deserves particular attention, was the innovation introduced into the Italian poetry by Petrarch; who, inspired with the most elegant of passions, and cloathing his exalted feelings on that delicate subject in the most melodious and brilliant Italian versification, had totally eclipsed the barbarous beauties of the Provencal troubadours; and by this new and powerful magic, had in an eminent degree contributed to reclaim, at least for a time, the public taste, from a love of Gothic manners and romantic imagery.

In this country, so happily calculated for their favourable reception, the learned fugitives of Greece, when their empire was now destroyed, found shelter and protection. Hither they imported, and here they interpreted, their ancient writers, which had been preserved entire at Constantinople. These being eagerly studied by the best Italian scholars, communicated a taste for the graces of genuine poetry and eloquence; and at the same time were instrumental in propagating a more just and general relish for the Roman poets, orators, and historians. In the meantime a more elegant and sublime philosophy was adopted; a philosophy more friendly to works of taste and imagination, and more agreeable to the sort of reading which was now gaining

¹He was honoured with the laurel, and died 1329.

²Printed at Venice, 1636. fol. with his Epistolæ, Elegi, Soliloquia, Eclodæ, Cento Ovidiamus, Laiin History of Italy, and Bavardus ad Filtum. And in Munatori's Real Ital Scriptore. tom. x. Medician. 1727. P. 1. 123, 569, 769, 785. See also in Thesadre, Ital tom. wi. part. ii. Lugd. Bat. 1722. Among his inedited works are mentioned, Libera die Litze Naturae et Fortures, on Natural Causes and Fate. And three books in heroic verse, on the War against the Veronese above-mentioned. The name and writings of Mussabswere hardly known, till they were brought forward to the public notice in the Essay on Poire; which I shall not be accused of partiality, as I only join the voice of the world, in calling the most agreeable and judicious piece of criticism produced by the present age.

ground. The scholastic subtleties, and the captious logic of Aristotle, were abolished for the mild and divine wisdom of Plato.

It was a circumstance, which gave the greatest splendour and importance to this new mode of erudition, that it was encouraged by the popes: who, considering the encouragement of literature as a new expedient to establish their authority over the minds of men, and enjoying an opulent and peaceable dominion in the voluptuous region of Italy, extended their patronage on this occasion with a liberality so generous and unreserved, that the court of Rome on a sudden lost its austere character, and became the seat of elegance and urbanity. Nicholas V., about the year 1440, established public rewards at Rome for composition in the learned languages, appointed professors in humanity, and employed intelligent persons to traverse all parts of Europe in search of classic manuscripts buried in the monasteries! It was by means of the munificent support of pope Nicholas, that Cyriac of Ancona, who may be considered as the first antiquary of Europe was enabled to introduce a taste for gems, medals, inscriptions, and other curious remains of classical antiquity, which he collected with indefatigable labour in various parts of Italy and Greece2. He allowed Francis Philelphus, an elegant Latin poet of Italy, about 1450, a stipend for translating Homer into Latin3. Leo X., not less conspicuous for his munificence in restoring letters, descended so far from his apostolical dignity, as to be a spectator of the POENULUS of Plautus: which was performed in a temporary theatre in the court of the capitol, by the flower of the Roman youth, with the addition of the most costly decorations4: and Leo, while he was pouring the thunder of his anathemas against the heretical doctrines of Martin Luther, published a bull of excommunication against all those who should dare to censure the poems of Ariosto. It was under the pontificate of Leo, that a perpetual indulgence was granted for rebuilding the church of a monastery, which possessed a MSS. of Tacitus. It is obvious to

^{1&#}x27;Domine Georgii Dissertatio de Nich, quinti erga Lit. et Literat. Viros Patrocisia' Rom. 1742. 4to. Added to his Life.
2 Fr. Burmanni Præfat. ad Inscription. Gruterian. Amstel. 1707. fol Balue. Miscription. vi. p. 539. Ant. Augustimi Dialog. de Numismat. ix. xi. Voss. de Histor. Lat. p. 609. His Itinerrarium was printed at Florence, by L. Mehus, 1742. 8vo. Leon. Arctini Efform. ii. lib. ix. p. 149. And Gloranal. de Letteraté d'Italia. tom. xxi. p. 428. Collections of Inscriptions, by P. Apianus, and B. Amantus, Ingoldstat. 1634. fol. at the Moxum. Gamptas.

of Inscriptions, by P. Apianus, and B. Amantius, angonasias 1834.

3 Philelph. Epist. xxiv. t. xxxvi. t. In the Epistle of Philelphus, and in his to books of Satires in Latin verse, are many curious particulars relating to the literary history of those times. Venet. fol. 1802. His Nicolaus, or two books of Lyrics, is a panegyric on the life and acts of pope Nicholas V:

4 It was in the year 1813, on occasion of Julius Medicis, Leo's brother, being made free of Rome. P. Jovius, Hist. lib. xi. ad cale. And Vit. Leon. lib. iii. p. 145. Jovius says, that the actors were Romana juventutis lepidissimi. And that several pieces of poetry were recited at the same time. Leo was also present at an Italian comedy, written by cardinal Bibleman, called Calanders, in honour of the Duchess of Mantua. It was acted by noble youths in the spacious apartments of the Vatican, and Leo was placed in a sort of Theory.

5 Paulus Jovius relates an anecdote of Leo X., which shows that some passages in the

observe, how little conformable, this just taste, these elegant arts, and these new amusements, proved in their consequences to the spirit of the papal system: and it is remarkable, that the court of Rome, whose sole design and interest it had been for so many centuries, to enslave the minds of men, should be the first to restore the religious and intellectual liberties of Europe. The apostolical fathers, aiming at a fatal and ill-timed popularity, did not reflect, that they were shaking the

throne, which they thus adorned.

Among those who distinguished themselves in the exercise of these studies, the first and most numerous were the Italian ecclesiastics, If not from principles of inclination, and a natural impulse to follow the passion of the times, it was at least their interest, to concur in forwarding those improvements, which were commended, countenanced, and authorised, by their spiritual sovereign; they abandoned the pedantries of a barbarous theology, and cultivated the purest models of antiquity. The cardinals and bishops of Italy composed Latin verses, and with a success attained by none in more recent times, in imitation of Lucretius, Catullus, and Virgil. Nor would the encouragement of any other European potentate have availed so much, in this great work of restoring literature: as no other patronage could have operated with so powerful and immediate an influence on that order of men, who, from the nature of their education and their profession, must always be the principal instruments in supporting every species of liberal erudition.

And here we cannot but observe the necessary connection between literary composition and the arts of design. No sooner had Italy banished the Gothic style in eloquence and poetry, than painting, sculpture, and architecture, at the same time, and in the same country, arrived at maturity, and appeared in all their original splendour. The beautiful or sublime ideas which the Italian artists had conceived from the contemplation of ancient statues and ancient temples, were invigorated by the descriptions of Homer and Sophocles. Petrarch, the poet, was crowned in the capitol, and Raphael was promoted to the dignity of a cardinal.

These improvements were soon received in other countries, Lascaris, one of the most learned of the Constantinopolitan exiles, was invited into France by Lewis XII., and Francis I.: and it was under the latter of these monarchs that he was employed to form a library at Fontainbleau, and to introduce Greek professors into the university of Paris¹. Yet we find Gregory Typhernas teaching Greek at Paris, so

VITA LEONIS X. p. 192.

1 Du Breul, Antiquitez de Paris, liv. ii. 1639. 4to. p. 563. Bembi. Hist. Venet. par. ii. p. 76. And R. Simon, Critique de la Bibl. Eccles. par du Pin, tom. i. p. 502. 512.

classics were studied at the court of Rome to very bad purposes. I must give it in his own words. 'Non caruit etiam infamia, quod parum honeste nonnullos e cubiculariis suis (erant 'enim e tota Italia nobilissimi) adamare, et cum his tenerius atque libere jocari videretur.' In

early as the year 1472. [Hody, p. 233.] About the same time, Antonius Eparchus of Corsica sold 100 Greek books to the emperor Charles V. and Francis I., [Morhoff, POLYHIST, iv. 6,] those great rivals, who agreed in nothing, but in promoting the cause of literature. Francis I. maintained even a Greek secretary, the learned Angelus Vergerius, to whom he assigned, in the year 1541, a pension of 400 livres from his exchequer1. He employed Julius Camillus to teach him to speak fluently the language of Cicero and Demosthenes, in the space of a month: but so chimerical an attempt necessarily proved abortive. yet it shewed his passion for letters2. In the year 1474, the parliament of Paris, who, like other public bodies, eminent for their wisdom, could proceed on no other foundation than that of ancient forms and customs. and were alarmed at the appearance of an innovation, commanded a cargo of books, some of the first specimens of typography, which were imported into Paris by a factor of the city of Mentz, to be seized and destroyed. Francis I. would not suffer so great a dishonour to remain on the French nation; and although he interposed his authority too late for a revocation of the decree, he ordered the full price to be paid for the books. This was the same parliament that opposed the reformation of the calendar, and the admission of any other philosophy than that of Aristotle. Such was Francis's solicitude to encourage the graces of a classical style, that he abolished the Latin tongue from all public acts of justice, because the first president of the parliament of Paris had used a barbarous term in pronouncing sentences; and because the Latin code and judicial processes, hitherto adopted in France, familiarised the people to a base Latinity. At the same time, he ordered these formularies to be turned, not into good Latin, which would have been absurd or impossible, but into pure Frencht; a reformation which promoted the culture of the vernacular tongue. He was the first of the kings of France, that encouraged brilliant assemblies of ladies to frequent the French court: a circumstance, which not only introduced new splendour and refinement into the parties and caronsals of the court of that monarchy, but gave a new turn to the manners of the French ecclesiastics, who of course attended the king, and destroyed much of their monkish pedantry5.

When we mention the share which Germany took in the restitution of letters, she needs no greater panegyric, than that her mechanical genius added, at a lucky moment, to all these fortunate contingencies

l Du Breul, ibid. p. 568. It is a just remark of P. Victorius, that Francis I., by fembeautiful Greek and Roman types at his own cost, invited many students, who were caught by the elegance of the impression, to read the ancient books. PRAFAT, an COMMENT, in octo libr. Aristotelis de Opt. Statu Civint.

2 Alciati Eristor. xxiii. inter 'Gudianas,' pag. 109.

3 Matagonis de Matagonibus adversus Italoguilliam Antonii Matharelli, p. 226.

4 Varillas, Hist. de François I. livr. ix. pag. 387.

5 Brantome, Must. tom. i. p. 227. Mezerai, Hist. France, sur Hen. III. tom. iii. p. 415. 445.

in favour of science, an admirable invention, which was of the most singular utility in facilitating the diffusion of the ancient writers over every part of Europe: I mean the art of printing. By this observation, I do not mean to insinuate that Germany kept no pace with her neighbours in the production of philological scholars. Rodolphus Langius, a canon of Munster, and a tolerable Latin poet, after many struggles with the inveterate prejudices and authoritative threats of German bishops, and German universities, opened a school of humanity at Munster: which supplied his countrymen with every species of elegant learning, till it was overthrown by the fury of fanaticism, and the revolutions introduced by the barbarous reformations of the anabaptistic zealots, in the year 15341. Reuchlin, otherwise called Capnio, cooperated with the laudable endeavours of Langius by professing Greek. before the year 1490, at Basil2. Soon afterwards he translated Homer. Aristophanes, Plato, Xenophon, Æschines, and Lucian, into Latin, and Demosthenes into German. At Heidelberg he founded a library. which he stored with the choicest Greek MSS. It is worthy to remark, that the first public institution in any European university for promoting polite literature, by which I understand these improvements in erudition, appears to have been established at Vienna. In the year 1501, Maximilian I., who, like Julius Cæsar, had composed a commentary on his own illustrious military achievements, founded in the university of Vienna a COLLEGE of POETRY. This society consisted of four professors: one for poetry, a second for oratory, and two others for mathematics. The professor of poetry was so styled, because he presided over all the rest; and the first person appointed to this office was Conradus Celtes, one of the restorers of the Greek language in Germany, an elegant Latin poet, a critic on the art of Latin versification, the first poet laureate of his country, and the first who introduced the practice of acting Latin tragedies and comedies in public, after the manner of Terence. It was the business of this professor, to examine candidates in philology; and to reward those who appeared to have made a distinguished proficiency in classical studies with a crown of

D. Chytræus, 'Saxonia.' I, iii. p. 80: Trithem. p. 993. De S. E. Et 'de Luminarib.

of D. Chytraus, 'Saxonia.' I. iii. p. 80: Trithem. p. 993. De S. E. L. C. German.' p. 230.

2 'Epistol Claror. Viror.' ad Reuchlin. p. m. 4. 27. Maius, in 'Vita Reuchlini, &c. 3 Celtes dedicates his Anores, or Latin Elegies, to Maximilian, in a Latin panegyric prefixed; in which he compliments the emperor, 'You who have this year endowed most 'liberally the muses, long wandering, and banished from Germany by the calumnies of certain umkalful men, with a college and a perpetual stipend; having, moreover, according to a 'custom practised in my time at Rome, delegated to me and my successors, in your stead.' the authority of creating and laureating poets in the said college, &c.' Panec. Prim. ad 'Maximilian. Imp. Signat. a. ii. Amores, &c. Noringb. 1502. 40: The same author, in his 'Description' of the city of Nuremburgh, written in 2501, mentions it as a circumstance of importance and a singularity, that a person skilled in the Roman literature had just begun to give lectures in a public building, to the ingenuous youth of that city, in poetry and oratory, with a salary of one hundred surei, as was the practice in the cities of Italy. Descriptio 'Urbia Noringb.' cap. xii.

laurel. Maximilian's chief and general design in this institution, was to restore the languages and eloquence of Greece and Rome1.

Among the chief restorers of literature in Spain, about 1400, was Antonio de Lebrixa, one of the professors in the university of Alacala, founded by the magnificent cardinal Ximenes, archbishop of Toledo. It was to the patronage of Ximenes that Lebrixa owed his celebrity? Profoundly versed in every species of sacred and profane learning, and appointed to the respectable office of royal historian, he chose to be distinguished only by the name of the grammarian3; that is, a teacher of polite letters. In this department, he enriched the seminaries of Spain with new systems of grammar, in Latin, Greek, and Hebrew: and, with a view to reduce his native tongue under some critical laws, he wrote comparative lexicons, in the Latin, Castilian, and Spanish languages. These, at this time, were plans of a most extraordinary nature in Spain; and placed the literature of his country, which, from the phlegmatic temper of the inhabitants was tenacious of ancient forms, on a much wider basis than before. To these he added a manual of rhetoric, compiled from Aristotle, Tully, and Ouintilian; together with commentaries on Terence, Virgil, Juvenal, Persius, and other classics. He was deputed by Ximenes, with other learned linguists, to superintend the grand Complutensian edition of the Bible: and in the conduct of that laborious work, he did not escape the censure of heretical impiety for exercising his critical skill on the sacred text, according to the ideas of the holy inquisition, with too great a degree of precision and accuracy.

Even Hungary, a country by no means uniformly advanced with other parts of Europe in the common arts of civilisation, was illuminated with the distant dawning of science. Mattheo Corvini, king of Hungary and Bohemia, in the fifteenth century, and who died in 1400. was a lover and a guardian of literature. He purchased innumerable volumes of Greek and Hebrew writers at Constantinople and other Grecian cities, when they were sacked by the Turks: and, as the operations of typography were now but imperfect, employed at Florence many learned librarians to multiply copies of classics, both Greek and Latin, which he could not procure in Greece. These, to the number of 50,000, he placed in a tower, which he had erected in

¹ See the imperial patent for erecting this college, in Freherus's German. Resum Scriptor. Var. '&c. tom. ii. fol. Francof. 1602. p. 237. And by J. Henry Van Seelen. Lubec. 450 1723. And in his Select. Literan. p. 488. In this patent, the purpose of the foundation is declared to be, 'restituere abolitam prisci sæculi eloquentiam.'
² Nic. Anton. 'Bibl. Nov. Hispan.' tom. i. p. 104.—109.
³ L. Vives, de Causis 'Corruptarum Art.' ii. p. 62.
³ Alvarus Gomesius de 'Vita Ximenis,' lib. ii, pag. 43. Nic. Anton. ut supr. p. 109. Isonatus, 'Bibl. Latino. Hebr. p. 215.
Þent Jenichii 'Notit. Biblioth. Thoruniensis, p. 32. Who has written a Dissertation De merifix Matthia Corvini in rem literariam.
³ Joh. Alex. Brassicani 'Præfat. ad Salvianum,' Basil. 1530. fol. And 'Maderus de Bibliothecis, p. 145. 140.

thecis. p. 145. 149.

the metropolis of Buda1; and in this library he established thirty amanuenses, skilled in painting, illuminating, and writing: who, under the conduct of Felix Ragusinus, a Dalmatian, consummately learned in the Greek, Chaldaic, and Arabic languages, and an elegant designer and painter of ornaments on vellum, attended incessantly to the business of transcription and decoration2. The librarian was Bartholomew Fontius, a learned Florentine, the writer of many philological works3, and a professor of Greek and oratory at Florence. When Buda was taken by the Turks in the year 1526, cardinal Bozmanni offered for the redemption of this inestimable collection, 200,000 pieces of the Imperial money: yet without effect, for the barbarous besiegers defaced or destroyed most of the books, in the violence of seizing the splendid covers and the silver bosses and clasps with which they were enriched. The learned Obsopaeus relates, that a book was brought him by an Hungarian soldier, which he had picked up, with many others, in the pillage of king Corvino's library, and had preserved as a prize, merely because the covering retained some marks of gold and rich workmanship. This proved to be a MSS. of the ETHIOPICS of Heliodorus; from which, in the year 1534, Obsopaeus printed at Basle the first edition of that elegant Greek romances.

But as this incidental sketch of the history of the revival of modern learning, is intended to be applied to the general subject of my work, I hasten to give a detail of the rise and progress of these improvements in England: nor shall I scruple, for the sake of producing a full and

uniform view, to extend the enquiry to a distant period. Efforts were made in our English universities for the revival of critical studies, much sooner than is commonly imagined. So early as the year 1439, William Byngham, rector of St. John Zachary in London, petitioned Henry VI., in favour of his grammar scholars, for whom he had erected a commodious mansion at Cambridge, called GoD's House, and which he had given to the college of Clarehall: to the end, that 24 youths under the direction and government of a learned priest, might be there perpetually educated, and be from thence transmitted, in a constant succession, into different parts of England, to those places where grammar schools had fallen into a

¹ Anton. Bonfinii ¹Rer. Hungar.¹ Decad. iv. lib. 7. p. 460. edit- 1690.
2 Belius, Apparat. ad Histor. Hungar.¹ Dec. i. cap. 5.
3 Among other things, he wrote commentaries on Persius, Juvenal, Livy, and Aristotles Pomitis. He translated Phalariy's Epistles into the Tuscan language, published at Florence 2491. Crescimbeni has placed him among the Italian poets. Lambeccius says, that in the year 1665, he was sent to Buda by the emperor Leopold, to examine what remained in this library. After repeated delays and difficulties, he was at length permitted by the Turks to enter the room! where he saw about 400 books, printed, and of no value, dispersed on the floor, and covered with dust and filth. Lambeccius supposes, that the Turks, knowing the condition of the books, were ashamed to give him admittance, ¹Comment. de Bibl. Vindobon.¹ Ibl. ii. c. ix. p. 902.

doben, lib. ii. c. ix. p. 993.

**Collectio Madero-Schmidiana, Access. i. p. 319. seq. Belius ut supr. tom- iii- p. 425.

**In the Prepare See Neandri Preparat. An Gnomolog. Stoket. p. 27.

state of desolation1. In the year 1498, Alcock, bishop of Elv, founded Jesus college in Cambridge, partly for a certain number of scholars to be educated in grammar2. Yet there is reason to apprehend, that these academical pupils in grammar, with which the art of rhetoric was commonly joined, instead of studying the real models of style, were chiefly trained in systematic manuals of these sciences, filled with unprofitable definitions and unnecessary distinctions; and that in learning the arts of elegance, they acquired the barbarous improprieties of diction which those arts were intended to remove and reform. That the foundations I have mentioned did not produce any lasting beneficial effects, and that the technical phraseology of metaphysics and casuistry still continued to prevail at Cambridge, appears from the following anecdote. In the reign of Henry VII., that university was so destitute of skill in latinity, that it was obliged to hire an Italian, one Caius Auberinus, for composing the public grations and epistles, whose fee was at the rate of twenty-pence for an epistle. The same person was employed to explain Terence in the public schools4. Undoubtedly the same attention to a futile philosophy, to unintelligible elucidations of Scotus and Aquinas, notwithstanding the accessions accruing to science from the establishment of the Humfredian library, had given the same tincture to the ordinary course of studies at Oxford. For, about the year 1468, the university of Oxford complimented Chadworth bishop of Lincoln, for his care and endeavours in restoring grammatical literature, which, as

I Ubi scholæ grammaticales existunt desolatæ. Pat, Hen, vi. ann reg, avn p. 2

¹ Ubi scholæ grammaticales existunt desolates. Pat. Hen. vi. ann. reg. svi. p. 2 membr. vi.

2 Rymer, Foeder xii. 653. We find early establishments of this sort in the colleges of Paris. In the year 1304, queen Jaue founded the college of Navarre, at Paris, for 30 testies, and scritists, and so Guanmannans, who are also called Enjans enhalterer or grammannans. They are ordered to hear lectiones, [lessons] materias, et versus, brout in acheils grammatic calling consucrit. Boul. Hisr. Acad. Paris. ov. i.v. p. 74. But the college of Ava Mania, at Paris, founded in 1339, is for a Master and six boys only, from time to sistees year. Boul. lind. p. 261. The society of Merton college, in Oxford, founded in 1372, origustly maintained in the university and boys as claimed landred to the founder, hoho Walter de Merton, in grammar learning, and all necessaries, sometimes till they were capable of taking a degree. They were placed in Nunhall, adjoining to the college on the east. "Expensificates per Thomann de Herlyngton, pro pueris de genere fundatoris a fest. Epiph. usque ad fest. S. Petri ad vincula, 22 Edw. III. A.D. 1347.—"Hem, in filo albo et vindi, et ceivis "pertinenciis, ad reparationem vestium tam artistarum quam Gaamantcomus. vi d. Here." Mag. Joh. Coroubiensi pro salario scholle, in terrio quadragesimali, x. d. Et homano "fusher) suo, ii d. ob. Hem, Mag. Joh. Cornubiensi pro tertoe estivali, x. d. Et homano "suo, ii d. ob." Anth. Wood, MSS. Coll. Merton Collectan. [Cod. MSS. Ballard. Bibl. Bodl. 46.]

3 MSS. Bibl. C. C. C. Camb. Miscalle, P. p. 194. Officium magistri Glemerior.

Bibl. Bodl. 46.]

3 MSS. Bibl. C. C. C. Camb. Miscett. P. p. 194. Officium mingistri Glomeria. 1 25serve here, that Giles du Vadis, or Ægidius Dewes, successively royal librarian at Westminster, to Henry VII. and VIII., was a Frenchman. The last king granted him a salary
for that office, of ten pounds, in the year 1922. Priv. Sig. 12 Henr. VIII. Offic. Pell. He
was preceptor in French to Henry VIII., prince Arthur, princess Mary, the kings of France
and Scotland, and the marquis of Exeter. Stowe, London, p. 230. Among other flowp
of the sort, he wrote at the command of Henry, An Introductoric for to Lorence to rein, to
promunce, and to speak French truely compyled for the princess Mary. Lond. p.
Waley, 4to. (See Pref. Palsgrave's Lesclaircissment). He died in 1535

4 Quod feelt admodum frigide, at ea erant tempora." Lib. Matt. Arabiep. Parker, MSS.
Baker, MSS. Harl. 7046. f. 125, 60.

they represent, had long decayed and been forgotten in that ancient seminary1.

But although these gleams of science long struggled with the scholastic cloud which enveloped our universities, we find the culture of the classic embraced in England much sooner than is supposed. Before the 1490, many of our countrymen appear to have turned their thoughts to the revival of the study of classics; yet chiefly in consequence of their communications with Italy, and, as most of them were clergymen, of the encouragements they received from the liberality of the Roman pontiffs2. Millyng, abbot of Westminster, about the year 1480, understood the Greek language: which yet is mentioned as a singular accomplishment, in one, although a prelate, of the monastic profession3. Robert Flemmyng studied the Greek and Latin languages under Baptista Guarini at Ferrara; and at his return into England, was preferred to the deanery of Lincoln about the year 14504. During the reign of Edward IV., he was at Rome; where he wrote an elegant Latin poem in heroic verse, entitled LUCUBRATIONES TIBURTINÆ, which he inscribed to pope Sixtus his singular patron6 It has thesethree chaste and strong hexameters, in which he describes the person of that illustrious pontiff.

the person of that illustrious pontiff.

1 Registr. Univ. Oxon. FF. [Evistot. Acad.] fol. 254. The Epistles in this Register, contain many local anecdotes of the restoration of learning at Oxford.

2 Such of our countrymen as wrote in Latin at this period, and were entirely educated at home without any connections with Italy, wrote a style not more classical than that of the monkish latin annalists who flourished two or three centuries before. I will instance only in Ross of Wavnick, author of the Historna Recum Anglia. Recum Anglia. Geolard at Oxford, an ecclesisatic, and esteemed an eminent scholar. Nor is the plan of Ross's History, which was finished so late as the year 1483, less barbarous than his latinity; for in writing a chronicle of the kings of England, he begins, according to the constant practice of the monks, with the creation and the first ages of the world, and adopts all their legends and fables. His motives for undertaking this work are exceedingly curious. He is speaking of the method of perpetuating the memories of famous men by statues: 'Also in our churches, tabernales in atonework, or niches, are wrought for containing images of this kind. For instance, in the new work of the college of Windsor, fi. e. St. George's chapel.] such tabernacles abound, both within and without the building. Wherefore, being requested, about the latter end of the reign of Edward IV., by the venerable master Edward Seymour, Master of the Works there, and at the desire of the king, to compile a history of those kings and princes who have founded churches and cities, that the images placed in those niches might appear to greater advantage, and more effectually preserve the names of the persons represented; at the imatance of this my brother-student at Oxford, and especially at the desire of the said most noble monarch, as also to exhilarate the minds of his royal successors, I have undertaken his work, &c. Edit. Hearne, Oxon, 1745, p. 120. Svo.

3 Leland, in V. One Adam Eston, educated at Oxford, and sepecially at

'textu rosm purpurem,' a dialog 'Christmas,' has the date 1497.

Sane quisquis in hunc oculos converterit acreis, In facie vultuque viri sublime videbit Elucere aliquid, majestatemque verendam.

Lelland assures us, that he saw in the libraries of Oxford a Greco-Latin lexicon, compiled by Flemmyng, which has escaped my searches. He left many volumes, beatifully written and richly illuminated, to Lincoln College in Oxford, where he had received his academical education. [Lel. ibid.] About the same period, John Gunthorpe, afterwards, among other numerous and eminent promotions, dean of Wells, keeper of the privy seal, and master of King's hall in Cambridge, attended also the philological lectures of Guarini: and for the polished latinity with which he wrote EPISTLES and ORATIONS, compositions at that time much in use and request, was appointed by Edward IV. Latin secretary to queen Anne, in the year 14871. The MSS, collected in Italy, which he gave to both the universities of England, were of much more real value, than the sumptnous silver image of the virgin Mary, weighing 143 ounces, which he presented to his cathedral of Wells2. William Gray imbibed under the same preceptors a knowledge of the best Greek and Roman writers: and in the year 1454, was advanced by pope Nicholas V., equally a judge and protector of scholars, to the bishoprick of Ely3. This prelate employed at Venice and Florence many scribes and illuminators, in preparing copies of the classics and other useful books, which he gave to the library of Baliol college in Oxford, [Leland, COLL.] at that time esteemed the best in the university. John Phrea, or Free, an ecclesiastic of Bristol, receiving information from the Italian merchants who trafficked at Bristol, that multitudes of strangers were constantly crowding to the capitals of Italy for instruction in the learned languages, passed over to Ferrara; where he became a fellow-student with the prelate last mentioned, by whose patronage and assistance his studies were supported⁵ He translated Diodorus Siculus, and many pieces of Xenophon, into Latine. On account of

¹ Pat. 7. Edw. iv. m. 2. Five of his Orations before illustrious personages are extant MSS. Bodl. NE. F. ii. 20. In the same MSS. are his Annotationes guardem Cettice in syrba quadant apud feetas citata. He gave many books, collected in Italy, to Jesu college at Cambridge. Lel. Coll. iii. 12. He was ambassador to the king of Castile, in 146, 214

And a book on Rhetoric.

2 Registr. Eccles. Wellens.

3 Wharton, Angl. Sach. i. 672.

4 One of those was Antoniuss Marius. In Baliol college library, one of bishop Gray's manuscripts has this entry, "Antonius Marii filius Florennus civis transcripes ab originalibus exemplaribus, 2 Jul. 1448. &c.' MSS. kviii. [Apud MSS. Langb. Bal. p. 21.]

2 Among Phrea's 'Epistles' in Baliol library, one is 'Preceptori suo Grasrino, "show epistles are full of encomiums on Phreas, MSS. Eal. Coll. Oxon. G. Q. See ten of his epistles, five of which are written from Italy to bishop Gray, MSS. Bibl. Bodl. N.E. F. ii. 20. In one of these he complains, that the bishop's remittances of money had failed, and that he was obliged to pawn his books and clothes to Jews at Ferrara.

8 He also translated into latin Synesius's 'Panegyric on Baldness.' Printed, Basle. 1281.

the former work he was nominated bishop of Bath and Wells by pope Paul the second, but died before consecration in the year 14641. His Latin Epistles, five of which are addressed to his patron the bishop of Ely, discover an uncommon terseness and facility of expression. It was no inconsiderable testimony of Phrea's taste, that he was requested by some of his elegant Italian friends, to compose a new epitaph in Latin elegiacs for Petrarch's tomb: the original inscription in monkish rhymes, not agreeing with the new and improved ideas of Latin versification2. William Sellynge, a fellow of All Souls college in Oxford, disgusted with the barren and contracted circle of philosophy taught by the irrefragable professors of that ample seminary, acquired a familiarity with the most excellent ancient authors, and cultivated the conversation of Politan at Bononia. [Leland, CELLINGUS.] To whom he introduced the learned Linacer [Id ITIN. vi f. 5.] About the year 1460, he returned into England; and being elected prior of Chrish-Church at Canterbury, enriched the library of that fraternity with an inestimable collection of Greek and Roman manuscripts, which he had amassed in Italy.3 It has been said, that among these books, which were all soon afterwards accidentally consumed by fire, there was a complete copy of Cicero's Platonic system of politics DE REPUBLICA4. Henry VII. sent Sellynge in the quality of an envoy to the king of France: before whom he spoke a most elegant Latin oration. [From his EPITAPH.] It is mentioned on his monument, now remaining in Canterbury cathedral, that he understood the Greek language.

8vo. [Whence Abraham Flemming made his English translation, London, 1579.] Leland mentions some flowing Latin heroics, which he addressed to his patron Tiptoft, earl of Worcester, in which Bacchus expostulates with a goat gnawing a vine. Coll. iii. 13. And 'Scriptor. Phreas: 'His 'Cosmographia Mundi' is a collection from Pliny. Leland, Collii, p. 38. MSS. Br. Twyne, 8. p. 285.

1 Leland, Coll. iii. 58. Wood, Hist. Univ. Oxon, ii. 76.

² Leland, Cott. iii. 13. 63. Leland says that he had the new epitaph, Novum ac elegans. Scripton. Phreas. 'Tuscia me genuit, &c.'

3 Wood, HIST. UNIV. OXON. ii. 177. In a monastic OBITARY, cited by Wharton, he is said to be, 'Latina quoque et Græca lingua apprime institutus.' It is added, that he adorned the library over the prior's chapel with exquisite sculptures, and furnished it with books, and that be glazed the south side of the cloysters of his monastery, for the use of his studious brethren, placing on the walls new Texts, or inscriptions, called Carott, or carols. Anct. Sacr. i.

p. 14.5. ses.

4 This is asserted on the authority of Leland. SCRIPTOR, ut supr. Cardinal Pole expended 2000 crowns in searching for Tully's Six Books' de republica' in Poland, but without success. Existed. Aschami ad Sturm. dat. 14 Sept. 1555, lib. 1. p. 90. And Sturmius, in a letter to Aschami add. 15 Jan. 1552, lsays, that a person in his neighbourhood had flattered him with a promise of this inestimable treasure. Barthius reports, that they were in the monastery of Fulda, on vellum, but destroyed by the soldiers in a pillage of that convent. Christmani Fenstell. Miscrellan, p. 47. Compare Mabillon. Mus. Fralic. tom. i. p. 70. Issae Bullart relates, that in the year 1576, during the siege of Moscow, some noble Polish officers, accompanied by one Voinuskius, a man profoundly skilled in the learned languages, made an excussion into the interior parts of Muscovy; where they found, among other valuable monuments of ancient literature, Tully's 'Republic,' written in golden letters. Acap. At. Scient tom. p. 87. It is to be wished, that the same good fortune which discovers this work of Cicero, will also restore the remainder of Ovid's 'Fasti,' the lost Decads of Livy, the 'Anticatones' of Cesar, and an entire copy of Petronius. of Cesar, and an entire copy of Petronius.

602 JOHN TIPTOFT, EARL OF WORCESTER, A PATRON OF LEARNING.

Doctor theologus Selling GRÆCA atque Latina Lingua perdoctus .--

This is an uncommon topic of praise in an abbot's epitaph. William Grocyn, a fellow of New college at Oxford, pursued the same path about the year 1488; and having perfected his knowledge of the Greek tongue, with which he had been before tinctured, at Florence under Demetrius Chalcondylas and Politian, and at Rome under Hermolaus Barbarous, became the first voluntary lecturer of that language at Oxford, before the year 14901. Yet Polydore Virgil, perhaps only from a natural partiality to his country affirms, that Cornelius Vitellus, an Italian of noble birth, and of the most accomplished learning, was the first who taught the Greek and Roman classics at Oxford2. Nor must I forget to mention John Tiptoff. the unfortunate earl of Worcester; who in the reign of Henry VI. rivalled the most learned ecclesiastics of his age, in the diligence and felicity with which he prosecuted the politer studies. At Padua, his singular skill in refined Latinity endeared him to Pope Pius II., and to the most capital ornaments of the Italian School. His Latin letters still remain, and abundantly prove his abilities and connections4. He translated Cicero's dialogue on FRIENDSHIP into English⁵. He was the common patron of all his ingenious countrymen, who about this period were making rapid advances in a more rational and ample plan of study; and, among other instances of his unwearied liberality to true literature, he prepared a present of chosen manuscript books, valued at five hundred marcs, for the increase of the Humphredian library at Oxford, then recently instituted. These books appear to have been purchased in Italy; at that time the grand and general mart of ancient authors, especially the Greek classics. For

¹ Wood, Hist. Univ. Oxon. I. 246. Fiddes's Wolshy, p. 201.

2 Angl. Histor lib. xxvi. p. 610, 30. edit. Basle. 1534. fol. But he scens to have only been schoolmaster of Magdalen or New-college. Nic. Harpsfield, Hist. Ectles p. 511. who says that this Vitellius spoke his first oration at New-college. 'Qui prismas sais 'orationesin in collegio Wiccamensi habuti.'

3 Ware, Script. Hinern, ii. 133. Camd. Brit. p. 436. And the Funeral Oration of Ludovico Carbo, on Guarini.

4 In this correspondence, four letters are written by the earl, viz. to Laurence Hore. Ide. Fre or Phrea, William Atteclyff, and Magister Vincent. To the earl are letters of Galocan Martins, Rapists, Quarini, and other annaymous friends. MSS. Eccles. Cathele. Linguis 5 Printed by Caxton, 1481. fol. Leland thinks, that the version of Tully & Somethally printed also by Caxton, was made by this seal. But this translation was made by William & Wyrcestre, or William Botoner, an eminent physician and antiquary, from the French of Lawrence Premierfait, and presented by the translator to bisliop Waynflete. Ang. 1471

MSS. Harl. 4339. 2. 3. Typtoft also translated into English two elegant Latin Onation of Banatusius Magnomontanus, supposed to be spoken by C. Scipio and C. Flammins, who were rivals in the courtship of Lucretia. This version was printed by Caxton, with Tully tro Dialogues above-mentioned. He has left other pieces.

6 Epist. Acad. Oxon. 250. Registr. F. F. f. 121. I suspect, that on the carl's execution, in 1470, they were never received by the university. Wood, ANTIQ. Un. Oxon. ii. 50. Who adds, that the earl meditated a benefaction of the same kind to Cambridge.

7 As the Greek language became fashionable in the course of erudition, we find the pear scholars affecting to understand Greek. This appears from the following passage in Earday's Sill of Fools, written, as we have seen, about the end of the fifteenth century.

the Turkish emperors, now seated at Constantinople, particularly Bajazet II., freely imparted these treasures to the Italian emissaries, who availing themselves of the fashionable enthusiasm, traded in the cities of Greece for the purpose of purchasing books, which they

> Another boasteth himself that hath bene In Greece at scholes, and many other lande; But if that he were apposed well, I wene The Greekes letters he scant doth understand.

The Greekes letters he scant doth understand.

Edit. 1570. With regard to what is here suggested, of our countrymen resorting to Greece for instruction, Rhenanus acquaints us, that Lily, the famous grammarian, was not only intimately acquainted with the whole circle of Greek authors, but with the domestic life and familiar conversation of the Greeks, he having lived some time in the island of Rhodes. Parkar ad T. Mori Ericham, edit. Basle, 1520, 4t0. He staid at Rhodes five years. This was about the year 1500. I have before mentioned a Translation of Vegetius's TACTICS, was about the year 1500. I have before mentioned a Translation of Vegetius's TACTICS, written at Rhodes, in the year 1500, by John Newton, evidently one of our countrymen, who perhaps studied Greek there. MSS. LAUD. Bibl. Bodl. Oxon. K. 53. It must, however, be remembered, that the passion for visiting the holy places at Jerusalem did not cease among us till late in the reign of Henry VIII. The pylgrymage of yer Richard Torkyngton, parson of Mulberton in Norfolk, to Yerusalem, An. 1517. Catal. MSS. vol. 2. 183. vol. 2. William Vey, fellow of Eton college, celebrated mass cume cantus organico, at Jerusalem, in the year 1472. MSS. James, Bibl. Bodl. vi. 152. His 'Itineraries,' MSS. Bibl. Bodl. NE. F. 2. 12. In which are also some of his English rhymes on The Way to Hierusalem. He went twice on that pligrimage. on that pilgrimage.

Barclay, in the same stanza, like a plain ecclesiastic, censures the prevailing practice of going abroad for instruction; which, for a time at least, certainly proved of no small detriment to our English schools and universities.

But thou, vayue boaster, if thou wilt take in hand To study² cunning, and ydelnes despise, Th' royalme of England might for thee suffice:— In England is sufficient discipline, And noble men endowed with science, &c.

And in another place, ibid, fol, 54, a.

One runneth to Almayne, another into Fraunce, To Paris, Padway, Lombardy, or Spayne; Another to 4Bonony, Rome, or Orleaunce, To Cayns, to 5Tholous, Athens, or 6Colayne; And at the last returneth home agayne, More ignoraunt-

Yet this practice was encouraged by some of our bishops, who had received their education in English universities. Pace, one of our learned countrymen, a friend of Eramus, was placed for education in grammar and music in the family of Thomas Langton, bishop of Winplaced for education in grammar and music in the family of Thomas Langton, bishop of Winchester; who kept a domestic school within the precincts of his palace, for training boys in these sciences. Humaniores literas (says my author) tanti estimabat, ut domestica schola purros ac juvenes ibi erudiendos curavit, &c. The bishop, who took the greatest pleasure in examining his scholars every evening, observing that young Pace was an extraordinary proficient in music, thought him capable of better things; and sent him, while yet a boy, to the university of Padua. He lafterwards studied at Bononia; for the asme bishop, by Will, bequeaths to his scholar. Richard Pace, studying at Bononia, an exhibition of ten pounds annually for seven years. Pace's 'Tractatus' de fructu qui ex dectrina fercifelium, edit. Raske, 137, 40, p. 27–28. In which the author calls himself bishop Langton's Will, Cur. Prerog. Cant. Registr. BOONE, qu. 10. Bishop Langton had been provost of queen's college at Oxford, and died in 1501. At Padua Pace was instructed by Cuthbert Tunstall, afterwards bishop of Durham, and the giver of many valuable Greek books to the university of Cambridge; and by Hugh Latimer, the martyr. Tractar, ut supr. p. 6, 99, 103, Lelsad, COLL, fix 44.

O'Comorage; and by Hugh Limner, the marry: Theoretic supply the process of Cotta iii. 14.

We find also archbishop Wareham, before the year 1520, educating at his own expense, for the space of twelve years, Richard Croke, one of the first restorers of the Greek language in England, at the universities of Paris, Louvain, and Leipsic: from which returning a most accomplished scholar, he succeeded Erasmus in the Greek professorship at Cambridge. Croke dedicated to archbishop Wareham his Introductioners in Rudimenta Greek, printed in the shop of Eucharius Cervicornius, at Cologne, 1520.

With regard to what has been here said concerning the practice of educating boys in the

² Examined. 2 Knowledge-F Caen and Tholouse.

604 DIGNIFIED CLERGY LEARNED BEYOND THE LEVEL OF PEOPLE.

sold in Italy; and it was chiefly by means of this literary traffic, that Cosmo and Laurence of Medici, and their munificient successors the dukes of Florence, composed the famous Florentine library1.

It is obvious to remark the popularity which must have accrued to these politer studies, while they thus paved the way to the most opulent and honourable promotions in the church : and the authority and estimation with which they must have been surrounded, in being thus cultivated by the most venerable ecclesiastics. It is indeed true, that the dignified clergy of the early and darker ages were learned beyond the level of the people2. Peter de Blois, successively archdeacon of

families of our bishops, it appears that Grosthead, bishop of Lincoln in the thirteenth century, educated in this manner most of the nobility in the kingdom, who were placed there in the character of pages: 'Filios Nobilium procerum regni, quos secum habuit nosticultos.' Indeed Athona. in 'Constit. Ottobon Tit. 23. in 'Voc. Barones.' Cardinal Wolsey, archibelog of York, educated in his house many of the young nobility. Fiddes's Worsen, p. 100. So what is said above of the quality of pope Leo's 'Cubicularii.' p. 411. Fiddes cites a record remaining in the family of the earl of Arundel, written in 1620, which contains instructions be the younger son of the writer, the earl of Arundel, should behave himself in the family of the bishop of Norwich, whither he is sent for education as page: and in which his lordning instructions between the serves, that his grandfather the duke of Norfolk, and his uncle the earl of Northampton, were both bred as pages with bishopfs. Fiddes, ibid. Recorns. No. 6. c. 4. pag. 19. Sir Thomas More was educated as a page with cardinal Moreton, archibishop of Canterbury, about 1437 who was so struck with his genius, that he would often say at dimner, This child here usually at table is a very ingenious, that he will one day prove an extraordinary man. Mori Urocited by Stapleton, p. 157, 138. And Roper's More, p. 27, edit, ut supr.

2 Many of them were sent into Italy by Laurence of Medicis, particularly John Lascare Varillas says, that Bajazet II. understood Averroes's commentares on Aristotle. Anacrost de Florence, p. 183. P. Jovi Eloo, c. xxxi, p. 74. Lascaris also made a voyage into Greece by command of Leo X, and brought with him some Greek boys, who were to be educated in the college which that pope had founded on mount Quirinal, and who were inteoded to propagate the genuine and native pronunciation of the Greek tongue. Jovins a supr. C. xxxi.

in the college which that pope had founded on mount Quirnai, and who were interested to propagate the genuine and native pronunciation of the Greek tongue. Jovins as supr. c. xxxi.

The inferior clergy were in the mean time extremely ignorant. About the year type, pope Boniface VIII. published an edict, ordering the incumbents of coclesiastic benefices to quit their cures for a certain time, and to study at the universities. [See his ten "Constitutiones," in the 'Bullarium magnum' of Laertius Cherubinus. tom. i. p. 798. seq. Where are his Erectiones studierum generalium in civitate Firmana, Rome, et Avenione, An. 1993 Accordingly our episcopal registers are full of licences granted for this purpose. The recess of Bedhampton, Hants, being an accolite, is permitted to study for seven years from the time of his institution, 'in literarum scientia,' on condition that within one year he is made a subdeacon, and after seven years a deacon and priest, Mar. 5, 1302. Registr. Pontissan Wiston 18. Another rector is allowed to study for seven years, in less quent edicited in light studium generale, to kal. Octor. 1303. lidt fol. 40. Another receives the same privilege, to study at Oxford, Orleans, or Paris, A.D. 1304. lidt fol. 40. Another receives the same privilege, to study at Oxford, Orleans, or Paris, A.D. 1304. lidt fol. 40. Another receives the same privilege, to study at Oxford, Orleans, or Paris, A.D. 1304. lidt fol. 40. Another receives the same privilege, to study at Oxford, Orleans, or Paris, A.D. 1304. lidt fol. 40. Another receives the same privilege, to study in alliquo studio trensmarias, a.D. 1304. lidt fol. 40. Another receives the same privilege, to study in alliquo studio trensmarias, a.D. 1304. lidt fol. 40. Another receives the same privilege, to study in alliquo studio trensmarias, a.D. 1304. lidt fol. 40. Another receives the same privilege, to study in alliquo studio trensmarias, a.D. 1304. lidt fol. 40. Another receives the same privilege, to study in alliquo studio trensmarias, a.D. 1304. lidt f

Et sic Ars nostrum Curatum reddit inertem, De longo studio fort nihil inde domun: Stultus ibi venit, sed stultior inde redibit, &c.

By Arx we are here to understand the scholastic sciences, and by Currafas the beneficed priest. But the most extraordinary anecdote of incompetency which I have seen, occurs as late as the year 1448. A rector is instituted by Waynflote bishop of Winchester, on the presentation of Merton priory in Surrey, to the parish of Sherfield in Hampshire. But previously he takes an oath before the bishop, that on account of his insufficiency in letters, and default of knowledge in the superintendance of souls, he will learn Latin for the two following years:

Bath and London, about the year 1160, acquaints us, that the palace of Becket, archbishop of Canterbury, was perpetually filled with bishops highly accomplished in literature: who passed their time there, in reading, disputing, and deciding important questions of the state. He adds, that these prelates, although men of the world, were a society of scholars: yet very different from those who frequented the universities, in which nothing was taught but words and syllables, unprofitable subtleties, elementary speculations, and trifling distinctions1. De Blois was himself eminently learned, and one of the most distinguished ornaments of Becket's attendants. He tells us, that in his youth, when he learned the ARS VERSIFICATORIA, that is, philological literature, he was habituated to an urbanity of style and expression : and that he was instituted, not in idle fables and legendary tales, but in Livy, Quintus Curtius, Suetonius, Josephus, Trogus Pompeius, Tacitus, and other classical historians. [EPIST. cii. fol. 49. b.] At the same time he censures with a just indignation, the absurdity of training boys in the frivolous intricacies of logic and geometry, and other parts of the scholastic philosophy: which, to use his own emphatical words, 'Nec domi, nec militio, nec in foro, nec in claustro, nec 'in ecclesia, nec in curia, nec alicubi prosunt alicui?' The Latin

in ecclesia, nec in curia, nec alicubi prosunt alicui². The Latin and at the end of the first year he will submit himself to be examined by the bishop, concerning his progress in grammar; and that, if on a second examination he should he found deficient, he will resign the benefice. Registr. WAPNILETE. Winton. fol. 7. In the statutes of New College at Oxford, given in the year 1385, one of the ten chaplains is ordered to learn grammar, and to be able to verile; in order that he may be qualified for the ardious task of assisting the treasurers of the society in transcribing their Latin evidences. STATUT. Coll. Nov. Runnic, 38. In the statutes of Bradgare college in Kent, given in 1308, it is required that the governor of the house, who is to be a priest, should read well, construe Latin well, and sing well, sciat bene legers, bene construers, et bene cantars. Dugd. Monast. tom. iii. Eccles. Collegiat, p. 118. col. 2. At an episcopal visitation of St. Swithin's priory at Winchester, an ample society of Benedictines, bishop William of Wykeham orders the monastery to provide an Innounarious, or Latin preceptor, to teach the priests, who performed the service in the church without knowing what they were uttering and could not attend to the common stops, to read grammatically, Feb. 8. 1386. MSS. Harl. 328. These, indeed, were not secular priests: the instance, however, illustrates what is here thrown together.

Wickliffe says, that the beneficed priests of his age 'kunnen (know) not the ten command-ments, no read their sauter, ne understand a verse of it.' Life of Wickliffe, p. 38. Nor were even the bishops of the fourteenth century always very eminently qualified in literature of either sort. In the year 1387, the bishop of Worcester informed his clergy, that the Lollards, a sett of reformers whose doctrines, a few financial extravagancies excepted, coincided in many respects with the present rational principles of protestantism, were followers of Manomer. Wilkins, Concil. tom. iii. p. 202.

But at this time the m

Stoke-Clare college, in Suffolk, given by the dean Thomas Barnesley, in the year 1422. Dugd. Monast. ut supr. p. 169. col. r.

From these horrid pictures let us turn our eyes, and learn to set a just value on that pure religion, and those improved habits of life and manners, which we at present so happily enjoy.

1 EPIST. Petr. Blesens, vi. fol. 3. a. OPERA. edit. Paris 1519. fol.

2 Ibid. That is, 'Which are of no real use or service, at home, in the camp, at the bar, in the cloyster, in the court, in the church, or indeed in any place or situation whatsoever.'

Epistles of De Blois, from which these anecdotes are taken, are full of good sense, observations on life, elegant turns, and ingenious allusions to the classics. He tells Jocelyne, bishop of Salisbury, that he had long wished to see the bishop's two nephews, according to promise: but that he feared he expected them as the Britons expected king Arthur, or the Jews the Messiah. [EPIST. ii. fol. 24. a.] He describes, with a liveliness by no means belonging to the archdeacons of the twelfth century, the difficulties, disappointments, and inconveniences, of paying attendance at court1. In the course of his correspondence, he quotes Quintilian, Cicero, Livy, Sallust, Seneca, Virgil, Quintus Curtius, Ovid, Statius, Suetonius, Juvenal, and Horace, more frequently and familiarly than the fathers2. Horace seems his favorite. In one of the letters, he quotes a passage concerning Pompey the Great, from the Roman history of Sallust, in six books, now lost, and which appears at present only in part among the fragments of that valuable historian3. In the NUGÆ CURIALIUM OF MAPES, or some other MSS. Latin tract written by one of the scholars of the twelfth century, I remember to have seen a curious and striking anecdote, which in a short compass shews Becket's private ideas concerning the bigotries and superstitious absurdities of his religion. The writer gives an account of a dinner in Becket's palace; at which was present, among many other prelates, a Cistercian abbot. This abbot engrossed almost the whole conversation, in relating the miracles performed by Robert, the founder of his order. Becket heard him for some time with a patient contempt; and at length could not help breaking out with no small degree of indignation. And these are your miracles!

We must however view the liberal ideas of these enlightened dignitaries of the twelfth century under some restrictions. It must be acknowledged, that their literature was clogged with pedantry, and depressed by the narrow notions of the times. Their writings shew, that they knew not how to imitate the beauties of the ancient classics. Exulting in an exclusive privilege, they certainly did not see the solid

^{1 &#}x27;Ut ad ministeriales curiæ redeam, apud forinsecos janitores biduanam forte gratiam aliquis multiplici obsequio merebitur.—Regem dormire, aut ægrotare, aut esse in consilius, mentientur.—Ostiarios cameræ confundat altissimus! Si nihil dederis ostiario actum est. Si nihil distriberis ibis, Homere, Joras. Post primum Cerberum, tibi superest altus horribitior Cerbero, Briaveo terribilior, nequior Pygmallone, crudelior Minotauro. Quantacumque tibi mortis necessitas, aut discrimen exharedationis incubat, non intrabis ad regem.' Evert.

[&]quot;this mortis necessitas, and discrimen exharcedations membrat, non narrow as regions in the left of left. b. b.

2 Latin and French, the vernacular excepted, were the only languages now known. Poliot bishop of London, cotemporary with De Blois and Becket, was esteemed, both in secular and sacred literature, the most consummate prelate of his time. Becket, Eristot. lib. iii. 5. Walter Mapes, their cotemporary, giving Foliot the same character, says he was trimed perilatives in inguament Latinus, Gallica, Anglica, et lucidistine discretus in singulis. Apud. MSS. James, siv. p. 86. Bibl. Bodl. [Ex Nucis Curtal.]

3 De magno Pompeio refert Sallustius, quod cum alacribus saliu, cum velocibus curau, "cum validis vecte certalat, &c." Erist. xciv. fol. 45. a. Part of this passage is cited by Vegetius, a favorite author of the age of Peter de Blois. De Re Miller, lib. 1 c. ix. It is exhibited by the modern editors of Sallust, as it stands in Vegetius.

and proper use of these studies : at least they did not chuse, or would not venture, to communicate them to the people, who on the other hand were not prepared to receive them. Any attempts of that kind. for want of assistances which did not then exist, must have been premature; and these lights were too feeble to dissipate the universal darkness. The writers who first appeared after Rome was ravaged by the Goths, such as Boethius, Prudentius, Orosius, Fortunatus, and Sedulius, and who naturally, from that circumstance, and because they were Christians, came into vogue at that period, still continued in the hands of common readers, and superseded the great originals. In the early ages of Christianity a strange opinion prevailed, in conformity to which Arnobius composed his celebrated book against the gentle superstitions, that pagan authors were calculated to corrupt the pure theology of the gospel. The prejudice however remained, when even the suspicions of the danger were removed. But I return to the progress of modern letters in the fifteenth century.

SECTION XXXVI.

Soon after the year 1500, Lillye, the famous grammarian, who had learned Greek at Rhodes, and had afterwards acquired a polished Latinity at Rome, under Johannes Sulpicius and Pomponius Sabinus, became the first teacher of Greek at any public school in England. This was at St. Paul's school in London, then newly established by dean Colet, and celebrated by Erasmus; and of which Lillye, as one of the most exact and accomplished scholars of his age, was appointed the first master1. And that ancent prejudices were now gradually wearing off, and a national taste for critical studies and the graces of composition began to be diffused, appears from this circumstance alone: that from the year one thousand five hundred and three to the reformation, there were more grammar schools, most of which at present are perhaps of little use and importance, founded and endowed in England, than had been for three hundred years before. The practice of educating our youth in the monasteries growing into disuse, near twenty new grammar schools were established within this period; and among these. Wolsey's school at Ipswich, which soon fell a sacrifice to

I Rnight, Larg of Colet, p. 19. Pace, above mentioned, in the Epistle dedicatory to Colet, before his Treatise De fructs qui ex Dectrina precipitur, thus compliments Lillye, edit. Bade, ut supr. 1517. p. 13. 'Ut politiorem Latinitatem, et ipsam Romanam linguam, in Britanniam neatram introduxisse videatur.—Tanta [et] cruditio, ut extrusa barbarie, in qua 'nostri adolescentes solebant fere attatem consumere, &c, 'Ersamus suya, in 2514, that he had anoth a youth, in three years, more Latin than he could have acquired in any school ir England, ne Lillana quidam excepta, Eristol. 165. p. 140. tom. iii.

the resentment or the avarice of Henry VIII. deserves particular notice, as it rivalled those of Winchester and Eton. To give solendour to the institution, beside the scholars, it consisted of a dear, twelve canons, and a numerous choir1. So attached was Wolsey to the new modes of instruction, that he did not think it inconsistent with his high office and rank, to publish a general address to the schoolmasters of England, in which he orders them to institute their youth in the most elegant literature2. It is to be wished that all his edicts had been employed to so liberal and useful a purpose. There is an anecdote on record, which strongly marks Wolsey's character in this point of view, Notwithstanding his habits of pomp, he once condescended to be a spectator of a Latin tragedy of DIDO, from Virgil, acted by the scholars of St. Paul's school, and written by John Rightwise, the master, an eminent grammarian. [Wood, Ath. Oxon. i. 15.] But Wolsey might have pleaded the authority of Leo X., who more than once had been present at one of these classical spectacles.

It does not however appear, that the cardinal's liberal sentiments were in general adopted by his brother prelates. At the foundation of St. Paul's school above-mentioned, one of the bishops, eminent for his wisdom and gravity, at a public assembly, severely censured Cole. the founder for suffering the Latin poets to be taught in the new structure, which he therefore styled a house of pagan idolatry.

In the year 1517, Fox, bishop of Winchester, founded a college at Oxford, in which he constituted, with competent stipends, two professors for the Greek and Latin languages4. Although some slight idea of a classical lecture had already appeared at Cambridge in the system of collegiate discipline5, this philological establishment may justly be looked upon, as the first conspicuous instance of an attempt to depart from the narrow plan of education, which had hitherto been held sacred in the universities of England. The course of the Latin professor, who is expressly directed to expatiate BARBARISM from the new society6, is not confined to the private limits of the college, but open to the students of Oxford in general. The Greek lecturer is ordered to explain the best Greek classics; and the poets, historians,

¹ Tanner, NOTIT. Mox, p. 520.

2 Elegantissima literatura. Fiddes's Wolsey. Coll. p. 195.

3 Episcopum quendam, et eum qui habetur a Sapientoribus, in magno hominum Carventu, nostram scholam blasphemasse, dixisseque, me erexisse rem inutilem, inno malin, imo etiam, ut illius verbis utar. Demum Idololatria, &c.' [Coletus Erasmo. Lond. 1317] Knight's Lite of Colet. p. 9, 319.

4 STATUT. C. C. C. Oxon. dat. Jun. 20, 1517. CAP. XX. fol. 51. Bibl. Bodleian MSS. Laud. I. 56.

⁴ STATUT. C. C. C. Oxon. daf. Jun. 20, 1517. CAP. XX 101. 51. Bibl. Bodician Miss. Laud. I. 56.
5 At Christ's college in Cambridge, where, in the statutes given in 1506, a lecturer is minished; who, together with logic and philosophy is ordered to read, 'vel ex poetarmum, vel et oratorum operibus.' Cap. xxxvii. In the statutes of King's at Cambridge, and New College at Oxford, both much more ancient, an instructor is appointed with the general name of Ixporation only, who taught all the learning then in vogue. Rotus. Comput. vet. Coll. New. Oxon. 'Solut. Informatoribus, sociorum et scolarium, iv. 1-xii s. ii d.'
6 'Lector seu professor artium humaniorum . . Barbariem a noatro alverno exitupt.

STATUT. Ut supr.

and orators, in that language, which the judicious founder, who seems to have consulted the most intelligent scholars of the times, recommends by name on this occasion, are the purest, and such as are most esteemed even in the present improved state of ancient learning. And it is at the same time worthy of remark, that this liberal prelate, in forming his plan of study, does not appoint a philosophy-lecturer in his college, as had been the constant practice in most of the previous foundations: perhaps suspecting, that such an endowment would not have coincided with his new course of erudition, and would have only served to encourage that species of doctrine, which had so long choked the paths of science, and had so obstructed the progress of

useful knowledge.

These happy beginnings in favour of anew and rational system of academical education, were seconded by the auspicious munificence of cardinal Wolsey. About the year 1519, he founded a public chair at Oxford, for rhetoric and humanity, and soon afterwards another for teaching the Greek language; endowing both with ample salaries1. About the year 1524, Henry VIII., who destroyed or advanced literary institutions from caprice, called Robert Wakefield, originally a student of Cambridge, but now a professor of humanity at Tubingen in Germany, into England, that one of his own subjects, a linguist of so much celebrity, might no longer teach the Greek and oriental languages abroad: and when Wakefield appeared before the king, his majesty lamented, in the strongest expressions of concern, the total ignorance of his clergy and the universities in the learned tongues; and immediately assigned him a competent stipend for opening a lecture at Cambridge, in this necessary and neglected department of letters2. Wakefield was afterwards a preserver of many copies of the Greek classics, in the havoc of the religious houses. It is recorded by Fox, the martyrologist. as a memorable occurrence3, and very deservedly, that about that same time, Robert Barnes, prior of the Augustines at Cambridge, and educated at Louvain, with the assistance of his scholar Thomas Parnell, explained within the walls of his own monastery, Plantus, Terence, and Cicero, to those academics who saw the utility of philology, and were desirous of deserting the Gothic philosophy. It may seem at first surprising, that Fox, a prejudiced writer, should allow any merit to a catholic : but Barnes afterwards appears to have been one of Fox's martyrs, and was executed in Smithfield for a defence of Lutheranism.

But these innovations in the system of study were greatly discouraged and opposed by the friends of the old scholastic circle of sciences, and the bigoted partizans of the catholic communion, who

Wood, Hist. Univ. Oxon. i. 245. 246. Fiddes's Wolsey. p. 207.
 Wakefield's Obatio de Laudinus Trium Linguarum, &c. Dated at Cambridge, 1524.
 Printed for W. de Worde, 4to. Signat. C. ü. Fast. Acad. Lovan. by Val. Andreas, p. 284. 1659. 3 Acr. Mon. fol. 1192, edit. 1583.

stigmatised the Greek language by the name of heresy. Even bishop Fox, when he founded the Greek lecture above-mentioned, that he might not appear to countenance a dangerous novelty, was obliged to cover his excellent institution under the venerable mantle of the anthority of the church. For as a seeming apology for what he had done, he refers to a canonical decree of pope Clement V., promulged in the year 1311, at Vienne in Dauphine, which enjoined, that professors of Greek, Hebrew, and Arabic, should be instituted in the universities of Oxford, Paris, Bononia, Salamanca, and in the court of Rome1. It was under the force of this ecclesiastical constitution, that Gregory Typhernas, one of the learned Greek exiles, had the address to claim a stipend for teaching Greek in the university of Paria! We cannot but wonder at the strange disagreement in human affairs between cause and effect, when we consider, that this edict of pope Clement, which originated from a superstitious reverence annexed to two of these languages, because they composed part of the superscription on the cross of Christ, should have so strongly counteracted its own principles, and proved to be an instrument in the reformation of our religion.

The university of Oxford was rent into factions on account of these bold attempts; and the advocates of the recent improvements, when the gentler weapons of persuasion could not prevail, often proceeded to blows with the rigid champions of the schools. But the facetious disposition of sir Thomas More had no small share in deciding this singular controversy, which he treated with much ingenious ridicule. Erasmus, about the same time, was engaged in attempting these reformations at Cambridge: in which, notwithstanding the mildness of his temper and conduct, and the general lustre of his literary character. he met with the most obstinate opposition. He expounded the Greek grammar of Chrysoloras in the public schools without an audience and having, with a view to present the Grecian literature in the most specious and agreeable form by a piece of pleasantry, translated Lacian's lively dialogue called ICAROMENIPPUS, he could find no student

^{1 &#}x27;Quem praterea in nostro Alveario collocavimus, quod sacrosancti Canones con 'modissime pro bonis literis, et imprimis christianis, instituerunt ac jusserunt, cam in la 'universitate Oxoniensi, perinde ab paucis aliis celeberriums gymnasiis, nunquam desidera Statuti. C. C. C. Oxon. ut supr. The words of this statute which immediately follow, assumotice here, and require explanation. 'Nec tamen Eos hac ratione excusatos volumis, a 'Gracam lectionem in co suis intensis sustentare debent.' By Eos, he means the babe and abbots of England, who are the persons particularly ordered in pope Clement's inclusive to sustain these lectures in the university of Oxford. Bishop Fox, therefore, in founding Greek lecture, would be understood, that he does not mean to absolve or excuse the contract of England from doing their proper duty in this necessary business. At the statute a charge on their negligence seems to be implied.

2 Naud. 1, 3, p. 234. This was in 1472.

3 See, among other proofs, his Evistou. A Scholastura authundara Porisana es additional.

³ See, among other proofs, his Eristola Scholasticus quibusdam Trojanes se appellaridas, published by Hearne, 1716, 3vo.

⁴ Erasmi Erist, Ammonio, dat 1512. Ep. 123. Op. tom. iii. p. 110.

in the university capable of transcribing the Greek with the Latin1. His edition of the Greek testament, the most commodious that had yet appeared, was absolutely proscribed at Cambridge: and a programme was issued in one of the most ample colleges, threatening a severe fine to any member of the society, who should be detected in having so fantastic and impious a book in his possession2. One Henry Standish, a doctor in divinity and a mendicant frier, afterwards bishop of St. Asaph, was a vehement adversary of Erasmus in the promotion of this heretical literature; whom he called in a declamation, by way of reproach. Graculis iste, which soon became a synonymous appellation for an heretic3. Yet it should be remembered, that many English prelates patronised Erasmus; and that one of our archbishops was at this time ambitious of learning Greek. [Erasm. EPIST. 301.]

Even the public diversions of the court took a tincture from this growing attention to the languages, and assumed a classical air. We have before seen, that a comedy of Plautus was acted at the royal palace of Greenwich in 1520. And when the French ambassadors with a most splendid suite of the French nobility were in England for the ratification of peace in the year 1514, amid the most magnificent banquets, tournaments, and masques, exhibited at the same palace, they were entertained with a Latin interlude; or, to use the words of a cotemporary writer, with such an 'excellent Interlude made in Latin, that I never heard the like; the actors apparel being so gorgious, and of such strange devices, that it passes my capacitie to relate 'them.' [Cavendish MEM. Card. Wolsey, p. 94., edit. 1708, 8vo.]

Nor was the protection of Henry VIII., who notwithstanding he had attacked the opinions of Luther, yet, from his natural liveliness of temper and a love of novelty, thought favourably of the new improvements, of inconsiderable influence in supporting the restoration of the Greek language. In 1519, a preacher at the public church of the university of Oxford, harangued with much violence, and in the true spirit of the ancient orthodoxy, against the doctrines inculcated by the new professors: and his arguments were canvassed among the students with the greatest animosity. But Henry, being resident at the neighbouring royal manor of Woodstock, and having received a just detail of the merits of this dispute from Pace and More, interposed his uncontrovertible authority; and transmitting a royal mandate to the university, commanded that the study of the scriptures in their original languages should not only be permitted for the future, but received as

¹ Ibid. Ertst. 119. dat. 2512. p. 120. Henry Bullock, called Bovillus, one of Erasmus's friends, and much patronised by Wolsey, printed a Latin translation of Lucian, ωερι Δικαδων. at Cambridge, 1521, quarto-

Thid. Erism. 148, dat 1513. p. 126.

Berami Opena, tom. ix. p. 1440. Even the priests, in their confessions of young scholars, cautioned against this growing evil. "Cave a Gracia ne has hereticus." Erasm. ADAG. Op. ii. 993

512 HENRY VIII. FOND OF GREEKS .- DEAN COLET AND CHAUCER.

a branch of the academical institution. [Erasm, EPIST, 380, tom. iii.] Soon afterwards, one of the king's chaplains preaching at court, took an opportunity to censure the genuine interpretations of the scriptures, which the Grecian learning had introduced. The king, when the sermon was ended, to which he had listened with a smile of contempt, ordered a solemn disputation to be held, in his own presence: at which the unfortunate preacher opposed, and sir Thomas More, with his usual dexterity, defended, the utility and excellence of the Greek language. The divine, who at least was a good courtier, instead of vindicating his opinion, instantly fell on his knees, and begged pardon for having given any offence in the pulpit before his majesty. However, after some slight altercation, the preacher, by way of making some sort of concession in form, ingenuously declared, that he was now better reconciled to the Greek tongue, because it was derived from the Hebrew. The king, astonished at his ridiculous ignorance, dismissed the chaplain, with a charge, that he should never again presume to preach at court. [Ibid. p. 408.] In the grammatical schools established in all the new cathedral foundations of this king, a master is appointed, with the uncommon qualification of a competent skill in both the learned languages1. In the year 1523, Ludovicus Vives, having dedicated his commentary on Austin's DE CIVITATE DEI to Henry VIII., was invited into England, and read lectures at Oxford in jurisprudence and humanity, which were countenanced by the presence, not only of Henry, but of queen Catherine and some of the principal nobility. At length ancient absurdities universally gave way to these encouragements. Even the vernacular language began to be cultivated by the more ingenious clergy. Colet, dean of saint Paul's, a divine of profound learning, with a view to adorn and improve the style of his discourses, and to acquire the graces of an elegant preacher, employed much time in reading Gower, Chaucer, and Lydgate, and other English poets, whose compositions had embellished the popular diction3. The practice of frequenting Italy, for the purpose of acquiring the last polish to a Latin style both in eloquence and poetry, still continued in vogue; and was greatly promoted by the connections, authority, and good taste, of cardinal Pole, who constantly resided at the court of Rome in a high character. At Oxford, in particular, these united endeavours for establishing a new course of liberal and manly science. were finally consummated in the magnificent foundation of Wolsey's

Append, RENV. p. 94. Seq. 210. Seq. Probably he was patronised by Catherine as a Twyne, Arot. lib. ii. §- 210. Seq. Spaniard. S Ernsm. Eristot. Jodoco Jonæ. Ibid. Jun. 1522.

¹ Statulmus practerea, ut per Decanum, etc. unus [Archididascalus] eligatur, Latine et Grave doctus, bonze famae, &c. Statut. Eccles. Roffens. cap. xxv. They were given June 30, 1545. In the same statute the second master is required to be only Latine deviat. All the statutes of the new cathedrals are alike. It is remarkable, that Wolvey does not order Greek to be taught in his school at Ipswich, founded 1525. Strype, Ecc. Men i

college, to which all the accomplished scholars of every country in Europe were invited; and for whose library, transcripts of all the valuable manuscripts which now fill the Vatican, were designed.

But the progress of these prosperous beginnings was soon obstructed. The first obstacle I shall mention, was, indeed, but of short duration. It was however an unfavourable circumstance, that in the midst of this career of science, Henry, who had ever been accustomed to gratify his passions at any rate, sued for a divorce against his queen Catherine. The legality of this violent measure being agitated with much deliberation and solemnity, wholly engrossed the attention of many able philologists, whose genius and acquisitions were destined to a much nobler employment; and tended to revive for a time the frivolous

subtleties of casuistry and theology.

But another cause which suspended the progression of these letters. of much more importance and extent, ultimately most happy in its consequences, remains to be mentioned. The enlarged conceptions acquired by the study of the Greek and Roman writers seem to have restored to the human mind a free exertion of its native operations, and to have communicated a certain spirit of enterprise in examining every subject: and at length to have released the intellectual capacity of mankind from that habitual subjection, and that servility to system, which had hitherto prevented it from advancing any new principle, or adopting any new opinion. Hence, under the concurrent assistance of a preparation of circumstances, all centering in the same period, arose the reformation of religion. But this defection from the catholic communion, alienated the thoughts of the learned from those pursuits by which it was produced: and diverted the studies of the most accomplished scholars, to inquiries into the practices and maxims of the primitive ages, the nature of civil and ecclesiastical jurisdiction, the authority of scripture and tradition, of popes, councils, and schoolmen: topics, which men were not yet qualified to treat with any degree of penetration, and on which the ideas of the times unenlightened by philosophy, or warped by prejudice and passion, were not calculated to throw just and rational illustrations. When the bonds of spiritual unity were once broken, this separation from an established faith ended in a variety of subordinate sects, each of which called forth its respective champions into the field of religious contention. The several princes of christendom were politically concerned in these disputes; and the courts in which poets and orators had been recently caressed and rewarded, were now filled with that most deplorable species of philosophers, polemical metaphysicians. The public entry of Luther into Worms, when he had been summoned before the diet of that city, was equally splendid with that of the emperor Charles V. [Luther,

Wood, HIST. UNIV. ONON, i. 249.

Op. ii. 412, 414.] Rome in return, roused from her deep repose of ten centuries, was compelled to vindicate her insulted doctrines with reasoning and argument. The profound investigations of Aquinas once more triumphed over the graces of the Ciceronian urbanity; and endless volumes were written on the expediency of auricular confession, and the existence of purgatory. Thus the cause of polite literature was for awhile abandoned; while the noblest abilities of Europe were wasted in theological speculation, and abserbed in the abyss of controversy. Yet it must not be forgotten, that wit and raillery, drawn from the sources of elegant erudition, were sometimes applied, and with the greatest success, in this important dispute. The lively colloquies of Erasmus, which exposed the superstitious practices of the papists, with much humour, and in pure Latinity, made more protestants than the ten tomes of John Calvin. A work of ridicule was now a new attempt: and it should be here observed, to the honour of Erasmus, that he was the first of the literary reformers who tried that species of composition, at least with any degree of popularity. The polite scholars of Italy had no notion that the German theologists were capable of making their readers laugh: they were now convinced of their mistake, and soon found that the German pleasantry prepared the way for a revolution, which proved of the most serious consequence to Italy and the Italians.

Another great temporary check given to the general state of letters in England at this period, was the dissolution of the monasteries Many of the abuses in civil society are attended with some advantages. In the beginnings of reformation, the loss of these advantages is always felt very sensibly: while the benefit arising from the change is the slow effect of time, and not immediately perceived or enjoyed. Scarce any institution can be imagined less favourable to the interests of mankind than the monastic. Yet these seminaries, although they were in a general view the nurseries of illiterate indolence, and undoubtedly deserved to be suppressed under proper restrictions, contained invitations and opportunities to studious leisure and literary pursuits. On this event therefore, a visible revolution and decline in the national state of learning succeeded. Most of the rising wouth throughout the kingdom betook themselves to mechanical or other illiberal employments, the profession of letters being now supposed to be without support and reward. By the abolition of the religious houses, many towns and their adjacent villages were utterly deprived of their only means of instruction. At the beginning of the reign of queen Elizabeth, Williams, speaker of the house of commons, complained to her majesty, that more than an hundred flourishing schools were destroyed in the demolition of the monasteries, and that ignorance had prevailed ever since1. Provincial ignorance, at least, became universal, in consequence of this hasty measure of a rapacious and arbitrary prince. What was taught in the monasteries, was not always perhaps of the greatest importance, but still it served to keep up a certain degree of necessary knowledge2. Nor should it be forgot, that many of the abbots were learned, and patrons of literature; men of public spirit and liberal views. By their connections with parliament, and the frequent embassies to foreign courts in which they were employed, they became acquainted with the world, and the improvements of life: and, knowing where to chuse proper objects, and having no other use for the superfluities of their vast revenues, encouraged in their respective circles many learned young men. It appears to have been customary for the governors of the most considerable convents. especially those that were honoured with the mitre, to receive into their own private lodgings the sons of the principal families of the neighbourhood for education. About the year 1450, Thomas Bromele, abbot of the mitred monastery of Hyde near Winchester, entertained in his own abbatial house within that monastery, eight young gentlemen, or gentiles pueri, who were placed there for the purpose of literary instruction, and constantly dined at the abbot's table. I will not scruple to give the original words, which are more particular and expressive, of the obscure record which preserves this curious anecdote of monastic life. Pro octo gentilibus pueris apud dominum abbatem 'studii causa perhendinantibus, et ad mensam domini victitantibus, cum garcionibus suis ipsos comitantibus, hoc anno, xvii l. ix s. Capiendo pro . . . 5 This, by the way, was more extraordinary, as William of Wykeham's celebrated seminary was so near. And this seems to have been an established practice of the abbot of Glastonbury: 'whose apartment in the abbey was a kind of well-disciplined court, where the sons of noblemen and young gentlemen were wont to be sent for virtuous education, who returned thence home excel-

¹ Strype, Ann, Ref. p. 292. sub ann. 1562. The greater abbies appear to have had the direction of other schools in their neighbourhood. In an abbatial Register of Bury abbey there is this entry. 'Memoranda, quod. A.D. 1432. 28 Jul. Gulielmus abbas contails regiment of the regiment of the stry.' Memoranda, quod. A.D. 1432. 28 Jul. Gulielmus abbas contails regiment of the stry of the stry

lently accomplished. Richard Whiting, the last abbot of Glastonbury, who was cruelly executed by the king, during the course of his government, educated near 300 ingenuous youths, who constituted a part of his family: beside many others whom he liberally supported at the universities2. Whitgift, the most excellent and learned archbishop of Canterbury in the reign of queen Elizabeth, was educated under Robert Whitgift his uncle, abbot of the Augustine monastery of black canons at Wellhow in Lincolnshire: 'who, says Strype, had several other young gentlemen under his care for education3.7 That, at the restoration of literature, many of these dignitaries were eminently learned, and even zealous promoters of the new improvements, I could bring various instances. Hugh Farringdon, the last abbot of Reading. was a polite scholar, as his Latin epistles addressed to the university of Oxford abundantly testify4. Nor was he less a patron of critical studies. Leonard Coxe, a popular philological writer in the reign of Henry VIII., both in Latin and English, and a great traveller, highly celebrated by the judicious Leland for his elegant accomplishments in letters, and honoured with the affectionate correspondence of Erasmus, dedicates to this abbot, his ARTE OR CRAFTE OF RHE-TORICKE, printed in the year 1524, at that time a work of an unusual natures. Wakefield above mentioned, a very capital Greek and oriental scholar, in his DISCOURSE ON THE EXCELLENCY AND UTILITY OF THE THREE LANGUAGES, written in 1524, celebrates William Fryssell, prior of the cathedral Benedictine convent at Rochester, as a distinguished judge and encourager of critical literature. Robert Shirwoode, an Englishman, but a professor of Greek and Hebrew at Louvaine, published a new Latin translation of ECCLESIASTES, with critical annotations on the Hebrew text, printed at Antwerp in 1523. This, in an elegant Latin epistle, he dedicates to John Webbe. prior of the Benedictine cathedral convent at Coventry; whom he styles, for his singular learning, and attention to the general cause of letters, Monachorum Decus. John Batmanson, prior of the Car-thusians in London, controverted Erasmus's commentary on the new Testament with a degree of spirit and erudition, which was unhappily misapplied, and would have done honour to the cause of his antagonist. He wrote many other pieces; and was patronised by Lee, a learned archbishop of York, who opposed Erasmus, but allowed Ascham a pension7. Kederminster, abbot of Winchcombe in Gloucestershire, a

¹ HIST, and Antiq. of GLASTONBURY, Oxon. 1722. 8vo. p. 98.

² Reyner, Apostolat. Binedict. Tract.i. sect. ii. p. 224. Sanders de Schism, p. 176.

³ Strype's Whitefift, b. i. ch. i. p. 3.

⁴ Registr. Univ. Oxon. F. F. fol. 1001—112.

⁵ Leland, Collectan. vol. 5. p. 118. vol. 6. p. 187. And Encom. p. 30. edit. 1502.

Erasm. Eristol. p. 886.

⁶ Theodor. Petreus, Binil. Carthus. edit. Col. 1609. p. 157.

⁷ Ascham, Evistol. lib. ii. p. 77. a. edit. 1581. On the death of the archbishop, in 1544.

Ascham desires, that a part of his pension then due might be paid out of some of the archbishop's greek books; one of these he wishes may be Aldus's Decem Restores Graco, a book which he could not purchase or procure at Cambridge

traveller to Rome, and a celebrated preacher before Henry VIII. established regular lectures in his monastery, for explaining both scriptures in their original languages; which were so generally frequented, that his little cloister acquired the name and reputation of a new university1. He was master of a terse and perspicuous Latin style, as appears from a fragment of the HISTORY OF WYNCHCOMB ABBEY, written by himself2. His erudition is attested in an epistle from the university to Henry VIII3. Longland, bishop of Lincoln, the most eloquent preacher of his time, in the dedication to Kederminster, of five quadragesimal sermons, delivered at court, and printed by Pinson, in the year 1517, insists largely on his SINGULARIS ERUDITIO, and other shining qualifications.

Before we quit the reign of Henry VIII., in this review of the rise of modern letters, let us turn our eyes once more on the universities; which yet do not always give the tone to the learning of a nation. In the year 1531, the learned Simon Grynaeus visited Oxford. By the interest of Claymund, president of Corpus Christi college, an admirable scholar, a critical writer, and the general friend and correspondent of

Scholar, a critical writer, and the general friend and correspondent of 1'Non aliter quam si fuisset altera Nova (university), taken the signa, claustrum Wyn-chelcombense tune temporis se haberet. From his own Historia, as below. Wood, Hist-Univ. Oxon. i. p. 248. There is an Epistle from Colet, the learned dean of St. Paul's, to this abbot, concerning a passage in St. Paul's Epistries, first printed by Knight, from the original MSS. at Cambridge. Knight's Life. p. 311.

Printed by Dugdale, before the whole of the original was destroyed in the fire of London. Monast. i. 188. But a transcript of a part remains in Dodsworth, MSS. Bibl. Bodl. lxv. is. Compare A. Wood, ut supr. and Attien. Oxon. i. 28.

Registr. Univ. Oxon. FF. 60. 46.

1 to ought not here to be unnoticed, that the royal library of the kings of England, originally subsisting in the old palace at Westminster, and lately transferred to the British Museum, received great improvements under the reign of Henry VIII. who constituted that elegant and judicious scholar, John Leland, his librarian, about the year 1530. Tanner, Bibl. pag. 475. Leland, at the dissolution of the monasteries, removed to this royal repository a great number of valuable MSS.; particularly from St. Austin's abbey at Canterbury. Schirt, Birt. p. 200. One of these was a MSS. given by Athelstan to that convent, a Harmony of the Four Gospers. Bibl. Reg. MSS. i. A. xviii. See the hexasthic of Leland prefixed. Script. Bart. ut supra. V. Attraktstanus. Leland says, that he placed in the PALATTIE Bibrary of Henry VIII. the Commentary in Mattraktum of Claudius, Bede's disciple. Ibid. V. CLAUDIUS. Many of the MSS. of this library appear to have belonged to Henry's predecessor: and if we may judge from the splendour of the decorations, were presents. Some of them bear the name of Humphrey duke of Glocester. Others were written at the command of Edward IV. I have already mentioned the librarian of Henry VII. Bartholomew Traheron, a learned divine, was appointed the keeper of this library by Ed

the literary reformers, he was admitted to all the libraries of the university: which, he says, were about twenty in number, and amply furnished with the books of antiquity. Among these he found numerous MSS, of Proclus on Plato, many of which he was easy permitted to carry abroad by the governors of the colleges, who did not know the value of these treasures1. In the year 1535, the king ordered lectures in humanity, institutions which have their use for a time, and while the novelty lasts, to be founded in those colleges of the university, where they were yet wanting : and these injunctions were so warmly approved by the scholars in the largest societies, that they seized on the venerable volumes of Duns Scotus and other irrefragable logicians, in which they had so long toiled without the attainment of knowledge, and tearing them in pieces, dispersed them in great triumph about their quadrangles, or gave them away as useless lumber2. The king himself also established some public lectures with large endowments3. Notwithstanding, the number of students at Oxford daily decreased; insomuch, that in 1546, not because a general cultivation of the new species of literature was increased, there were only ten inceptors in arts, and three in theology and jurisprudence. [Wood, ibid. sub anno.]

As all novelties are pursued to excess, and the most beneficial improvements often introduce new inconveniences, so this universal astention to polite literature destroyed philosophy. The old philosophy was abolished, but a new one was not adopted in its stead. At Cambridge we now however find the ancient scientific learning in some

degree reformed, by the admission of better systems.

In the injunctions given by Henry to that university in the year 1535, for the reformation of study, the dialectics of Rodolphus Agricola the great favorite of Erasmus, and the genuine logic of Aristotle are prescribed to be taught, instead of the barren problems of Scotos and Burlaeus*. By the same edict, theology and casuistry were freed from many of their old incumbrances and perplexities : degrees in the canon law were forbidden; and heavy penalties were imposed on those academics, who relinquished the sacred text, to explain the tedious and unedifying commentaries on Peter Lombard's scholastic cyclopede of divinity, called the SENTENCES, which alone were sufficient to constitute a moderate library. Classical lectures were also directed, the study of words was enforced, and the books of Malancthon, and other solid and elegant writers of the reformed party, recommended. The

¹ During his abode in England, having largely experienced the bounty and advice of of Thomas More, he returned home, fraught with materials which he had long sought in wan, and published his PLATO, viz., 'Platonis Opera, cum commentarits Procli in Timmum et 'Politica, Easil, 1734.' fol. EPISTLE DEDICATORY to sir Thomas More. He there messions other pieces of Proclus, which he saw at Oxford.

2 Dr. Layton's letter to Cromwell. Strype's ECCL. Man, i. 210.

3 Wood, HSST. Univ. Oxfor. i. 26. iii 36.

4 Collier, ECCLES. HIST. vol. iii. p. 210.

politer studies, soon afterwards, seem to have risen into a flourishing state at Cambridge. Bishop Latimer complains, that there were now but few who studied divinity in that universityl. But this is no proof of a decline of learning in that seminary. Other pursuits were now gaining ground there; and such as in fact were subservient to theological truth, and to the propagation of the reformed religion. Latimer himself, whose discourses from the royal pulpit appear to be barbarous beyond their age, in style, manner, and argument, is an example of the necessity of the ornamental studies to a writer in divinity. The Greek language was now making considerable advances at Cambridge, under the instruction of Cheke and Smith; notwithstanding the interruptions and opposition of bishop Gardiner, the chancellor of the university, who loved learning but hated novelties, about the proprieties of pronunciation. But the controversy which was agitated on both sides with much erudition, and produced letters between Cheke and Gardiner equal to large treatises, had the good effect of more fully illustrating the point in debate, and of drawing the general attention to the subject of the Greek literature2. Perhaps bishop Gardiner's intolerance in this respect was like his persecuting spirit in religion, which only made more heretics. Ascham observes, with no small degree of triumph, that instead of Plautus, Cicero, Terence, and Livy, almost the only classics hitherto known at Cambridge, a more extensive field was opened; and that Homer, Sophocles, Euripides, Herodotus, Thucydides, Demosthenes, Xenophon, and Isocrates, were universally and critically studied3. But Cheke being soon called away to the court, his auditors relapsed into dissertations on the doctrines of original sin and predestination; and it was debated with great obstinacy and acrimony, whether those topics had been most successfully handled by some modern German divines or St. Austin. [Ascham. EPIST. lib. ii.] Ascham observes, that at Oxford, a decline of taste in both languages was indicated, by a preference of Lucian, Plutarch, and Herodian, in Greek, and of Seneca, Gellius, and Apuleius, in Latin, to the more pure, ancient, and original writers, of Greece and Romes. At length, both universities seem to have been reduced to the same deplorable condition of indigence and illiteracy.

It is generally believed, that the reformation of religion in England, the most happy and important event of our annals, was immediately succeeded by a flourishing state of letters. But this was by no means

¹ SERMONS, &c. p. 63. Lond. 1984. 4to. Sermon before Edward VI., in the year 1550. His words are. 'It would pitty a man's heart to hear that I hear of the state of Cambridge; what it is in Oxford I cannot tell. There be few that study divinity but so many as of necessitie must furnish the colledges.'

necessite must furnish the colledges."

3 Ascham Eristot, ut modo infr. p. 65. a. Ascham calls Gardiner, 'omnibus literatum, prudentize, consilii, authoritatis, præsidiis ornatissismus, absque hac uwe re esset, literatum et academus nostras patrenus amplissimus.' But he says, that Gardiner took this measure, quorundam invisorum hominum precibus victus,' ibid. p. 64. b.

5 Strype's Channare, p. 270. Ascham. Eristot. L. iii. p. 64. b. 2581.

4 Eristot. lib. i. p. 18. b. Dat. 1550. edit. 1561.

the case. For a long time afterwards an effect quite contrary was produced. The reformation in England was completed under the reign of Edward VI. The rapacious courtiers of this young prince were perpetually grasping at the rewards of literature; which being discouraged or despised by the rich, was neglected by those of moderate fortunes. Avarice and zeal were at once gratified in robbing the cleres of their revenues, and in reducing the church to its primitive apostolical state of purity and poverty1. The opulent see of Winchester was lowered to a bare title: its amplest estates were portioned out to the laity; and the bishop, a creature of the protector Somerset, was contented to receive an inconsiderable annual stipend from the exchequer. The bishoprick of Durham, almost equally rich, was entirely dissolved. A favorite nobleman of the court occupied the deanery and treasurership of a cathedral with some of its best canonries. [Burnet, REF. P. ii. 8.] The ministers of this abused monarch, by these arbitrary, dishonest, and imprudent measures, only proved instruments, and furnished arguments, for restoring in the succeeding reign that superstitious religion, which they professed to destroy. By thus impoverishing the ecclesiastical dignities, they countenanced the clamours of the catholics; who declared, that the reformation was apparently founded on temporal views, and that the protestants ontended to oppose the doctrines of the church, solely with a view that they might share in the plunder of its revenues. In every one of these sacrilegious robberies the interest of learning also suffered. Exhibitions and pensions were, in the mean time, substracted from the students in the universities2. Ascham, in a letter to the marquis of Northampton, dated 1550, laments the ruin of grammar schools throughout England; and predicts the speedy extinction of the universities from this growing calamity3. At Oxford the public schools were neglected by the professors and pupils, and allotted to the lowest purposes. [Wood, ut supr. p. 273.] Academical degrees were abrogated as antichristian4. Reformation was soon turned into fanaticism. Absurd refinements, concerning the inutility of human learning, were superadded to the just and rational purgation of christianity from the papal corruptions. The spiritual reformers of these enlightened days, at a visitation of the last-mentioned university, proceeded so far in their ideas of a superior rectitude, as totally to strip the public library, established by that munificent patron Humphrey duke of Gloucester, of all its books and MSS.

A Catal, MSS, Angel fol. edit. 1697. in Hist. Bibl. Bodl. Prefat.

¹ Collier's Eccl. Hist. Records, lavii. p. 80.

3 Wood, sub ann. 1550. See also Strype's Cranmer, Append. N. xciii. p. 200. viz. A
Letter to secretary Cecil, dat. 1552.

3 Eristota, lib. un. Commendat. p. 194. a. Lond. 1881. 'Ruinam et interitum poblicarum scholarum, &c.'—Quam gravis hæc universa scholarum calamitas, &c.' See p. 20.

I must not, however, forget, as a remarkable symptom of an attempt now circulating to give a more general and unreserved diffusion of science, that in this reign, Thomas Wilson, originally a fellow of King's college in Cambridge, preceptor to Charles and Henry Brandon dukes of Suffolk, dean of Durham, and chief secretary to the king, published a system a rhetoric and of logic, in English!. This display of the venerable mysteries of the latter of these arts in a vernacular language, which had hitherto been confined within the sacred pale of the learned tongues, was esteemed an innovation almost equally daring with that of permitting the service of the church to be celebrated in English: and accordingly the author, soon afterwards happening to visit Rome, was incarcerated by the inquisitors of the holy see, as a presumptuous

and dangerous heretic.

It is with reluctance I enter on the bloody reign of the relentless and unamiable Mary; whose many dreadful martyrdoms of men eminent for learning and piety, shock our sensibility with a double degree of horror, in the present softened state of manners, at a period of society when no potentate would inflict executions of so severe a nature, and when it would be difficult to find devotees hardy enough to die for difference of opinion. We must, however, acknowledge, that she enriched both universities with some considerable benefactions: yet these donations seem to have been made, not from any general or liberal principle of advancing knowledge, but to repair the breaches of reformation, and to strengthen the return of superstition. It is certain, that her restoration of popery, together with the monastic institution, its proper appendage, must have been highly pernicious to the growth of polite erudition. Yet although the elegant studies were now beginning to suffer a new relapse, in the midst of this reign, under the discouragement of all these inauspicious and unfriendly circumstances, a college was established at Oxford, in the constitution of which, the founder principally inculcates the use and necessity of classical literature; and recommends it as the most important and leading object in that system of academical study, which he prescribes to the youth of the new society. [In the year 1554.] For, beside a lecturer in philosophy appointed for the ordinary purpose of teaching the scholastic sciences, he establishes in this seminary a teacher of humanity. The business of this preceptor is described with a particularity not usual in the constitutions given to collegiate bodies of this kind, and he is directed to exert his utmost diligence, in tincturing his auditors with a just relish for the graces and purity of the Latin language2; and to explain critically, in the public hall, for the space of

¹ First printed in the reign of Edward VI. Preface to the second edition of the RHETOBEC, in 1950. He translated the three Olynthiacs, and the four Philippics, of Demosthenes, from the Greek into English. Lond. 1570-400.

2 'Latini sermonis ornatu et elegantia imbuendos diligenter curabit, &c. Statut. Coll.

two hours every day, the Offices, De Oratore, and rhetorical treaties of Cicero, the institutes of Quintilian, Aulus Gellius, Plautus, Terence, Virgil, Horace, Livy, and Lucan; together with the most excellent modern philological treatises then in vogue, such as the ELEGANCIES of Laurentius Valla, and the MISCELLANIES of Politian, or any other approved critical tract on oratory or versification1. In the mean time, the founder, permits it to the discretion of the lecturer, occasionally to substitute Greek authors in the place of these2. He moreover requires that the candidates for admission into the college be completely skilled in Latin poetry; and in writing Epistles, then a favorite mode of conposition. [Ibid. cap. vii.] and on which Erasmuss, and Conrades Celtes the restorer of letters in Germany4, had each recently published a distinct systematical work. He injoins, that the students shall be exercised every day, in the intervals of vacation, in composing declar mations, and Latin verses both lyric and heroic5: and in his prefatory statute, where he describes the nature and design of his foundation, he declares, that he destines the younger part of his establishment not only to dialectics and philosophy, but to the more polite literature. The statutes of this college were submitted to the inspection of cardinal Pole, one of the chief protectors of the revival of polite letters in England, as appears from a curious passage in a letter written by the founder, now remaining; which not only displays the cardinal's idea of the new erudition, but shows the state of the Greek language at this period. 'My lord Cardinalls grace has had the overseeinge of my statutes. He muche lykes well, that I have therein ordered the Latin tonge [Latin classics] to be redde to my schollers. But he ad-'vyses me to order the Greeke to be more taught there than I have 'provyded. This purpose I well lyke : but I fear the tymes will not bear it now. I remember when I was a young scholler at Etm '[About the year 1520] the Greeke tonge was growing apace; the 'studie of which is now alate much decaid'.' Queen Mary was her-

Trin. Oxon. cap. iv. Again, 'Cupiens et ego Collegii mei juventutem in priseit Lais'sermonis Purilate ac ingenurarum artium rudimentis, convenienter erudiri, &c.' Dal

^{*}sermonis Purilate ac ingenerarum artium rumments, constant, is also recome and the cap. xv.

1 llud. cap. xv. A modern writer in dialectics, Rodolphus Agricola, is also recome and to be explained by the reader in philosophy, together with Aristotle.

2 lbid. cap. xv. It may be also observed here, that the philosophy reader is not cap onlered to explain Aristotle, but Plato Ibid. cap. xv. It appears by implication in the rice of this statute, that the public lectures of the university were now growing useles, and dwindling into mere matters of form, viz. 'Ad hunc modum Domi mero Language "crudiri cupiens, cos a publicis in Academia lectionibus avecare nolui... Verum, at temporare tractu, et magistratuum incuria, adeo a primario instituto degenerent Magistrorium retiratu, et magistratuum incuria, adeo a primario instituto degenerent Magistrorium retiratu. et magistratuum incuria, adeo a primario instituto degenerent Magistrorium retiratu. et magistratuum incuria, adeo a primario instituto degenerent Magistrorium retiratu.

**Ecc." Ibid. cap. xv.

3 De Ratione conscribendi Eristolas.

4 About the year 1500. At Basle, 1522. It was reprinted at Cambridge by Silvero. —I

De RATIONS CONSCRIBENDI EPISTOLAS.
 About the year 1500. At Basle, 1522. It was reprinted at Cambridge by Siberch, and dedicated to archbishop Fisher, 1521. 4to.
 Ibid. cap. xv. Every day after dinner 'Aliquis scholarium, a Presidente set Letters' Rhetorico jussus, de themate quodam proposito, ad edendum ingenis ac profeccus un spedimen, diligenter, ornate, ac breviter, dicat, &c.' Ibid. cap. x.
 Cæteri autem, scholarez nuncupati, Politiconous Literis, &c.' Ibid. cap. L.
 Dated 1556. Live of sir Thomas Pope, p. 226.

self eminently learned. But her accomplishments in letters were darkened or impeded by religious prejudices. At the desire of queen Catharine Parr, she translated in her youth Erasmus's paraphrase on St. John. The preface is written by Udall, master of Eton school: in which he much extolls her distinguished proficience in literature. [Lond. 1548. fol.] It would have been fortunate, if Mary's attention to this work had softened her temper, and enlightened her understanding. She frequently spoke in public with propriety, and always with

prudence and dignity.

In the beginning of the reign of queen Elizabeth, which soon followed, when the return of protestanism might have been expected to produce a speedy change for the better, puritanism began to prevail; and, as the first fervours of a new sect are always violent, retarded for some time the progress of ingenuous and useful knowledge. The scriptures being translated into English, and every man assuming a right to dictate in matters of faith, and to chuse his own principles, weak heads drew false conclusions, and erected an infinite variety of petty religions. Such is the abuse which attends the best designs, that the meanest reader of the new Testament thought he had a full comprehension of the most mysterious metaphysical doctrines in the christian faith; and scorned to acquiesce in the sober and rational expositions of such difficult subjects, which he might have received from a competent and intelligent teacher, whom it was his duty to follow. The bulk of the people, who now possessed the means of discussing all theological topics, from their situation and circumstances in life, were naturally adverse to the splendour, the dominion, and the opulence of an hierarchy, and disclaimed the yoke of episcopal jurisdiction. The new deliverance from the numerous and burthensome superstitions of the papal communion, drove many pious reformers into the contrary extreme, and the rage of opposition ended in a devotion entirely spiritual and abstracted. External forms were abolished, as impediments to the visionary reveries of a mental intercourse with heaven; and because the church of Rome had carried ceremonies to an absurd excess, the use of any ceremonies was deemed unlawful, The love of new doctrines and a new worship, the triumph of gaining proselytes, and the persecutions which accompanied these licentious zealots, all contributed to fan the flame of enthusiasm. The genius of this refined and false species of religion, which defied the salutary checks of all human authority, when operating in its full force, was attended with consequences not less pernicious to society, although less likely to last, than those which flowed from the establishment of the ancient superstitions. During this unsettled state of things, the English reformed clergy who had fled into Germany from the menaces of queen Mary, returned home in great numbers; and in consideration of their sufferings and learning, and their abilities to vindicate the principles of a national church erected in opposite! that of Rome, many of them were preferred to bishopricks and all eminent ecclesiastical stations. These divines brought back with the into England those narrow principles concerning church-goni ment and ceremonies, which they had imbibed in the petty stars at republics abroad, where the Calvinistic discipline was adopted where they had lived like a society of philosophers: but which to totally inconsistent with the nature of a more extended church and lished in a great and magnificent nation, and requiring an unit system of policy, a regular subordination of officers, a soleming public worship, and an observance of exterior institutions. Therea. however, in the present circumstances, thought to be the most instruments to be employed at the head of ecclesiastical affairs only for the purpose of vindicating the new establishment by ment and authority, but of eradicating every trace of the corruptions by their practice and example, and of effectually has the reformation embraced by the church of England on a deal basis. But unfortunately, this measure, specious and expediental appeared at first, tended to destroy that constitution which it a designed to support, and to counteract those principles which been implanted by Cranmer in the reformed system of our relie Their reluctance or refusal to conform, in a variety of instances, to the established ceremonies, and their refinements in theological displine filled the church with the most violent divisions; and introduct endless intricate disputations, not on fundamental doctrines of importance to the real interests of christianity, but on positive part of idle and empty speculation, which admitting no elegance of comp sition, and calling forth no vigour of abilities, exercised the learning of clergy in the most barbarous and barren field of controversial divinity, and obstructed every pursuit of polite or manly erudition. Even the conforming clergy, from their want of penetration, and from their attndment to authorities, contributed to protract these frivolous and unbecoming controversies; for if, in their vindication of the sacredotal vestments, and of the cross of baptism, instead of arguing from the jews, the primitive christians, the fathers, councils, and customs, they had only appealed to common sense and the nature of thines, the propriety and expediency of those formalities would have been much more easily and more clearly demonstrated. To these incorveniencies we must add, that the common ecclesiastical preferments were so much diminished by the seizure and alienation of impropriations, in the late depredations of the church, and which continued to be carried on with the same spirit of rapacity in the reign of Elizabeth, that few persons were regularly bred to the church, or, in other words, received a learned education. Hence, almost any that offered themselves were, without distinction or examination, admitted to the sacred

function. Insomuch, that in the year 1560, an injunction was directed to the bishop of London from his metropolitan, requiring him to forbear ordaining any more artificers and other illiterate persons who exercised secular occupations1. But as the evil was unavoidable. this caution took but little effect². About the year 1563, there were only two divines, and those of higher rank, the president of Magdalen colleges, and the dean of Christ Church, who were capable of preaching the public sermons before the University of Oxford. [Wood, ut supr. i. 285.] I will mention one instance of the extreme ignorance of our inferior clergy about the middle of the sixteenth century. the year 1570, Horne, bishop of Winchester, enjoined the minor canons of this cathedral to get by memory, every week, one chapter of St. Paul's epistles in Latin: and this formidable task, almost beneath the abilities of an ordinary school-boy, was actually repeated by some of them. before the bishop, dean, and prebendaries, at a public episcopal visitation of that church. It is well known that a set of homilies was published to supply their incapacity in composing sermons: but it should be remembered, than one reason for prescribing this authorised system of doctrine, was to prevent the preachers from disturbing the peace of the church by disseminating their own novel and indigested opinions.

The taste for Latin composition in the reign of Elizabeth, notwithstanding it was fashionable both to write and speak in that language. was much worse than in the reign of Henry VIII., when juster models. were studied, and when the novelty of classical literature excited a general emulation to imitate the Roman authors. The Latinity of Ascham's prose has little elegance. The versification and phraseology of Buchanan's Latin poetry are splendid and sonorous, but not marked with the chaste graces and simple ornaments of the Augustan age. One is surprised to find the learned archbishop Grindal, in the statutes of a school which he founded, and amply endowed, recommending such barbarous and degenerate classics as Palingenius. Sedulius, and Prudentius, to be taught in his new foundation6.

¹ Strype's Grindal. B. i. ch. iv. b. 40.

3 Numerous illuminated artificers began early to preach and write in defence of the resource religion. The first mechanic who left his lawful calling to vindicate the cause of the catholics, was one Miles Hoggard, a shoe-maker or hosier, of London: who, in the reign of queen Mary, wrote a pamphlet entitled, The Displaying of protestants, and sundry their practices, &c. Lond. 1556. 12mo. This piece soon acquired importance, by being answered by Lawrence Humphries, and other eminent reformers. He printed other pieces of the same tendency. He was likewise an English poet; and I am glad of this opportunity of mentioning him in that character, as I could not have ventured to give him a place in the series of our poetry. He wrote the 'Mirrour of Love,' Lond. 1555. 4to. Dedicated to queen Mary. Also the 'Pathway to the tower of Perfection.' Lond. 1556. 4to with some other pieces.

3 Doctor Lawrence Humphreys, mentioned in the last note. Of whom it will not be improper to observe further in this place, that about the year 1553, he wrote an Epistola de Gracis literis et Homeri lectione et imilations ad prazidem et socios collegii Magdalena, Oxon. In the Connuccoria of Hadrian Junius, Basle. 1558 fol.

6 Registr. Horne, Episc. Winton. fol. 80. b.

8 Strype's Grindal. B. ii. ch. wii. p. 312. This was in 1583.

These, indeed, were the classics of a reforming bishop : but the wellmeaning prelate would have contributed much more to the success of his intended reformation, by directing books of better taste and less piety. That classical literature, and the public institution of youth were now in the lowest state, we may collect from a provision in archbishop Parker's foundation of three scholarships at Cambridge, in the year 1567. He orders that the scholars, who are appointed to be elected from three of the most considerable schools in Kent and Norfolk, shall be the best and aptest schollers, well instructed in the grammar, and if if " may be, such as can make a versel.' The maids of honour induled their ideas of sentimental affection in the sublime contemplations of Plato's Phaedo: and the queen, who understood Greek better than the canons of Windsor, and was certainly a much greater pedant than her successor James I., translated Isocrates2. But this passion for the Greek language soon ended where it began : nor do we find that it improved the national taste, or influenced the writings, of the age of Elizabeth.

All changes of rooted establishments, especially of a national religion, are attended with shocks and convulsions, unpropitious to the repose of science and study. But these unadvoidable inconveniences last not long. When the liberal genius of protestantism had perfected its work, and the first fanaticisms of well-meaning but misguided zealots had subsided, every species of useful and clegant knowledge recovered as strength, and arose with new vigour. Acquisitions, whether in theology or humanity, were no longer exclusively confined to the clergy: the laity eagerly embraced those pursuits from which they had long been unjustly restrained: and, soon after the reign of Elizabeth, men attained that state of general improvement, and filled those situations with respect to literature and life, in which they have ever

since persevered.

But it remains to bring home, and to apply, this change in the sentiments of mankind, to our main subject. The customs, institutions, traditions, and religion, of the middle ages, were favorable to poetry. Their pageants, processions, spectacles, and ceremonies, were friendly to imagery, to personification and allegory. Ignorance and superstition, so opposite to the real interests of human society, are the parents of imagination. The very devotion of the Gothic times was romantic. The catholic worship, besides that its numerous exterior appendages were of a picturesque and even of a poetical nature, disposed the mind to a state of deception, and encouraged, or rather authorised, every species of credulity: its visions, miracles, and legends, propa-

Włomefield's 'Norfolk,' ii. 224.
 Ascham's 'Scholemaster,' p. 19. b. edit. 1589; Eristot, lib. ii p. 19. ut supr.

gated a general propensity to the Marvellous, and strengthened the belief of spectres, demons, witches, and incantations. These illusions were heightened by churches of a wonderful mechanism, and constructed on such principles of inexplicable architecture as had a tendency to impress the soul with every false sensation of religious fear. The savage pomp and the capricious heroism of the baronial manners were replete with incident, adventure, and enterprise; and the intractable genius of the feudal policy, held forth those irregularities of conduct, discordancies of interest, and dissimilarities of situation, that framed rich materials for the minstrel-muse. The tacit compact of fashion, which promotes civility by diffusing habits of uniformity, and therefore destroys peculiarities of character and situation, had not yet operated upon life: nor had domestic convenience abolished unwieldy magnificence. Literature, and a better sense of things, not only banished these barbarities, but superseded the mode of composition which was formed upon them. Romantic poetry gave way to the force of reason and inquiry; as its own enchanted palaces and gardens instantaneously vanished, when the christian champion displayed the shield of truth, and baffled the charm of the necromancer. The study of the classics, together with a colder magic and a tamer mythology, introduced method into composition : and the universal ambition of rivalling those new patterns of excellence, the faultless models of Greece and Rome, produced that bane of invention, IMITATION. Erudition was made to act upon genius. Fancy was weakened by reflection and philosophy. The fashion of treating every thing scientifically, applied speculation and theory to the arts of writing. Judgment was advanced above imagination, and rules of criticism were established. The brave eccentricities of original genius, and the daring hardiness of native thought, were intimidated by metaphysical sentiments of perfection and refinement. Setting aside the consideration of the more solid advantages, which are obvious, and are not the distinct object of our contemplation at present, the lover of true poetry will ask, what have we gained by this revolution? It may be answered, much good sense, good taste, and good criticism. But, in the mean time, we have lost a set of manners, and a system of machinery, more suitable to the purposes of poetry, than those which have been adopted in their place. We have parted with extravagancies that are above propriety, with incredibilities that are more acceptable than truth, and with fictions that, are more valuable than reality.

SECTION XXXVII.

Our communications and intercourse with Italy, which began to prevail about the beginning of the sixteenth century, not only introduced the studies of classical literature into England, but gave a new turn to our vernacular poetry. At this period, Petrarch still continued the most favorite poet of the Italians; and had established a manner. which was universally adopted and imitated by his ingenious countrymen. In the mean time, the courts both of France and England were distinguished for their elegance, Francis I, had changed the state of letters in France, by mixing gallantry with learning, and by admitting the ladies to his court in company with the ecclesiastics. His carousals were celebrated with a brilliancy and a festivity unknown to the ceremonious shows of former princes. Henry VIII. vied with Francis in these gaieties. His ambition, which could not bear a rival even in diversions, was seconded by liberality of disposition and a love of ostentation. For Henry, with many boisterous qualities, was magnificent and affable. Had he never murdered his wives, his politeness to the fair sex would remain unimpeached. His martial sports were unincumbered by the barbaric pomp of the ancient chivalry, and softened by the growing habits of more rational manners. He was attached to those spectacles and public amusements, in which beauty assumed a principal share; and his frequent masques and tournaments encouraged a high spirit of romantic courtesy. Poetry was the natural accompaniment of these refinements. Henry himself was a leader and a chief character in these pageantries, and at the same time a reader and a writer of verses. The language and the manners of Italy were esteemed and studied. The sonnets of Petrarch were the great models of composition. They entered into the genius of the fashionable manners: and in a court of such a complexion, Petrarch of course became the popular poet. Henry Howard earl Surrey, with a mistress perhaps as beautiful as Laura, and at least with Petrarch's passion if not his taste, led the way to great improvements in English poetry, by a happy imitation of Petrarch, and other Italian poets, who had been most successful in painting the anxieties of love with pathos and propriety.

Lord Surrey's life throws so much light on the character and subjects of his poetry, that it is almost impossible to consider the one, without exhibiting a few anecdotes of the other. He was the son and grandson of two lords-treasurers dukes of Norfolk; and in his early childhood discovered the most promising marks of lively parts and an

ctive mind. .

While a boy, he was habituated to the modes of a court at Windsorcastle; where he resided, yet under the care of proper instructors, in the quality of a companion to Henry Fitzroy, duke of Richmond, a natural son of Henry VIII., and of the highest expectations.

This young nobleman, who also bore other titles and honours, was the child of Henry's affection: not so much on account of his hopeful abilities, as for a reason insinuated by lord Herbert, and at which those who know Henry's history and character will not be surprised, because he equally and strongly resembled both his father and mother.

A friendship of the closest kind commencing between these two illustrious youths, about the year 1530, they were both removed to cardinal Wolsey's college at Oxford, then universally frequented, as well for the excellence as the novelty of its institution; for it was one of the first seminaries of an English university, that professed to explode the pedantries of the old barbarous philosophy, and to cultivate the graces of polite literature. Two years afterwards, for the purpose of acquiring every accomplishment of an elegant education, the earl accompanied his noble friend and fellow-pupil into France, where they received king Henry, on his arrival at Calais to visit Francis L. with a most magnificent retinue. The friendship of these two young noblemen was soon strengthened by a new tie; for Richmond married the lady Mary Howard, Surrey's sister. Richmond, however, appears to have died in the year 1536, about the age of seventeen, having never cohabited with his wife. [Wood, ATH. OXON. i. 68.] It was long, before Surrey forgot the untimely loss of this amiable youth, the friend and associate of his childhood, and who nearly resembled himself in genius, refinement of manners, and liberal acquisitions.

The FAIR GERALDINE, the general object of lord Surrey's passionate sonnets, is commonly said to have lived at Florence, and to have been of the family of the Geraldi of that city. This is a mistake, yet not entirely without grounds, propagated by an easy misapprehension of an expression in one of our poet's odes, and a passage in Drayton's heroic epistles. She was undoubtedly one of the daughters of Gerald Fitzgerald, earl of Kildare. But it will be necessary to transcribe what our author himself has said of this celebrated lady. The history of one who caused so memorable and so poetical a passion naturally excites curiosity, and will justify an investigation, which, on many a similar occasion, would properly be censured as frivolous and impertinent

From Tuskane came my ladies worthy race;
Faire Florence was sumtyme her [their] auncient seat:
The westerne yle, whose plesant shore doth face
Wild Camber's cliffs, did gyve her lively heate;
Fostred she was with milke of Irishe brest;
Her sire an earle: her dame of princes blood:
From tender yeres in Britain she doth rest

With kinges child, where she tasteth costly food.
Hunsdon did first present her to mine yien:
Bright is her hewe, and Geraldine she hight.
Hampton me taught to wish her first mine,
And Windsor alas! doth chase me from her sight.

These notices, it must be confessed, are obscure and indirect. But a late elegant biographer has, with the most happy sagacity, solved the difficulties of this little enigmatical ode, which had been before either neglected and unattempted as inexplicable, or rendered more unintelligible by false conjectures. I readily adopt Mr. Walpole's key to

the genealogy of the matchless Geraldine2.

Her poetical appellation is almost her real name. Gerald Fitzgerald, above-mentioned, earl of Kildare in the reign of Henry VIII., married a second wife, Margaret daughter of Thomas Gray, marquis of Dorset: by whom he had three daughters, Margaret, Elizabeth, and Cicely. Margaret was born deaf and dumb; and a lady who could neither hear nor answer her lover, and who wanted the means of contributing to the most endearing reciprocations, can hardly be supposed to have been the cause of any vehement effusions of amorous panegyme. We may therefore safely pronounce Elizabeth or Cicely to have been Surrey's favorite. It was probably Elizabeth, as she seems always to have lived in England.

Every circumstance of the sonnet evidently coincides with this state of the case. But, to begin with the first line, it will naturally be asked, what was lady Elizabeth Gerald's connection with Tuscany? The beginnings of noble families, like those of nations, often owe somewhat to fictitious embellishment : and our genealogists uniformly assert, that the family of Fitzgerald derives its origin from Otho, a descendant of the dukes of Tuscany: that they migrated into England under the reign of king Alfred, whose annals are luckily too scanty to contradict such an account, and where from England speedily translated into Ireland. Her father was an Irish earl, resident at his earldom of Kildare; and she was consequently born and nursed in Ireland. Her mother, adds the sonnet, was of princely parentage. Here is a no less exact correspondence with the line of the lady's pedigree: for Thomas, marquis of Dorset, was son of queen Elizabeth Gray, daughter of the duchess of Bedford, descended from the royal house of Luxemburgh. The poet acquaints us, that he first saw her at Hunsdon. This notice, which seems of an indifferent nature and quite extraneous to the question, abundantly corroborates our conjecture. Hunsdon-house in Hertfordshire was a new palace built by Henry VIII., and chiefly for the purpose of educating his children. The lady Elizabeth Fitzgerald was second cousin to Henry's daughters the princess Mary and Elim-

¹ Fol. 5. edit. 1557. ² CATAL Roy, and Noble Authors, vol. i. p. 105, edit. 1759.

beth, who were both educated at Hunsdon. At this royal nursery she therefore tasted of costly foode with kinges childe, that is, lived while a girl with the young princesses her relations, as a companion in their education. At the same time, and on the same plan, our earl of Surrey resided at Windsor-castle, as I have already remarked, with the young duke of Richmond. It is natural to suppose, that he sometimes visited the princess at Hunsdon, in company with the young duke their brother, where he must have also seen the fair Geraldine: yet by the nature of his situation at Windsor, which implied a degree of confinement, he was hindered from visiting her at Hunsdon so often as he wished. He therefore pathetically laments,

Windsor, alas, doth chase me from her sight!

But although the earl first beheld this lady at the palace of Hunsdon, yet, as we further learn from the sonnet, he was first struck with her incomparable beauty, and his passion commenced, at Hampton-court.

Hampton me taught to wish her first for mine!

That is, and perhaps on occasion of some splendid masque or carousal, when the lady Elizabeth Fitzgerald, with the princesses Mary and Elizabeth, and their brother Richmond, with the young lord Surrey, were invited by the king to Hampton-court.

In the mean time we must remember, that the lord Leonard Gray, uncle to lord Gerald Fitzgerald, was deputy of Ireland for the young duke of Richmond: a connection, exclusive of all that has been said, which would alone account for Surrey's acquaintance at least with this lady. It is also a reason, to say no more, why the earl should have regarded her from the first with a particular attention, which afterwards grew into the most passionate attachment. She is supposed to have been maid of honour to queen Catherine. But there are three of Henry's queens of that name. For obvious reasons, however, we may venture to say, that queen Catharine Howard was Geraldine's queen.

It is not precisely known at what period the earl of Surrey began his travels. They have the air of a romance. He made the tour of Europe in the true spirit of chivalry, and with the ideas of an Amadis; proclaiming the unparalleled charms of his mistress, and prepared to defend the cause of her beauty with the weapons of knight-errantry. Nor was this adventurous journey performed without the intervention of an enchanter. The first city in Italy which he proposed to visit was Florence, the capital of Tuscany, and the original seat of the ancestors of his Geraldine. In his way thither, he passed a few days at the emperor's court; where he became acquainted with Cornelius Agrippa,

a celebrated adept in natural magic. This visionary philosopher shewed our hero, in a mirror of glass, a living image of Geraldine, reclining on a couch, sick, and reading one of his most tender sonnets by waxen taper1. His imagination, which wanted not the flattering topresentations and artificial incentives of illusion, was heated anew by this interesting and affecting spectacle. Inflamed with everyenthusinsm of the most romantic passion, he hastened to Florence: and, on his arrival, immediately published a defiance against any person who could handle a lance and was in love, whether Christian, Jew, Turk, Saracen, or Canibal, who should presume to dispute the superiority of Geraldin's beauty. As the lady was pretended to be of Tuscan extraction, the pride of the Florentines was flattered on this occasion : and the grant duke of Tuscany permitted a general and unmolested ingress into his dominions of the combatants of all countries, till this important trial should be decided. The challenge was accepted, and the earl victorious. The shield which he presented to the duke before the tournsment began, is exhibited in Vertue's valuable plate of the Arundel family, and was actually in the possession of the late duke of Norfolk2.

These heroic vanities did not, however, so totally engross the time which Surrey spent in Italy, as to alienate his mind from letters; he studied with the greatest success a critical knowledge of the Italian tongue, and, that he might give new lustre to the name of Geraldine, attained a just taste for the peculiar graces of the Italian poetry.

He was recalled to England for some idle reason by the king, much sooner than he expected; and he returned home, the most elegant traveller, the most polite lover, the most learned nobleman, and the most accomplished gentleman, of his age. Dexterity in tilting, and gracefulness in managing a horse under arms, were excellencies now viewed with a critical eye, and practised with a high degree of emulation. In 1540, at a tournament held in the presence of the court at Westminster, and in which the principal of the nobility were engaged, Surrey was distinguished above the rest for his address in the use and exercise of arms. But his martial skill was not solely displayed in the parade and ostentation of these domestic combats. In 1542, he marched into Scotland, as a chief commander in his father's army; and was conspicuous for his conduct and bravery at the memorable battle of Flodden-field, where James IV. of Scotland was killed. The next year, we find the career of his victories impeded by an obstacle which no valour could resist. The censures of the church have humiliated the greatest heroes: and he was imprisoned in Windsor-castle for eating flesh in Lent. The prohibition had been renewed or

Drayton, Her. Epist.—Howard to Geraldine, v. 57.
 Walpole, Aneco. Paint. 1. 76.

strengthened by a recent proclamation of the king. I mention this circumstance, not only as it marks his character, impatient of any controul, and careless of very serious consequences which often arise from a contempt of petty formalities, but as it gave occasion to one of his most sentimental and pathetic sonnets. [Fol. 6. 7.] In 1544, he was field-marshal of the English army in the expedition to Bologne, which he took. In that age, love and arms constantly went together: and it was amid the fatigues of this protracted campaign, that he composed his last sonnet called the FANSIE of a wearied Lover.

[Fol. 18. Dudg. BARONAG. ii. p. 275.]

But as Surrey's popularity increased, his interest declined with the king; whose caprices and jealousies grew more violent with his years and infirmities. The brilliancy of Surrey's character, his celebrity in the military science, his general abilities, his wit, learning, and affability, were viewed by Henry with disgust and suspicion. It was in vain that he possessed every advantageous qualification, which could adorn the scholar, the courtier, and the soldier. In proportion as he was amiable in the eyes of the people, he became formidable to the king. His rising reputation was misconstrued into a dangerous ambition, and gave birth to accusations equally groundless and frivolous. He was suspected of a design to marry the princess Mary; and, by that alliance, of approaching to a possibility of wearing the crown. It was insinuated, that he conversed with foreigners, and held a correspondence with cardinal Pole.

The addition of the escocheon of Edward the Confessor to his own, although used by the family of Norfolk for many years, and justified by the authority of the heralds, was a sufficient foundation for an impeachment of high treason. These motives were privately aggravated by those prejudices, with which Henry remembered the misbehaviour of Catharine Howard, and which were extended to all that lady's relations. At length, the earl of Surrey fell a sacrifice to the peevish injustice of a merciless and ungrateful master. Notwithstanding his eloquent and masculine defence, which even in the cause of guilt itself would have proved a powerful persuasive, he was condemned by the prepared suffrage of a servile and obsequious jury, and beheaded on Tower-hill in the year 15471. In the meantime we should remember, that Surrey's public conduct was not on all occasions quite unexceptionable. In the affair of Bologne he had made a false step. This had offended the king. But Henry, when once offended, could never forgive. And when Hertford was sent into France to take the command, he could not refrain from dropping some reproachful expressions against a measure which seemed to impeach his personal courage. Conscious of his high birth and capacity, he was above the little

¹ See Stowe, Chron. p. 592. Challoner, de Republ, Angl, instaurand. lib. ii. p. 45.

attentions of caution and reserve; and he too frequently neglected to consult his own situation, and the king's temper. It was his misfortune to serve a monarch, whose resentments, which were easily provoked, could only be satisfied by the most severe revenge. Henry VIII, brought those men to the block, whom other monarchs would

have only disgraced.

Among these anecdotes of Surrey's life, I had almost forget to mention what became of his amour with the fair Geraldine. lament to find, that Surrey's devotion to this lady did not end in a wedding, and that all his gallantries and verses availed so little? No memoirs of that incurious age have informed us, whether her beauty was equalled by her cruelty; or whether her ambition prevailed so fur over her gratitude, as to tempt her to prefer the solid glories of a mersplendid title and ample fortune, to the challenges and the compliments, of so magnanimous, so faithful, and so eloquent a lover. She appears however, to have been afterwards the third wife of Edward Clinton earl of Lincoln. Such also is the power of time and accident over amorous vows, that even Surrey himself outlived the violence of his passion. He married Frances, daughter of John earl of Oxford, by whom he left several children. One of his daughters, Jane counters of Westmoreland, was among the learned ladies of that age, and became famous for her knowledge of the Greek and Latin languages. [Duck BARON. i. 533. ii. 275.]

Surrey's poems were in high reputation with his cotemporaries, and for many years afterwards. He is thus characterised by the author of the old ARTE OF ENGLISH POESIE, whose opinion remained long as a rule of criticism. 'In the latter end of the same kinges [Henry] raigne, spronge up a new company of courtly makers, of whom Se 'Thomas Wyat the elder and Henry earl of Surrey were the two CHIEFTAINES, who having travailed into Italie, and there tasted the swete and stately measures and stile of the Italian poesie, as novices newly crept out of the schooles of Dante, Ariosto, and Petrarch, they greatly polished our rude and homely manner of vulgar poesie from that it had bene before, and for that cause may justly be sayd the 'first reformers of our English meeter and stile!' And again, towards the close of the same chapter. 'Henry earle of Surrey, and Sir Thomas Wyat, between whom I finde very little difference, I repute them (as before) for the two chief lanternes of light to all others that have since employed their pennes upon English poesie: their conceits were loftie, their stiles stately, their conveyance cleanly, their termes proper, their meetre sweete and well-proportioned, in all imitating 'very naturally and studiously their maister Francis Petrarcha?.' forbear to recite the testimonies of Leland, Sydney, Tuberville,

² Lib. i. ch. xxxi. p. 48. edit. 1589.

⁹ By Sewell 1717. Reprinted by Curl. ib.

Churchyard, and Drayton. Nor have their pieces, although scarcely known at present, been without the panegyric of more recent times. Surrey is praised by Waller, and Fenton; and he seems to have been a favorite with Pope. Pope, in WINDSOR-FOREST, having compared his patron lord Granville with Surrey, he was immediately reprinted, but without attracting many readers. It was vainly imagined, that all the world would eagerly wish to purchase the works of a neglected ancient English poet, whom Pope had called the GRANVILLE of a former age. So rapid are the revolutions of our language, and such the uncertainty of literary fame, that Philips, Milton's nephew, who wrote about the year 1674, has remarked, that in his time Surrey's poetry was antiquated and totally forgotten. [THEATR. POETAR. p. 67. edit. 1674, 12mo.

Our authors SONGES AND SONNETTES, as they have been styled, were first collected and printed at London by Tottell, in 15571. As it happens in collections of this kind, they are of various merit. Surrey is said, by the ingenious author of the MUSES LIBRARY, to have been the first who broke through the fashion of stanzas, and wrote in the heroic couplet. But all Surrey's poems are in the alternate rhyme; nor, had this been true, is the other position to be granted. Chaucer's Prologues and most of the Canterbury Tales are written in long verse: nor was the use of the couplet resumed, till late in the reign of queen Elizabeth.

In the sonnets of Surrey, we are surprised to find nothing of that metaphysical cast which marks the Italian poets, his supposed masters, especially Petrarch. Surrey's sentiments are for the most part natural and unaffected; arising from his own feelings, and dictated by the present circumstances. His poetry is alike unembarrassed by learned allusions, or elaborate conceits. If our author copies Petrarch, it is Petrarch's better manner: when he descends from his Platonic abstractions, his refinements of passion, his exaggerated compliments, and his play upon opposite sentiments, into a track of tenderness, simplicity, and nature. Petrarch would have been a better poet had he been a worse scholar. Our author's mind was not too much overlaid by learning.

The following is the poem above mentioned, in which he laments his imprisonment in Windsor Castle. But it is rather an elegy than a a sonnet.

So cruel prison, how coulde betyde, alas, As proude Windsor²! where I, in lust and joye³,

In quarto. It is extraordinary, that A. Wood should not have known this edition. Another edition appeared in 1565. Others, in 1574—1585.—1587.—Others appeared afterwards—2 How could the stately castle of Windsor become so miserable 2 prison.

3 In unrestrained gairy and pleasure.

With a kynges sonnel my childishe yeres did passe, In greater feast than Priam's sonnes of Trove.

Where eche swete place returnes a taste full sower: The large grene courtes where we were wont to hove? With eyes cast up into the mayden's tower, And easie sighes, such as men drawe in love:

The stately seates, the ladies bright of hewe, The daunces shorte, long tales of great delight, With wordes and lookes that tigers could but rewe; [pity] Where ech of us did pleade the others right.

The palme-play [at ball] where, dispoyled for the game! With dazed yies, oft we by gleames of love, Have mist the ball, and got sight of our dame, To bayte6 her eyes which kept the leads above7.

The gravell groundes, with sleves tied on the helmes. On somyng horse, with swordes and frendly hartes; With cheare [looks] as though one should another whelme, [destroy Where we have fought and chased oft with dartes.-

The secret groves, which ofte we made resounde Of pleasaunt playnt, and of our ladies praise, Recording ofte what gracelo ech one had founde, What hope of speede, what drede of long delayes.

The wilde forest, the clothed holtes with grene 11, With raynes avayled¹², and swift ybreathed horse, With crie of houndes, and merry blastes betwene Where we did chase the fearful harte of force.

1 With the young duke of Richmond. 2 To hover, to loiter in expectation. Chaucer, Tront. Cress. B. 5. ver. 33.

But at the yate there she should outride With certain folk he lovid her that a

But at the yate there she should outride With certain folk he lowed her t abide.

3 Swift's joke about the Maids of honour being lodged at Windsor in the round ower, queen Anne's time, is too well known and too indelicate to be repeated here. But in the yent instance, Surrey speaks loosely and poetically in making the MAIDEN to the means the principal tower, of the women. The maiden-tower was common in other careles, a means the principal tower, of the greatest strength and defence. MAIDEN is a corruptor the old French Magne or Mayne, great. Thus Maidenhead (properly Maydenhithe) in less thre, signifies the great port or wharf on the river Thames. So also, Mayor-Kradiey, Wittshire is the great Bradley. The old Roman camp near Dorchester in Dorsetshire, a not work, is called Maiden castle, the capital fortress in those parts. We have Maiden down Somersetshire with the same signification. A thousand other instances might be yellowed the main of the castle of the city of Oxford, called the MAIDEN-TOWER, was a greater for confining the prostitutes of the town.

4 Rendered unit, or unable, to play.

5 Dazzled eyes.

6 To tempt, to catch.

7 The ladies were ranged on the leads, or battlements, of the castle to see the play.

6 The ground, or area, was strown with gravel, where they were trained in chivalry, 9 At tournaments they fixed the sleeves of their mistresses on some part of their armour.

10 Favour with his mistress.

11 The holtes, or thick woods, clothed in green. So in another place he says, fol. 3

My specied cheeks with Cupid's hue.

That is, 'Cheeks speckled with, &c.'

12 With loosened reins. So, in his fourth Aeneid, the fleet is 'ready to smale.' That is, to loosen from shore. So again, in Spenser's FEBRUARIE.

The wide vales1 eke, that harbourd us ech night, Wherewith, alas, reviveth in my brest The sweete accorde! Such slepes as yet delight: The pleasant dreames, the quiet bed of rest.

The secret thoughtes imparted with such trust : The wanton talke, the divers change of play; The friendship sworne, eche promise kept so just, Wherewith we past the winter night away.

And with this thought the bloud forsakes the face; The teares berayne my chekes of deadly hewe, The whych as sone as sobbing sighes, alas, Upsupped have, thus I my plaint renewe!

O place of blisse, renewer of my woes!

'Give me accompt, where is my noble fere, [companion]

Whom in thy walles thou dost2 ech night enclose,

To other leefe3, but unto me most dere!'

Eccho, alas, that doth my sorrow rew, [pity] Returnes thereto a hollow sounde of playnte. Thus I alone, where all my fredom grewe, In prison pine, with bondage and restrainte. And with remembrance of the greater greefe

To banish th' lesse, I find my chief releefe. [Fol. 6. 7.]

In the poet's situation, nothing can be more natural and striking than the reflection with which he opens his complaint. There is also much beauty in the abruptness of his exordial exclamation. The superb palace, where he had passed the most pleasing days of his youth with the son of a king, was now converted into a tedious and solitary prison! This unexpected vicissitude of fortune awakens a new and interesting train of thought. The comparison of his past and present circumstances recals their juvenile sports and amusements;

> They wont in the wind wagge their wriggle tayles Pearke as a peacocke, but now it AVAVLES.

"Avayle their tayles,' to drop or lower. So also in his DECEMBER,

By that the welked Phebus gan AVAYLE His wearie waine. —

And in the Faerie Queene, with the true spelling. i. r. 21. Of Nilus, But when his latter ebbe gins to AVALE.

To vate, or avale, the bounet, was a phrase for lowering the bounet, or pulling off the hat. The word occurs in Chaucer, TR. Crass. iii, 627.

That such a raine from heaven gan AVAILE.

And in the fourth book of his BORTHUS, 'The light fire ariseth into height, and the hevie 'yerthes availen by their weightes.' pag. 394. col. 2. edit. Urr. From the French verb Availen, which is from their adverb Avail, downward. See also Hearne's Closs-Ros. Br. p. 524. Drayton uses this word, where perhaps it is not properly understood. Ect. iv. p. 1404. edit. 1753.

With that, she gan to VALE her head, Her cheeks were like the roses red, But not a word she said, &c.

That is, she did not will, or cover, but valed, held down her head for shame. 1 Probably the true reading is wales or wales. That is, lodgings, apartments, &c. These poems were very corruptly printed by Tottel.

2 We should read, didst.

2 Dear to others, to all. which were more to be regretted, as young Richmond was now deal Having described some of these with great elegance, he recurs to his first idea by a beautiful apostrophe. He appeals to the place of his confinement, once the source of his highest pleasures: 'O place a 'bliss, renewer of my woes! And where is now my noble friend, my 'companion in these delights, who was once your inhabitant! Eche 'alone either pities or answers my question, and returns a plaintire 'hollow sound?' He closes his complaint with an affecting and pathetic sentiment, much in the style of Petrarch. 'To banish the 'miseries of my present distress, I am forced on the wretched expedient 'of remembering a greater!' This is the consolation of a warm fancy. It is the philosophy of poetry.

Some of the following stanzas, on a lover who presumed to compare his lady with the divine Geraldine, have almost the ease and gallanty of Waller. The leading compliment, which has been used by larr writers, is in the spirit of an Italian fiction. It is very ingenious, and

handled with a high degree of elegance.

Give place, ye Lovers, here before
That spent your bostes and bragges in vaine:
My Ladie's bewty passeth more
The best of yours, I dare wel saine,
Than doth the sunne the candle light,
Or brightest day the darkest night.

And thereto hath a troth as just As had Penelope the faire; For what she sayth, ye may it trust, As it by writing sealed were: And vertues hath she many moe Than I with pen have skill to showe.

I could reherse, if that I would,
The whole effect of NATURE'S plaint,
When she had lost the perfite mould,
The like to whom she could not paint.
With wringyng handes how she did cry!
And what she said, I know it, I.

I knowe, she swore with ragyng minde,
Her kingdom only set apart,
There was no losse, by lawe of kinde,
That could have gone so near her hart:
And this was chefely all her paine
She could not make the like againe.——[Fol. 10.]

The versification of these stanzas is correct, the language polished, and the modulation musical. The following stanzas, of another ode, will hardly be believed to have been produced in the reign of Henry VIII.

Spite drave me into Boreas' raignes, Where hory frostes the frutes do bite; When hilles were spred and every plaine With stormy winter's mantle white,

In an Elegy on the elder sir Thomas Wyat's death, his character is delineated in the following nervous and manly quantraines.

A visage, sterne and mylde; where both did grow, Vice to contemne, in vertue to rejoyce; Amid great stormes, whom grace assured so, To live upright, and smile at fortune's choyce,—

A toung that serv'd in forein realmes his king, Whose courteous talke to vertue did enflame Eche noble hart; and worthy guide to bring Our English youth by travail unto fame.

An eye whose judgment none affect [passion] could blind, Friends to allure, and foes to reconcile; Whose persing [piercing] looke did represent a minde With virtue fraught, reposed, voyd of gile.

A hart, where dreade was never so imprest
To hide the thought that might the truth advance;
In neither fortune lost, nor yet represt,
To swell in welth, or yeld unto mischance.—

The following lines on the same subject are remarkable.

Divers thy deth do diversly bemone:
Some that in presence of thy livelyhede
Lurked, whose brestes envy with hate had swolne,
Yeld Cesar's teares upon Pompeius head.

There is great dignity and propriety in the following Sonnet on Wyat's PSALMS.

The Macedon, that out of Persia chased
Darius, of whose power all Asia rong,
In the riche arke [Chest] Dan Homer's rimes he placed,
Who fained gestes of heathen princes song.
What holy grave, what worthy sepulture,
To Wyat's Psalmes should Christians then purchase?
Where he doth paint the lively faith and pure:
The stedfast hope, the swete returne to grace
Of just David by perfite penitence.
Where rulers may see in a mirrour clere
The bitter fruite of false concupiscence:
How Jewry bought Uria's deth ful dere.
In princes hartes God's scourge imprinted depe
Ought them awake out of their sinful slepe.

Probably the last lines may contain an oblique allusion to some of the king's amours.

¹ Her anger drove me into a colder climate.

640 SURREY'S TALENTS WELL ADAPTED TO DESCRIPTIVE POETRY.

Some passages in his Description of the restlesse state of a Lover, are pictures of the heart, and touched with delicacy.

I wish for night, more covertly to plaine,
And me withdrawe from every haunted place;
Lest by my chere! my chance appeare too plaine.
And in my mynde I mesure, pace by pace,
To seke the place where I myself had lost,
That day, when I was tangled in the lace,
In seming slack that knitteth ever most.—
Lo, if I seke, how I do finde my sore!
And if I flee, I carry with me still
The venom'd shaft, which doth its force restore
By haste of flight. And I may plaine my fill
Unto myself, unlesse this careful song
Print in your hart some parcel of my tene. [Sorrow.]
For I, alas, in silence all to long,
Of mine old hurt yet fele the wound but grene.

Surrey's talents, which are commonly supposed to have been cofined to sentiment and amorous lamentation, were adapted to descriptive poetry and the representations of rural imagery. A writer of that viewed the beauties of nature with poetic eyes, could have selected the vernal objects which compose the following exquisite of

The soote season, that bud and blome forth brings, With grene hath clad the hill, and eke the vale; The nightingale with fethers new she sings; The turtle to her mate hath told her tale; Somer is come, for every spray now springs. The hart hath hong his old hed on the pale: The buck in brake his winter coate he flings: The fishes flete with new repayred scale: The adder all her slough away she flings: The swift swalow pursueth the flies smale: The busy bee her hony now she mings.

Winter is worne that was the flowers bale [Destruction]

I do not recollect a more faithful and finished version of Martin's HAPPY LIFE than the following.

MARTIAL, the thinges that doe attain
The happy life, be these I finde.
The richesse left, not got with pain,
The fruitfull grounde, the quiet minde.
The equall frend, no grudge, no strife,
No charge of rule, nor governaunce;
Without disease, the healthful life:
The household of continuance.
The diet meane, [Moderate] no delicate fare,
Trewe wisdom joynde with simplenesse:

The night discharged of all care, Where wine the wit may not oppresse. The faithful wife without debate Such slepes as may begile the night: Contented with thine owne estate, Ne wish for death, ne feare his might.

But Surrey was not merely the poet of idleness and gallantry. He was fitted both from nature and study, for the more solid and laborious parts of literature. He translated the second and fourth books of Virgil into blank verse¹: and it seems probable, that his active situations of life prevented him from completing a design of translating the whole Eneid.

This is the first composition in blank verse, extant in the English language. Nor has it merely the relative and accidental merit of being a curiosity. It is executed with great fidelity, yet not with a prosaic servility. The diction is often poetical, and the versification varied with proper pauses. This is the description of Dido and Eneas going to the field, in the fourth book.

-At the threshold of her chaumber-dore, The Carthage lords did on the Quene attend: The trampling steed, with gold and purple trapt. Chawing the foming bit ther fiercely stood. Then issued she, awayted with great train, Clad in a cloke of Tyre embrawdered riche. Her quyver hung behinde her backe, her tresse Knotted in gold, her purple vesture eke Buttned with gold. The Trojans of her train Before her go, with gladsom Iulus. Acneas eke, the goodliest of the route, Makes one of them, and joyneth close the throng. Lyke when Appollo leaveth Lycia, His wintring place, and Xanthus' stood likewise, To visit Delos, his mother's mansion. Repairing eft and furnishing her quire : The Candians, and the folke of Driopes, With painted Agathyrsies, shoute and cryc, Environing the altars round about; When that he walks upon mount Cynthus' top, His sparkled tresse repressed with garlands softe Of tender leaves, and trussed up in golde: His quivering2 dartes clattering behind his back. So fresh and lustie did Aeneas seme,-But to the hils and wilde holtes when they came, From the rockes top the driven savage rose. Loe from the hills above, on thother side, Through the wide lawns they gan to take their course.

They were first printed in 1557, 12mo.
Perhaps the true reading is, instead of quivering, * quiver and darts.*

642 SURREY'S TRANSLATION OF THE ENEID OF VIRGIL.

The harts likewise, in troupes taking their flight, Raysing the dust, the mountain-fast forsake. The childe Iulus, blithe of his swift steede¹ Amids the plaine, now pricks by them, now these; And to encounter, wisheth oft in mind, The foming bore, in steede of fearfull beasts, Or lion brown, might from the hill descend.

The first stages of Dido's passion, with its effects on the rising city, are thus rendered.

—And when they al were gone
And the dimme moone doth eft withold her light;
And sliding [Falling] starres provoked unto slepe:
Alone she mournes within her palace voide,
And sits her downe on her forsaken bed:
And absent him she heares, when he is gone,
And seeth eke. Oft in her lappe she holdes
Ascanius, trapped by his father's forme.
So to begile the love cannot be told²!
The turrettes now arise not, erst begonne:
Neither the youth welde armes, nor they avance
The portes, nor other mete defence for warr.
Broken there hang the workes, and mighty frames
Of walles high raised, thretening the skie.

The introduction of the wooden horse into Troy, in the same book, is thus described.

We cleft the walles, and closures of the towne, Whereto all helpe: and underset the feet
With sliding rolles, and bound his neck with ropes.
The fatal gin thus overclambe our walles,
Stuft with armd men: about the which there ran
Children and maides³, that holy carolles sang.
And well were they whoes hands might touch the cordes:
With thretning chere, thus slided through our town
The subtill tree, to Pallas temple-ward.
O native land, Ilion, and of the goddes
The mansion placce! O warlik walles of Troy!
Four times it stopt in thentrie of our gate,
Four times the harnesse [arms] clatterd in the wombe.

The shade of Hector, in the same book, thus appears.

Ah me! What one? That Hector how unlike, Which erst, returnd clad with Achilles spoiles !

So Milton in Comus, v. 59.

-Frolick of his full-grown age.

² Which cannot, &c.

3 That is, Boys and girls, pueri innuplaque pullae. Antiently Child for Children) was restrained to the young of the male sex. Thus, above, we have, 'the Child Inlus,' in the original Puer Ascanius. So the Children of the chapel, signifies the Roys of the Units, in the original Puer Ascanius. So the Children of the chapel, signifies the Roys of the Units chapel. And in the royal kitchen, the Children, i. e. the Roys of the Scallery. In the western counties, to this day, Maid simply and distinctly means Girl: 23, 'I have got a Boy and a Maid.'—' My wife is brought to bed of a Mand, &c. &c.

Or when he threw into the Grekish shippes The Trojan flame! So was his beard defiled, His crisped lockes al clustred with his blood: With al such woundes as many he received, About the walles of this his native towne! Whom franckly thus, methought, I spake unto, With bitter teres, and dolefull deadly voice. O Trojan light! O only hope of thine! 'What lettes so long thee staid? Or from what costes, Our most desired Hector, dost thou come? Whom, after slaughter of our many frends, 'And travail of thy people, and thy towne,
'Alweried, (lord!) how gladly we behold!
'What sory chaunce hath stained thy lively face? 'Or why see I these woundes, alas so wide!' He answeard nought, nor in my vain demaundes Abode: but from the bottom of the brest Sighing he sayd: 'Flee, flee, O goddesse son! And save thee from the furie of this flame!"

This was a noble attempt to break the bondage of rhyme. But blank verse was now growing fashionable in the Italian poetry, the school of Surrey. Felice Figlinei, a Sanese, and Surrey's cotemporary, in his admirable Italian commentary on the ETHICS of Aristotle, entitled FILOSOSIA MORALE SOPRA IL LIBRI D' ETHICA D'ARIS-TOTILE, declaims against the barbarity of rhyme, and strongly recommends a total rejection of this Gothic ornament to his countrymen. He enforces his precept by his own example; and translates all Aristotle's quotations from Homer and Euripides into verse without rhyme. Gonsalvo Perez, the learned secretary to Philip of Spain, had also recently translated Homer's Odyssey into Spanish blank-verse. How much the excellent Roger Ascham approved of Surrey's disuse of rhyme in this translation from Virgil, appears from the following passage in his SCHOLEMASTER, written about the year 15661. 'The noble *lord Thomas earle of Surrey, FIRST OF ALL ENGLISHMEN, in trans-'lating the fourth [and second] booke of Virgill : and Gonsalvo Perez, that excellent learned man, and secretarie to king Philip of Spayne2, 'in translating the ULYSSES of Homer out of the Greeke into Spanish, 'have both by good judgement avoyded the FAULT OF RYMING.-The 'spying of this fault now is not the curiositie of English eyes, but even the good judgement also of the best that write in these dayes in Italie. -And you, that be able to understand no more than ye find in the 'Italian tong: and never went further than the schoole of PETRARCH

¹ I know of no English critic besides, who has mentioned Surrey's Virgil, except Bolton, a great reader of old English books. HYPERCRIT. p. 237. Oxon. 1772.

² Among Ascham's Epistles, there is one to Perez, inscribed Clarissimo viro D. Genzalco Pericio Regis Catholici Secretario primario et Consiliarso intimo, Amico mos carissimo. In which Ascham recommends the ambassador sir William Cecil to his acquaintance and friendship. Epistol. Ltb. Un. p. 228 b. edit. Lond. 1381.

and Ariosto abroade, or else of Chaucer at home, though ym have pleasure to wander blindlie still in your foule wronge way, enrice not others, that seeke, as wise men have done before them, the FAVREST and RYGHTEST way.—And therefore, even as Virgill and Horace deserve most worthie prayse, that they, spying the unperfectness in Ennius and Plautus, by trewe imitation of Homer and Europides, brought poetrie to the same perfectnes in Latin as it was in Greeke, even so those, that by the same way would BENEFIT THEIR TONG and country, deserve rather thankes than disprayse.

The revival of the Greek and Roman poets in Italy, excited all the learned men of that country to copy the Roman versification, and consequently banished the old Leonine Latin verse. The same classical idea operated in some degree on the vernacular poetry of Italy. In the year 1528, Trissino published his ITALIA LIBERATA DI GOTL CE. ITALY DELIVERED FROM THE GOTHS, an heroic poem, professedly written in imitation of the Iliad, without either rhyme, or the usual machineries of the Gothic romance. Trissino's design was to destrot the TERZA RIMA of Dante. We do not, however, find, whether it be from the facility with which the Italian tongue falls into rhyme, or that the best and established Italian poets wrote in the stanza, that these efforts to restore blank-verse, produced any lasting effects in the progress of the Italian poetry. It is very probable, that this specimen of the Eneid in blank-verse by Surrey, led the way to Abraham Fleming's blank-verse translation of Virgil's Bucolics and Georgics, although done in Alexandrines, published in the year 1589. [London, 4to.]

Lord Surrey wrote many other English poems which were never published, and are now perhaps entirely lost. He translated the ECCLESIASTES of Solomon into English verse. This piece is cited in the Preface to the Translation of the Psalms, printed at London in 1567. He also tanslated a few of the Psalms into metre. These versions of Scripture shew that he was a friend to the reformation. Among his works are also recited, a Poem on his friend the young duke of Richmond, an Exhortation to the citizens of London, a Translation of Boccace's Epistle to Pinus, and a sett of Latin epistles. Aubrey has preserved a poetical Epitaph, written by Surrey on sir Thomas Clere, his faithful retainer and constant attendant, which was once in Lambeth-church; and which, for its affection and elegance, deserves to be printed among the earl's poems. I will quote a few lines.

Shelton for love, Surrey for lord thee chase [chose]:
(Aye me, while life did last that league was tender!)
Tracing whose steps, thou sawest Kelsall blase,
Laundersey burnt, and batterd Bulleyn's render. [Surrender.]
At Mortrell gates², hopeless of all recure,

B. ii. p. 54. b. 55. a. edi 1585. ² Towns taken by lord Surrey in the Bologne expedition.

Thine earle halfe dead gave in thy hand his Will; Which cause did thee this pining death procure, Ere summers foure tymes seven thou couldst fulfill. Ah, Clere! if love had booted care or cost, Heaven had not wonne, nor earth so timely lost1!

John Clerc, who travelled into Italy with Pace, an eminent linguist of those times, and secretary to Thomas duke of Norfolk father of lord Surrey, in a dedication to the latter, prefixed to his TRETISE OF NOBILITIE printed at London in 15432, has mentioned, with the highest commendations, many translations done by Surrey, from the Latin, Italian, French, and Spanish languages. But these it is probable were

nothing more than juvenile exercises.

Surrey, for his justness of thought, correctness of style, and purity of expression, may justly be pronounced the first English classical poet. He unquestionably is the first polite writer of love-verses in our language. It must, however, be allowed, that there is a striking native beauty in some of our love-verses written much earlier than Surrey's. But in the most savage ages and countries, rude nature has taught elegance to the lover.

SECTION XXXVIII.

WITH Surrey's Poems, Tottel has joined, in his editions of 1557 and 1565, the Songes and Sonnettes of sir Thomas Wyat the elder, and of Uncertain Auctours.

Wyat was of Allington-castle in Kent, which he magnificently repaired, and was educated in both our universities. But his chief and most splendid accomplishments were derived from his travels into various parts of Europe, which he frequently visited in the quality of an envoy. He was endeared to Henry VIII., who did not always act from caprice, for his fidelity and success in the execution of public business, his skill in arms, literature, familiarity with languages, and lively conversation. Wood, who degrades every thing by poverty of style and improper representations, says, that 'the king was in a high manner delighted with his witty jests.' [ATH. OXON. i. 51.] It is not perhaps improbable, that Henry was as much pleased with his repartees as his politics. He is reported to have occasioned the reformation by a joke, and to have planned the fall of cardinal Wolsey by a seasonable story. But he had almost lost his popularity, either from an intimacy with

¹ He died in 1545. Stowe's Chron. p. 586, 588. ed. 1615.
2 Lond. 12mo. A translation from the French.
3 Miscellangous Antiquities. Numb. ii. p. 16. Printed at Strawberry-hill, 1772. 488.

queen Anne Boleyn, which was called a connection, or the gloom cabals of bishop Bonner, who could not bear his political superiority. Yet his prudence and integrity, no less than the powers of his oratory, justified his innocence. He laments his severe and univerimprisonment on that trying occasion, in a sonnet addressed to Francis Bryan: insinuating his solicitude, that although the would would be healed, the scar would remain, and that to be acquitted of the accusation would avail but little, while the thoughts of having been accused were still fresh in remembrance. (It is a common mistake that he died abroad of the plague in an embassy to Charles V. Beer sent to conduct that emperor's ambassador from Falmouth to London. from too eager and a needless desire of executing his commission will dispatch and punctuality, he caught a fever by riding in a hot day, and in his return died on the road at Shirburn, where he was buried in the great conventual church, in the year 1541, The next year Leland published a book of Latin verses on his death, with a wooder print of his head prefixed, probably done by Holbein1. It will be superfluous to transcribe the panegyrics of his cotemporaries, after the encomium of lord Surrey, in which his amiable character owes more to truth, than to the graces of poetry, or to the flattery of friendship.

We must agree with a critic above quoted, that Wyat co-operated with Surrey, in having corrected the roughness of our poetic style But Wyat, although sufficiently distinguished from the common versfiers of his age, is confessedly inferior to Surrey in harmony of numbers, perspicuity of expression, and facility of phraseology. Nor is he equal to Surrey in elegance of sentiment, in nature and sensiblity. His feelings are disguised by affectation, and obscured by cooceit. His declarations of passion are embarrassed by wit and fancy; and his style is not intelligible, in proportion as it is careless and unadorned. His compliments, like the modes of behaviour in that age, are ceremonious and strained. He has too much art as a lover, and too little as a poet. His gallantries are laboured, and his versification negligent. The truth is, his genius was of the moral and didactic species: and his poems abound more in good sense, satire, and observations on life, than in pathos or imagination. Yet there is a degree of lyric sweetness in the following lines to his lute, in which, The lover complaineth of the unkindness of his love.

My Lute awake, performe the last Labour, that thou and I shall wast; And end that I have now begonne; And when this song is sung and past, My lute be still, for I have done.

As to be heard where care is none, As leade to grave in marble stone;

NENLE in mortem T. Viati, Lond. 1542. 4to. Leland's Encom. p. 352.

My song, now pearse her hart as sone. Should we then sigh, or sing, or mone? No, no, my lute, for I have done.

The rockes do not so cruelly Repulse the waves continually, As she my sute and affection: So that I am past remedy.

Whereby [wherefore] my lute and I have done,
Proude of the spoile which thou has gotte
Of simple hartes, through Loves shotte,
By whom unkinde thou hast them wonne;
Thinke not he hath his bowe forgotte,
Although my lute and I have done.

Vengeance shall fall on thy disdaine,
That makest but game on earnest paine:
Thinke not alone under the sunne
Unquit [free] to cause thy lovers plaine:
Although my lute and I have done.

May chaunce theel lie withered and olde In winter nightes that are so colde, Plaining in vaine unto the mone [moon]: Thy wishes then dare not be tolde: Care then who list, for I have done.

And then may chaunce thee to repent The time that thou hast lost and spent, To cause thy lovers sighe and swowne; Then shalt thou know beautie but lent, And wish and want as I have done.

Now cease my lute, this is the last Labour, that thou and I shall wast; And ended is that that we begonne. Now is this song both song and past, My lute be still, for I have done.

Our author has more imitations, and even translations, from the Italian poets than Surrey: and he seems to have been more fond of their conceits. Petrarch has described the perplexities of a lover's mind, and his struggles betwixt hope and despair, a subject most fertile of sentimental complaint, by a combination of contrarieties, a species of wit highly relished by the Italians. I am, says he, neither at peace nor war. I burn, and I freeze. I soar to heaven, and yet grovel on the earth. I can hold nothing, and yet grasp every thing. My prison is neither shut, nor is it opened. I see without eyes, and I complain without a voice. I laugh, and I weep. I live, and am dead. Laura, to what a condition am I reduced, by your cruelty!

Pace non trovo, e non ho da far guerra;

E temo, e spero, ed ardo, e son en un ghiaccio;

E volo sopra'l cielo, e giaccio in terra;

¹ It may chance you may, &c.

648 WYAT ON THE PASSION OF LOVE.-HIS STRANGE ALLUSIONS.

E nulla stringo, e tutto l'mondo abraiccio.
Tal m'ha in prigion, che non m'apre ne ferra!
Ne per suo mi rittien, ne scioglie il laccio;
E non m'uccide Amor, e non mi sferra;
Ni mi vuol vivo, ni mi trae d'impaccio.
Veggio senz' occhi, e non ho lingua, e grido;
E bramo di perir, e cheggio aita:
Ed ho in odio me stesso, ed amo altrui:
Pascomi di dolor, piangendo rido.
Egualmente mi spiace morte, e vita:
In questo stato son, Donna, per vui².

Wyat has thus copied this sonnet of epigrams.]

I finde no peace, and all my warre is done:
I fear and hope, I burne and frese likewyse:
I flye aloft, and yet cannot aryse;
And nought I have, and at the world I season;
That lockes nor loseth, [nor] holdeth me in prison.
And holdes me not, yet can I scape no wise;
Nor lettes me live, nor dye, at my devise,
And yet of death it giveth me occasion.
Without eye I se, without tong I playne:
I wish to perish, yet I aske for helth;
I love another, and I hate myselfe;
I fede me in sorow, and laugh in all my paine.
Lo thus displeaseth me both death and life
And my delight is causer of this strife.

It was from the capricious and over-strained invention of the Italian poets, that Wyat was taught to torture the passion of love by profix and intricate comparisons, and unnatural allusions. At one time his love is a galley steered by cruelty through stormy seas and dangerous rocks; the sails torn by the blast of tempestuous sighs, and the cordage consumed by incessant showers of tears: a cloud of grief velopes the stars, reason is drowned, and the heaven is at a distance [fol. 22.] At another [fol. 25.] it is a spring trickling from the summit of the Alps, which gathering force in its fall, at length overflowes all the plain beneath [fol. 25.] Sometimes, it is a gun, which being overcharged, expands the flame within itself, and bursts in pieces [fol. 20.] Sometimes it is like a prodigious mountain, which is perpetually weeping in copious fountains, and sending forth sighs from its forests: which bears more leaves than fruits: which breeds wild-beasts, the proper emblems of rage, and harbours birds that are always singing [fol. 36.] In another of his sonnets, he says, that all nature sympathises with his passion. The woods resound his elegies, the rivers

^{*}This passage is taken from Messen Jordi, a Provencal poet of Valencia.

2 Sonn. ciii. There is a Sonnet in imitation of this, among those of the Uncertain Aucrours at the end of Surrey's Poems, fol. 107. And in Davison's Poems, B. G. CANZON, viii. p. 108, 4th edit. Lond. 1601, 12mo.

3 That which locks, i. e. n key.

stop their course to hear him complain, and the grass weeps in dew. These thoughts are common and fantastic. But he adds an image which is new, and has much nature and sentiment, although not well expressed.

The hugy okes have rored in the winde, Eche thing, methought, complaining in theyr kinde.

This is a touch of the pensive. And the apostrophe which follows is natural and simple.

Ah stony hart, who hath thus framed thee So cruel, that are clothed with beautie! [fol. 24.]

And there is much strength in these lines of the lover to his bed.

The place of slepe, wherein I do but wake, Besprent with tears, my bed, I thee forsake ! [fol. 25.]

But such passages as these are not the general characteristics of Wyat's poetry. They strike us but seldom, amidst an impracticable mass of forced reflections, hyperbolical metaphors, and complaints that

move no compassion.

But Wyat appears a much more pleasing writer, when he moralises on the felicities of retirement, and attacks the vanities and vices of a court, with the honest indignation of an independent philosopher, and the freedom and pleasantry of Horace. Three of his political epistles are professedly written in this strain, two to John Poines', and the other to sir Francis Bryan: and we must regret, that he has not left more pieces in a style of composition for which he seems to have been eminently qualified. In one of the epistles to Poines on the life of a courtier, are these spirited and manly reflections.

Myne owne John Poines, since ye delite to know The causes why that homewarde I me drawe, And flee the prease [press] of courtes, where so they go"; Rather than to live thrall under the awe Of lordly looks, wrapped within my cloke; To will and lust learning to set a law: It is not that, because I scorne or mocke The power of them, whom Fortune here hath lent Charge over us, of Right [justice] to strike the stroke But true it is, that I have alwayes ment Lesse to esteeme them, (than the common sort) Of outwarde thinges that judge, in their entent, Without regarde what inward doth resort. I graunt sometime of glory that the fire Doth touch my heart. Me list not to report3 Blame by honour, nor honour to desire. But how can I this honour now attaine,

Me seems to have been a person about the court. Live of Sir Tho. Pope, p. 45. The court was perpetually moving from one palace to another.

To speak favourably of what is bad.

650 WYAT'S EXECRATION OF FLATTERY AND COURTIERS.

That cannot die the colour black a liar? My Poines, I cannot frame my tune to faine, To cloke the truth, &c.

In pursuit of this argument, he declares his indisposition and inability to disguise the truth, and to flatter, by a variety of instance. Among others, he protests he cannot prefer Chaucer's TALE of SULTHOPAS to his PALAMON AND ARCITE.

Prayse SIR THOPAS for a noble tale, And scorne the STORY that the KNIGHT tolde; Praise him for counsell that is dronke of ale: Grinne when he laughes, that beareth all the sway; Frowne when he frownes, and grone when he is pale: On others lust to hang both night and day, &c.

I mention this circumstance about Chaucer, to shew the esteem in which the KNIGHT'S TALE, that noble epic poem of the dark against was held in the reign of Henry VIII., by men of taste.

The poet's execration of flatterers and courtiers is contrasted win the following entertaining picture of his own private life and made

enjoyments at Allingham-castle in Kent.

This is the cause that I could never yet Hang on their sleeves, that weigh, as thou maist se. A chippe of chaunce more than a pounde of wit: This maketh me at home to hunt and hawke, And in fowle wether at my booke to sit; In frost and snowe then with my bow to stalke; No man doth marke whereso I ride or go: In lusty leas1 at liberty I walke: And of these newes I fele no weale nor wo: Save that a clogge doth hange yet at my hele2: No force for that, for it is ordered so, That I may leape both hedge and dike ful wele. I am not now in Fraunce, to judge the wine, &c. But I am here in Kent and Christendome, Among the Muses, where I reade and rime; Where if thou list, mine owne John Poines to come, Thou shalt be judge how do I spende my time. [Fol. 47.]

In another epistle to John Poines, on the security and happiness of a moderate fortune, he versifies the fable of the City and County Mouse with much humour.

My mother's maides, when they do sowe and spinne, They sing a song made of the feldishe mouse, &c.

This fable appositely suggests a train of sensible and pointed observations on the weakness of human conduct, and the delusive plans of life.

† In large fields. Over fruitful grounds,

2 Probably he alludes to some office which he still held at court; and which sometimes recalled hims but not too frequently, from the country,

Alas, my Poincs, how men do seke the best, And unde the worse by errour as they stray: And no marvell, when sight is so opprest, And blindes the guide: anone out of the way Goeth guide and all, in seking quiet lyfe. O wretched myndes! There is no golde that may Graunt that you seke: no warre, no peace, no strife: No, no, although thy head were hoopt with golde : Serjaunt at mace, with hawbert1, sworde, nor knife, Cannot repulse the care that follow shoulde. Eche kinde of life hath with him his disease: Live in delites, even as thy lust would, And thou shalt finde, when lust doth most thee please, It irketh strait, and by itself doth fade. A small thing is it, that may thy minde appease? None of you al there is that is so madde, To seke for grapes on brambles or on breeres: Nor nonne, I trowe, that hath a wit so badde, To sett his hay for conneyes oer riveres. Nor yet set not a drag net for a hare: And yet the thing that most is your desire You do misseke, with more travell and care. Make plaine thine hart, that it be not knotted With hope or dreade: and se thy will be bare [free] From all affects [passions], whom vice hath never spotted. Thyself content with that is thee assinde; [assigned] And use it wel that is to the allotted. Then seke no more out of thyself to fynde, The thing that thou hast sought so long before, For thou shalt feele it sticking in thy mynde,-

These Platonic doctrines are closed with a beautiful application of virtue personified, and introduced in her irresistible charms of visible beauty. For those who deviate into vain and vicious pursuits,

None other paine pray I for them to be, But when the rage doth leade them from the right, That, loking backwarde, VIRTUE they may se Even as she is, so goodly faire and bright! [Fol. 45, 46,]

With these disinterested strains we may join the following single stanza, called THE COURTIERS LIFE.

In court to serve, decked with freshe aray,
Of sugred meates feeling the swete repaste;
The life in bankets, and sundry kindes of play,
Amid the prease of worldly lookes to waste:
Hath with it joinde oft times such bitter taste,
That whoso joyes such kind of life to hold,

In prison joyes, fettered with chaines of gold. [Fol. 44.]

Wyat may justly be deemed the first polished English satirist.

am of opinion, that he mistook his talents when, in compliance with the mode, he became a sonnetteer; and, if we may judge from a les instances, that he was likely to have treated any other subject was more success than that of love. His abilities were seduced and miapplied in fabricating fine speeches to an obdurate mistress. In the following little ode, or rather epigram, on a very different occasion. there is great simplicity and propriety, together with a strain of poetic allusion. It is on his return from Spain into England.

Tagus farewel, that westward with thy stremes Turnes up the graines of gold al redy tride ! [Pure gold] For I with spurre and sayle go seke the Temes, [Thames] Gainward the sunne that shewes her welthy pride : And to the town that Brutus sought by dremes1, Like bended moone² that leanes her lusty³ side; My king, my countrey I seke, for whom I live: O mighty Jove, the windes for this me give. [Fol. 44.]

Among Wyat's poems is an unfinished translation, in Alexandria verse, of the Song of Iopas in the first book of Virgil's Eneid. [Fd. 49.] Wyat's and Surrey's versions from Virgil are the first regular translations in English of an ancient classic poet; and they are symptoms of the restoration of the study of the Roman writers, and of the revival of elegant literature. A version of David's Psalms by Wrat is highly extolled by lord Surrey and Leland. But Wyat's version of the PENITENTIAL PSALMS seems to be a separate work from his translation of the whole Psaltery, and probably that which is praised by Surrey, in an ode above quoted, and entitled, Praise of certain Psalma of David, translated by Sir T. Wyat the elder. [Fol. 16.] They wat printed with this title, in 1549. 'Certaine Psalmes chosen out of the Psalmes of David commonly called vij penytentiali Psalmes, draws into Englishe meter by sir Thomas Wyat knyght, whereunto it 'added a prolog of the aucthore before every Psalme very pleasant and profettable to the godly reader. Imprinted at London in Paule 'Churchyarde at the sygne of the starre by Thomas Raynald and ' John Harryngton, cum previlegio ad imprimendum solum, MDXLIX.' Leland seems to speak of the larger version.

> Transtulit in nostram Davidis carmina linguam, Et numeros magna reddidit arte pares. Non morietur OPUS tersum, SPECTABILE, sacrum.

But this version, with that of Surrey mentioned above, is now lost! and the pious Thomas Sternhold and John Hopkins are the only immortal translators of David's Psalms.

A similarity, or rather sameness of studies, as it is a proof, so per-

A tradition in Geoffrey of Monmouth.

The old city from the river appeared in the shape of a crescent.

Strong, flourishing, populous, &c.

Hollinshed Chronicle III. p. 978. col. a.

haps it was the chief cement, of that inviolable friendship which is said to have subsisted between Wyat and Surrey. The principal subject of their poetry was the same: and they both treated the passion of love in the spirit of the Italian poets, and as professed disciples of Petrarch. They were alike devoted to the melioration of their native tongue, and an attainment of the elegancies of composition. They were both engaged in translating Virgil, and in rendering select portions of Scripture into English metre.

SECTION XXXIX.

To the poems of Surrey and Wyat are annexed, as I have before hinted, in Tottel's editions, those of uncertain authors! This latter collection forms the first printed poetical miscellany in the English language: although very early MSS. miscellanies of that kind are not uncommon. Many of these pieces are much in the manner of Surrey and Wyat, which was the fashion of the times. They are all anonymous; but probably, sir Francis Bryan, George Boleyn earl of Rochford, and lord Vaulx, all professed rhymers and sonnet-writers, were large contributors.

Drayton, in his elegy To his dearly loved friend HENRY REYNOLDS OF POETS AND POESIE, seems to have blended all the several collections of which Tottell's volume consists. After Chaucer he

says,

They with the Muses who conversed, were That princely-Surrey, early in the time Of the eighth Henry, who was then the prime Of England's noble youth. With him there came Wyat, with reverence whom we still do name Amongst our poets: Bryan had a share With the two former, which accounted are That time's best Makers, and the authors were Of those small poems which the title bear Of Songes and Sonnetts, wherein oft they hit On many dainty passages of wit².

Sir Francis Bryan was the friend of Wyat, as we have seen; and served as a commander under Thomas earl of Surrey in an expedition into Brittany, by whom he was knighted for his bravery. [Dugd. Bar. ii. 273. a.] Hence he probably became connected with lord Surrey the poet. But Bryan was one of the brilliant ornaments of the court of Henry VIII. which at least affected to be polite; and from

¹ They begin at fol. 50.

² Works, vol. iv. p. 1255, edit. Lond. 1759. 8vo.

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his popular accomplishments as a wit and a poet, he was made a gentleman of the privy-chamber to that monarch, who loved to be entertained by his domestics. [Rymer, FOED, xiv. 380.] Yet he enjoyed much more important appointments in that reign, and in the first year of Edward VI.; and died chief justiciary of Ireland, at Waterford, in the year 15481. On the principle of an unbiassed attachment to the king, he wrote epistles on Henry's divorce, never published; and translated into English from the French, Antonio de Guevara's Spanish Dissertation on the life of a courtier, printed at London in the year last mentioned2. He was nephew to John Bourchier, lord Berners, the translator of Froissart; who, at his desire, translated at Calais from French into English, the GOLDEN BOKE, or Life of Marcus Aurelius, about 15333. Which are sir Francis Bryan's pieces I cannot ascertain.

George Boleyn, viscount Rochford, was son of sir Thomas Boleyn, afterwards earl of Wiltshire and Ormond; and at Oxford discovered an early propensity to polite letters and poetry. He was appointed to several dignities and offices by Henry VIII, and subscribed the famous declaration sent to Pope Clement VII. He was brother to queen Anne Boleyn, with whom he was suspected of a criminal familiarity. The chief accusation against him seems to have been, that he was seen to whisper with the queen one morning while she was in bed. As he had been raised by the exaltation, he was involved in the misfortunes of that injured princess, who had no other fault but an unguarded and indiscrete frankness of nature; and whose character has been blackened by the bigoted historians of the catholic cause, merely because she was the mother of queen Elizabeth. To gratify the ostensible jealousy of the king, who had conceived a violent passion for a new object, this amiable nobleman was beheaded on May 1, 1536. [See Dugb. BARON. iii. p. 306. a.] His elegance of person, and spritely conversation, captivated all the ladies of Henry's court. Wood says, that at the 'royal court he was much adored, especially by the female sex, for his admirable discourse, and symmetry of body. [Ath. Oxon. i. 44.] From these irresistible allurements his enemies endeavoured to give a plausibility to their infamous charge of an incestuous connection. After his commitment to the Tower, his sister the queen, on being sent to the same place, asked the lieutenant, with a degree of eagerness, 'Oh! where is my sweet brother? [Strype, MEM. i. p. 280.] Here was a specious confirmation of his imagined guilt: this stroke of natural tenderness was too readily interpreted into a licentious attach-

¹ Hollinshed Chronicle i. 61. Hooker's Contin. tom. ii. P. ii. pag. 210. Fox,

MARTYE. p. 991.

2 Cod. Impress. A. Wood, Mus. Ashmol. Oxon.

3 See the Colornon. It was printed by Thomas Berthelett, in 1536. Often afterwards.

Lord Berners was, deputy-general of Calais, and its Marches.

ment. Bale mentions his RHYTHMI ELEGANTISSIMI, which Wood calls, 'Songs and Sonnets, with other things of the like nature.' These are now lost, unless some, as I have insinuated, are contained in the present collection; a garland, in which it appears to have been the fashion for every FLOWERY COURTIER to leave some of his blossoms. Boleyn's poems cannot now be distinguished.

The lord Vaulx, whom I have supposed, and on surer proof, to be another contributor to this miscellany, could not be the Nicholas lord Vaux, whose gown of purple velvet, plated with gold, eclipsed all the company present at the marriage of prince Arthur; who shipes as a statesman and a soldier with uncommon lustre in the history of Henry VII., and continued to adorn the earlier annals of his successor, and who died in the year 1523. Lord Vaux the poet, was probably Thomas lord Vaux, the son of Nicholas, and who was summoned to parliament in 1531, and seems to have lived till the latter end of the reign of queen Mary! All our old writers mention the poetical lord Vaux, as rather posterior to Wyat and Surrey; neither of whom was known as a writer till many years after the death of lord Nicholas. George Gascoyne, who wrote in 1575, in his panegyric on the ENGLISH POETS, places Vaux after Surrey.

Piers Plowman was full playne,
And Chaucer's spreet was greate;
Earle Surrey had a goodly vane,
LORD VAUX the marke did beate.

Puttenham, author of the ARTE OF ENGLISH POESIE, having spoken of Surrey and Wyat, immediately adds, 'In the SAME TIME, or NOT LONG AFTER, was the lord Nicholas2 Vaux, a man of much facilitie in vulgar making. Webbe, in his DISCOURSE OF ENGLISH POETRIE, published in 1586, has a similar arrangement. Great numbers of Vaux's poems are extant in the PARADISE OF DAINTY DEVISES; and, instead of the rudeness of Skelton, they have a smoothness and facility of manner, which does not belong to poetry written before the year 1523, in which lord Nicholas Vaux died an old man. [Percy's BALL ii. 49. ed. 1775.] The PARADISE OF DAINTY DEVISES was published in 1578, and he is there simply styled Lord Vaulx the elder: this was to distinguish him from his son lord William, then living. If lord Nicholas was a writer of poetry, I will venture to assert, that none of his performances now remain; notwithstanding the testimony of Wood, who says, that Nicholas, in his juvenile years was sent to Oxon, where by reading humane and romantic, rather than philosophical authors, he advanced his genius very much in poetry and history.' [ATH. OXON. i. 19.] This may be true of his son Thomas, whom I

¹ See what I have said of his son lord William, in the "Life of sir Tho. Pope." p. 211. In 2505, sir Tho. Pope leaves him a hamme of one hundree pounds, by the name of lord Vaxle.

The christian name is a mistake, into which it was easy to fall.

suppose to be the poet. But such was the celebrity of lord Nicholan public and political character, that he has been made to monopolise every merit which was the property of his successors. All these disculties, however, are at once adjusted by a manuscript in the British Museum: in which we have a copy of Vaux's poem, beginning I lotte that I did love, with this title: 'A dyttye or sonet made by the low Vaus, in the time of the noble quene Marye, representing the large of Death.' [MSS. HARL. 1703. 25.] This sonnet, or rather ode, co titled. The aged lover renounceth love, which was more remembered for its morality than its poetry, and which is idly conjectured to have been written on his death-bed1, makes a part of the collection which I am now examining. [Fol. 72.] From this ditty are taken three d the stanzas, yet greatly disguised and corrupted, of the Grave-diggeri Song in Shakespeare's HAMLET. [Act V.] Another of lord Vant poems in the volume before us, is the ASSAULT OF CUPIDE UPON IM FORT IN WHICH THE LOVER'S HEART LAY WOUNDED. [Fol 71.] These two are the only pieces in our collection, of which there is doubted evidence, although no name is prefixed to either, that they were written by lord Vaux. From palpable coincidencies of style subject, and other circumstances, a slender share of critical sagacir is sufficient to point out many others.

These three writers were cotemporaries with Surrey and Wyat : but the subjects of some of the pieces will go far in ascertaining the date of the collection in general. There is one on the death of sir Thomas Wyat the elder, who died, as I have remarked, in 1541. [Fol 84] Another on the death of lord chancellor Audley, who died in 1544 [Fol. 69.] Another on the death of master Devereux, a son of lord Ferrers, who is said to have been a Cato for his counsel; [Fol. 31.] and who is probably Richard Devereux, buried in Berkyng church, [Stowe, SURV. LOND. p. 131. fol. ed.] the son of Walter lord Ferrers. a distinguished statesman and general under Henry VIII. Another on the death of a lady Wentworth2. Another on the death of sir Antony Denny, the only person of the court who dared to inform Henry VIII.3 of his approaching dissolution, and who died in 1551. Another on the death of Phillips, an eminent musician, and without his rival on the lute. Another on the death of a countess of Pembroke, who is

¹ George Gascoyne says, "The L. Vaux his dittie, beginning thus I loath, was thought be one 'to be made upon his death-bed," &c. 'Epistle to the young Gentlemen, "peciarl"

to his Poems.

2 Who died in 1538. Dugd. BAR ii. 177.

3 Fol. 73. Margaret. See Dugd. BAR ii. 310.

4 Fol. 78. There is sir John Check's EPITAPHIUM in Anton. Denneium. Lond. 1552, 4th

5 Fol. 77. One Philips is mentioned among the famous English musicians, in Mere's 12th

Tresurie, 1598 fol. 28d. I cannot ascertain who this Phillips, a musician, was. But we
Robert Philips, or Phelips, occurs among the gentlemen of the royal chapel under Edward

VI. and queen Mary. He was also one of the singing-men of St. George's chapel at Windows
and Fox says, 'he was so melable a singing-man, wherein he gleries, that whereseever he

*came, the longest song with most countercerses in it should be set up against him.' For

celebrated for learning, and her perfect virtues linked in a chaine: [Fol. 85.] probably Anne, who was buried magnificently at St. Paul's. in 1551, the first lady of sir William Herbert the first earl of Pembroke, and sister to Catharine Parr, the sixth queen of Henry VIII. [Strype. MEM. ii. p. 317.] Another on master Henry Williams, son of sir John Williams, afterwards lord Thame, and a great favorite of Henry VIII.1 On the death of sir James Wilford, an officer in Henry's wars, we have here an elegy, [Fol. 36.] with some verses on his picture. [Fol. 62.] Here is also a poem on a treasonable conspiracy, which is compared to the stratagem of Sinon, and which threatened immediate extermination to the British constitution, but was speedily discovered. [Fol. Q4. Q5. I have not the courage to explore the formidable columns of the circumstantial Hollingshed for this occult piece of history, which I leave to the curiosity and conjectures of some more laborious investigator. It is certain that none of these pieces are later than the year 1557, as they were published in that year by Richard Tottell the printer. We may venture to say, that almost all of them were written between the years 1530 and 15503. Most of them perhaps within the first part of that period.

The following nameless stanzas have that elegance which results from simplicity. The compliments are such as would not disgrace the gallantry or the poetry of a polished age. The thoughts support themselves, without the aid of expression, and the affectations of language. This is a negligence, but it is a negligence produced by art. Here is an effect obtained, which it would be vain to seek from the studied ornaments of style.

Give place, ye ladies, and be gone, Boast not yourselves at all: For here at hand approacheth one Whose face will staine you all. The vertue of her lively lokes Excels the precious stone: I wish to have none other bokes To reade or loke upon.

In eche of her two cristall eyes Smileth a naked boye: It would you all in hart suffice

To se that lampe of joye. I thinke Nature hath lost the moulde

Or els I doubt if Nature coulde Where she her shape did take;

adds, that while he was singing on one side of the choir of Windsor chapel, O Redemptrix et adds, that while he was singing on one side of the choir of Windsor chapel, O Redemptrix. Satuatrix, he was answered by one Testwood a singer on the other side, One Redemptrix sec Satuatrix. For this irreverence, and a few other slight heresies, Testwood was burnt at Windsor. Acts and Monum. vol. ii. p. 543. 544. I must add, that sir Tho. Phelyppis, or Philips, is mentioned as a musician before the reformation. Hawkins, Hist. Mus. ii. 533.

1 Fol 99. 'Life of sir Tho. Pope, p. 232.

2 There is an epitaph by W. G. made on himself, with an answer, fol. 98, 99. I cannot explain those initials. At. fol. 111. a lady, called Arundel, is highly celebrated for her incomparable beauty and accomplishments: perhaps of lord Arundel's family.

COARSENESS OF HENRY VIII. - ASSAULT OF CUPIDE. 658

So faire a creature make. In life she is Diana chaste, In truth Penelopey; In worde and eke in dede stedfast, What would you more we sev?

If all the worlde were sought so farre,

Who could finde such a wight? Her beuty twinkleth like a stane Within the frosty night. Her rosial colour comes and goes With such a comely grace, (More ruddy too than is the rose) Within her lively face.

At Bacchus feaste none shall her mete,

Ne at no wanton play, Nor gadding as astray. Is mixt with shamefastnesse; And hateth ydlenesse. How vertue can repaire Whom nature made so faire !-Of this unspotted tree?

Nor gazing in an open strete, The modest mirth that she doth use Al vice she doth wholy refuse, O lord, it is a world to see And decke in her such honestie. Howe might I do to get a graffe

For all the rest are plaine but chaffe, Which seme good corn to be. [Fol 67.]

Of the same sort is the following stanza on Beauty. Then BEAUTY slept before the barre, Whose breast and neck was bare:

With haire trust up, and on her head A caule of golde she ware. Fol. 84.]

We are to recollect, that these compliments were penned at a time

Then first DESIRE began to scale, And shrouded him under his targe, &c. [Fol. 71, 72.]

Puttenham speaks more highly of the contrivance of the allegory of this piece, than I can allow. 'In this figure [counterfait action] the 'lord Nicholas Vaux, a noble gentleman, and much delighted in vulgar making, and a man otherwise of no great learning, but having herein a marvelous facilitie, made a dittie representing the Battayle and Assault of Cupid so excellently well, as for the gallant and propre aplication of his fiction in every part, I cannot choose but set downe 'the greatest part of his ditty, for in truth it cannot be amended: "When Cupid scaled, &sc.' [P. 200.] And in another part of the same book. 'The lord Vaux his commendation lyeth chiefly in the facilitie of his meetre, and the aptnesse of his descriptions, suche as he taketh 'upon him to make, namely in sundry of his songes, wherein he 'sheweth the COUNTERFAIT ACTION very lively and pleasantly.' [P. 51.] By counterfait action the critic means fictitious action, the action of imaginary beings expressive of fact and reality. There is more poetry in some of the old pageants described by Hollingshed, than in this allegory of Cupid. Vaux seems to have had his eye on Sir David Lyndsey's GOLDEN TERGE.

In the following little ode, much pretty description of imagination is built on the circumstance of a lady being named Bayes. So much

good poetry could hardly be expected from a pun.

In Bayes I boast, whose braunch I beare;
Such joye therein I finde,
That to the death I shall it weare,
To ease my carefull minde.

In heat, in cold, both night and day,
Her vertue may be sene;
When other frutes and flowers decay,
The Bay yet grows full greene.
Her berries feede the birdes ful oft
Her leaves swete water make;
Her bowes be set in every loft,
For their swete favour's sake.

The birdes do shrowd them from the cold
In her we dayly see:
And men make arbers as they wold,
Under the pleasant tree. [Fol. 109.]

From the same collection, the following is perhaps the first example in our language now remaining, of the pure and unmixed pastoral and in the erotic species, for ease of numbers, elegance of rural allusion, and simplicity of imagery, excels everything of the kind in Spenser, who is erroneously ranked as our earliest English bucolic. I therefore hope to be pardoned for the length of the quotation.

Phyllida was a faire mayde, As fresh as any flour: Whom Harpalus the herdman prayde To be her paramour.

Were herdmen both yfere: Harpalus and eke Corin And Phyllida could twist and spin,

And therto sing full clere. But Phyllida was all too coy Who forst her not a pinne. For Corin was her only joy How often would she flowers twine?

How often garlandes make

Of couslips and of columbine? And al for Corin's sake. But Corin he had hawkes to lure,

And forced more the fielde³;

Of lovers lawe he toke no cure, For once he was begilde³.

Harpalus prevailed nought, His labour all was lost; For he was fardest from her thought,

And yet he loved her most.

Therefore waxt he both pale and leane, And drye as clot [clod] of clay; His fleshe it was consumed cleane, His colour gone away.

His beard it had not long be shave, His heare hong all unkempt;

A man fit even for the grave, Whom spitefull love had spent His eyes were red, and all forewatched His face besprent with teares;

If semde Vnhap had him long hatched In mids of his dispaires. His clothes were blacke and also bare,

As one forlorne was he:

Upon his head alwayes he ware A wreath of wyllow tree, His beastes he kept upon the hyll

And he sate in the dale; And thus with sighes and sorowes shryll He gan to tell his tale.

O Harpalus, thus would he say,

'Unhappiest under sunne! 'The cause of thine unhappy day 'By love was first begunne! 'For thou wentst first by sute to seke

'A tigre to make tame,

'That settes not by thy love a leeke,
'But makes thy grief her game,
t were to convert 'The frost into the flame,
'As for to turne a froward hert 'As easy it were to convert

'Whom thou so faine wouldst frame.

'Corin he liveth carelesse, 'He leapes among the leaves; 'He eates the frutes of thy redresse, [pain]
'Thou reapes, he takes the sheaves.

¹ Together.
2 Loved her not in the least.
3 More engaged in Develved. Had once been in love.
Cover-watched. That is, his eyes were always awake, never closed by sleep. 3 More engaged in field-sports

'My beastes, awhile your foode refraine, 'And hark your herdsmans sounde; Whom spitefull love, alas, hath slaine

'Through-girt1 with many a wounde!

O happy ye be, beastes wilde 'That here your pastures takes!

I se that ye be not begilde

Of these your faithfull makes. [Mates.] 'The hart he fedeth by the hinde,

'The buck hard by the do: dove is not unkinde 'To him that loves her so.-The turtle dove is not unkinde But, welaway, that nature wrought, Thee, Phyllida, so faire;

For I may say, that I have bought 'Thy beauty all too deare! &c.'

The illustrations in the two following stanzas, of the restlessness of a lover's mind, deserve to be cited for their simple beauty, and native force of expression.

The owle with feeble sight The sparrow in the frosty night But wo to me, alace! I cannot finde a resting place

Lyes lurking in the leaves; May shroud her in the eaves. In sunne, nor yet in shade, My burden to unlade. [Fol. 55.]

Nor can I omit to notice the sentimental and expressive metaphor contained in a single line.

Walking the path of pensive thought. [Fol. 73.]

Perhaps there is more pathos and feeling in the Ode, in which The Lover in despaire lamenteth his Case, than in any other piece of the whole collection.

> Adieu desert, how art thou spent! Ah dropping tears, how do ye waste! Ah scalding sighes, how ye be spent, To pricke Them forth that will not haste. Ah! pained hart, thou gapst for grace, [favour] Even there, where pitie hath no place.

As easy tis the stony rocke From place to place for to remove, As by thy plaint for to provoke A frozen hart from hate to love. What should I say? Such is thy lot

To fawne on them that force [pity] thee not! Thus mayst thou safely say and sweare, That rigour raignes where ruth [assigned] doth faile, In thanklesse thoughts thy thoughts do weare: Thy truth, thy faith, may nought availe For thy good will: why shouldst thou so Still graft, where grace it will not grow?

Alas! poor hart, thus hast thou spent

¹ Pierce through.

Thy flowring time, thy pleasant yeres? With sighing voice wepe and lament, For of thy hope no frute apperes! Thy true meaning is paide with scorne, That ever soweth and repeth no come.

And where thou sekes a quiet port,
Thou dost but weigh against the winde;
For where thou gladdest woldst resort,
There is no place for thee assinde. [Assigned.]
Thy destiny hath set it so,
That thy true hart should cause thy wo, [Fol. 109.]

These reflections, resulting from a retrospect of the vigorous and active part of life, destined for nobler pursuits, and unworthily wasted in the tedious and fruitless anxieties of unsuccessful love, are highly natural, and are painted from the heart; but their force is weakened by the poet's allusions.

This miscellany affords the first pointed English epigram that I remember; and which deserves to be admitted into the modern collections of that popular species of poetry. Sir Thomas More was one of the best jokers of that age: and there is some probability, that this might have fallen from his pen. It is on a scholar, who was pursuing his studies successfully, but in the midst of his literary career, married unfortunately.

A student, at his boke so plast¹
That welth he might have wonne,
From boke to wife did flete in hast,
From welth to wo to run.

Now, who hath plaid a feater cast, Since jugling first begonne? In knitting of himself so fast, Himself he hath undonne. [Fol. 64.]

But the humour does not arise from the circumstances of the character. It is a general joke on an unhappy match.

These two lines are said to have been written by Mary queen of Scots with a diamond on a window in Fotheringay castle, during her imprisonment there, and to have been of her composition.

From the toppe of all my trust Mishap hath throwen me in the dust².

But they belong to an elegant little ode of ten stanzas in the collection before us, in which a lover complains that he is caught by the snare which he once defied. [Fol. 53.] The unfortunate queen only quoted a distich applicable to her situation, which she remembered in a fashionable set of poems, perhaps the amusement of her youth.

So pursuing his studies. Plast, so spelled for the rhyme, is placed.
 See Ballard's LEARN, LAD. p. 161.

The ode, which is the comparison of the author's faithful and painful passion with that of Troilus [fol. 81], is founded on Chaucer's poem, or Boccace's, on the same subject. This was the most favorite lovestory of our old poetry, and from its popularity was wrought into a drama by Shakespeare. Troilus's sufferings for Cressida were a common topic for a lover's fidelity and assiduity. Shakespeare, in his Merchant of Venice, compares a night favorable to the stratagems or the meditation of a lover, to such a night as Troilus might have chosen, for stealing a view of the Grecian camp from the ramparts of Troy.

And sigh'd his soul towards the Grecian tents Where Cressid lay that night. [Act V, Sc. i.]

Among these poems is a short fragment of a translation into Alexandrines of Ovid's epistle from Penelope to Ulysses. [Fol 87.] This is the first attempt at a metrical translation of any part of Ovid into English, for Caxton's Ovid is a loose paraphrase in prose. Nor were the heroic epistles of Ovid translated into verse till the year 1582, by George Tuberville. It is a proof that the classics were

studied, when they began to be translated.

It would be tedious and intricate to trace the particular imitations of the Italian poets, with which these anonymous poems abound. Two of the sonnets [fol 74.] are panegyrics on Petrarch and Laura, names at that time familiar to every polite reader, and the patterns of poetry and beauty. The sonnet on The diverse and contrarie passions of the lover [fol. 104], is formed on one of Petrarch's sonnets. and which, as I have remarked before, was translated by sir Thomas Wyat. So many of the nobility, and principal persons about the court, writing sonnets in the Italian style, is a circumstance which must have greatly contributed to circulate this mode of composition, and to encourage the study of the Italian poets. Beside lord Surrey. sir Thomas Wyat, lord Boleyn, lord Vaux, and sir Francis Bryan, already mentioned, Edmund lord Sheffield, created a baron by Edward VI., and killed by a butcher in the Norfolk insurrection, is said by Bale to have written sonnets in the Italian manner. [Tanner BIBL. p. 688. Dugd. BAR. iii. 386.]

1 have been informed, that Henry lord Berners translated some of Petrarch's sonnets. [MSS. Oldys.] But this nobleman otherwise deserved notice here, for his prose works, which co-operated with the romantic genius and the gallantry of the age. He translated, and by the king's command, Froissart's chronicle, which was printed by Pinson in 1523. Some of his other translations are professed romances. He translated from the Spanish, by desire of the lady of sir Nicholas Carew, THE CASTLE OF LOVE. From the French he translated, at the request of the earl of Huntingdon, SIR HUGH OF BOURDEAUX.

which became exceedingly popular. And from the same langues THE HISTORY OF ARTHUR an Armorican knight. Bale says, Cont. ix. p. 706.] that he wrote a comedy called Ite in Vincan, or the PARABLE OF THE VINEYARD, which was frequently acted at Cales. where lord Berners resided, after vespers1. He died in 1532.

I have also been told, that the late lord Eglintoun had a genuin book of manuscript sonnets, written by Henry VIII. There is an old madrigal, set to music by William Bird, supposed to be written by Henry, when he first fell in love with Anne Boleyn2. It begins,

> The eagles force subdues eche byrde that flyes. What metal can resyste the flaming fyre? Doth not the sunne dazle the cleareste eves. And melt the yee, and makethe froste retyre?

It appears in Bird's PSALMES, SONGS, AND SONNETS, printed with musical notes, in 1611. [NUGÆ ANTIQUÆ, ii. 248.] Poetry and mass are congenial; and it is certain, that Henry was skilled in musal composition. Erasmus attests, that he composed some church senion [Hawkin's H1ST. MUS. ii. 533]: and one of his anthems still continuo to be performed in the choir of Christ-Church at Oxford, of his foundtion. It is in an admirable style, and is for four voices. Henry, although a scholar, had little taste for the classical elegancies which now began to be known in England. His education seems to have been altogether theological: and, whether it best suited his taste or his interest polemical divinity seems to have been his favorite science. He was a patron of learned men, when they humoured his vanities; and were wise enough, not to interrupt his pleasures, his convenience of his ambition.

SECTION XL.

To these Songes and Sonnetts of uncertain Auctours, in Tottell's edition are annexed Songes WRITTEN BY N. G1. By the initials N. G. we are to understand Nicholas Grimoald, a name which never appeared yet in the poetical biography of England. But I have before mentioned him incidentally. He was a native of Huntingdonshire, and received the first part of his academical institution at Christ's college in Cambridge. Removing to Oxford

¹ ATH. OXON. I, 33. It is not known, whether it was in Latin or English. Stowe are that in 1528, at Greenwich, after a grand tournament and banquet, there was the "most good-"liest Disguising or Interlude in Latine, &c. CHRON. P. 339. cdit. fol. 1615. But possify this may be Stowe's way of naming and describing a comedy of Plautus.

2 I must not forget, that a song is ascribed to Anne Roleyn, but with little probability, called her COMPLAINT. Hawkins, HIST. MUS. iii. 32. v. 480.

3 They begin with fol. 113.

in the year 1542, he was elected fellow of Merton : but about 1547, having opened a rhetorical lecture in the refectory of Christ-church, then newly founded, he was transplanted to that society, which gave the greatest encouragement to such students as were distinguished for the proficiency in criticism and philology. The same year, he wrote a Latin tragedy, which probably was acted in the college, entitled ARCHIPROPHETA, sive JOHANNES BAPTISTA, TRAGÆDIA, That is, The Arch-prophet, or Saint John Baptist, a tragedy, and dedicated to the dean Richard Cox. [Printed, Colon. 1548, 8vo.] In the year 1548, he explained all the four books of Virgil's Georgics in a regular prose Latin paraphrase, in the public hall of his college. [Printed at London in 1591, 8vo.] He wrote also explanatory commentaries or lectures on the Andria of Terence, the Epistles of Horace, and many pieces of Cicero, perhaps for the same auditory. He translated Tully's Offices into English. This translation, which is dedicated to the learned Thirlby bishop of Ely, was printed at London, 1553. [Again, 1574.-1596] He also familiarised some of the purest Greek classics by Englishversions, which I believe were never printed. Among others was the CYROPÆDIA. Bale the biographer and bishop of Ossory, says, that he turned Chaucer's TROILUS into a play; but whether this piece was in Latin or English, we are still to seek: and the word Comedia, which Bale uses on this occasion, is without precision or distinction. The same may be said of what Bale calls his FAME, a comedy. Bale also recites his System of Rhetoric for the use of Englishmen¹, which seems to be the course of the rhetorical lectures I have mentioned. It is to be wished, that Bale, who appears to have been his friend2, and therefore possessed the opportunities of information, had given us a more exact and full detail, at least of such of Grimoald's works as are now lost, or, if remaining, are unprinted3. Undoubtedly this is the same person, called by Strype one Grimbold, who was chaplain to bishop Ridley, and who was employed by that prelate, while in prison, to translate into English, Laurentio Valla's book against the fiction of Constantine's DONATION, with some other popular Latin pieces against the papists. In the ecclesiastical history of Mary's reign, he appears to heve been imprisoned for heresy, and to have saved his life, if not his credit, by a recantation. But theology does not seem to have been his talent, nor the glories of martyrdom to have made any part of his ambition. One of his plans, but which never took effect, was to print a new edition of Josephus Iscanus's poem on the TROJAN WAR, with emendations from the most correct manuscripts,

Rhetorica in usum Britannorum,
Bale cites his comment, or paraphrase on the first Eclogue of Virgil, addressed ad Amicam

Joannem Baleum, viii. 92.

Tules of many others of his pieces may be seen in Bale, ubi supr.

Strype's Скаммек, В. ііі. с. 11. р. 343. And Getwoat, 8. Fax. edit. і. 1047. And Wood, Атн. Оком. і. 178.

666 NICHOLAS GRIMOALD, LIKE SURREY, WROTE IN BLANK VERSE

I have taken more pains to introduce this Nicholas Grimoald to the reader's acquaintance, because he is the second English poet after land Surrey, who wrote in blank-verse. Nor is it his only praise, that le was the first who followed in this new path of versification. To the style of blank-verse exhibited by Surrey, he added new strength elegance, and modulation. In the disposition and conduct of his cadencies, he often approaches to the legitimate structure of the improved blank-verse : but we cannot suppose, that he is entirely free from those dissonancies and asperities, which still adhered to the general character and state of our diction.

In his poem on the DEATH OF MARCUS TULLIUS CICERO IN

these lines. The assassins of Cicero are said to relent.

They his bare neck behelde, and his hore heares. Scant could they hold the teares that forth gan burst, And almost fell from bloody handes the swoordes. Onely the sterne Herennius, with grym looke; Dastardes, why stande ye still? he saith: and straight Swapt off the head with his presumptuous yrone. Ne with the slaughter yet is he not filled: Fowle shame on shame to hepe, is his delite. Wherefore the handes also he doth off-smyte, Which durst Antonius' life so lively paint. Him, yelding strained ghostel, from welkin hie With lothly chere lord Phebus gan beholde; And in black clowde, they say, long hid his hed. The Latine Muses, and the Grayes2, they wept, And for his fall eternally shall wepe, And lo! hart-persing PITHO3, strange to tell, Who had suffisde to him both sence and wordes, When so he spake, and drest with nectar soote That flowing toung, when his windpipe disclosde, Fled with her fleeing friend4; and, out, alas! Hath left the earth, ne will no more returne.

Nor is this passage unsupported by a warmth of imagination, and the spirit of pathetic poetry. The general cast of the whole poem shows that our author was not ill qualified for dramatic composition.

Another of Grimoald's blank-verse poems, is on the death of Zoroas an Egyptian astronomer, who was killed in Alexander's first battle with the Persians. It was opened with this nervous and animated exordium.

> Now clattering armes, now ragyng broyls of warre, Gan passe the noves of dredfull trompets clang 5

1 His constrained spirit.
2 Pentho, the goddess of persuasion.
3 The reader must recollect Shakespeare's,

"Graia. Greek.

Loud larums, neighing steeds, and TRUMPETS CLANG.

Shrowded with shafts the heaven, with clowd of darts Covered the ayre. Against full-fatted bulls As forceth kindled yre the lyons keene, Whose greedy gutts the gnawing honger pricks, So Macedonians' gainst the Persians fare. [Fol. 115.]

In the midst of the tumult and hurry of the battle, appears the sage philosopher Zoroas: a classical and elegant description of whose skill in natural science, forms a pleasing contrast amidst images of death and destruction; and is inserted with great propriety, as it is necessary to introduce the history of his catastrophe.

> Shakyng her bloody hands Bellone, among The Perses, sowth all kynde of cruel deth .-Him smites the club; him wounds far-strikyng bow; And him the slyng, and him the shining swoord .-Right over stood, in snow-white armour brave1, The Memphite Zoroas, a cunning clarke, To whom the heaven lay open as his boke And in celestiall bodies he could tell The moving, meting, light, aspect, eclips. And influence, and constellacions all. What earthly chances would betide: what yere Of plenty2 stord: what signe forwarned derth: How winter gendreth snow: what temperature In the prime tide3 doth season well the soyl. Why sommer burnes: why autumne hath ripe grapes: Whether the circle quadrate may become:
> Whether our tunes heavens harmony can yeld4:— What star doth let6 the hurtfull fire6 to rage, Or him more milde what opposition makes: What fire doth qualify Mavorses fire, &c.

Our astronomer, finding by the stars that he is destined to die speedily, chuses to be killed by the hand of Alexander, whom he endeavours to irritate to an attack, first by throwing darts, and then by reproachful speeches.

> Shameful stain Of mothers bed! Why loseth thou thy strokes Cowards among? Turne thee to me, in case Manhode there be so much left in thy hart ; Come, fight with me, that on my helmet weare Apolloes laurel, both for learnings laude, And eke for martial praise: that in my shielde The sevenfold sophie of Minerve contain. A match more mete, sir king, than any here.

Alexander is for a while unwilling to revenge this insult on a man eminent for wisdom.

Brave, is richly decked.

¹ Brane, is richly decked.

2 With plenty.

4 Whether any music made by man can resemble that of the Spheres.

5 Hander 7 Of Mayors, or the planet Mars.

The noble prince amoved takes ruthe upon
The wilful wight; and with soft wordes, ayen:
O monstrous man, quoth he, What so thou art!
I pray thee live, ne do not with thy death
This lodge of lore¹, the Muses mansion mar,
That treasure-house this hand shall never spoyl.
My sword shall never bruse that skilfull braine,
Long-gathered heapes of Science sone to spill.
O how faire frutes may you to mortal man
From WISDOM's garden give! How many may,
By you, the wiser and the better prove!
What error, what mad moode, what frensy, thee
Perswades, to be downe sent to depe Averne,
Where no arts florish, nor no knowledge 'vails
For all these sawes²? When thus the soveraign sayd,
Alighted Zoroas, &c. [Fol. 115, 116.]

I have a suspicion, that these two pieces in blank verse, if not fragments of larger works, were finished in their present state, as prolusions, or illustrative practical specimens, for our author's course of lectures in rhetoric. In that case, they were written so early as the year 1547. There is positive proof, that they appeared not later than

1557, when they were first printed by Tottell.

I have already mentioned lord Surrey's Virgil: and for the sake of juxtaposition, will here produce a third specimen of early blank-verse, little known. In the year 1590, William Vallans published a blank-verse poem, entitled, A TALE OF TWO SWANNES, which, under a poetic fiction, describes the situation and antiquities of several towns in Hertfordshire. The author, a native or inhabitant of Hertfordshire, seems to have been connected with Camden and other ingenious antiquaries of his age. I cite the exordium.

When Nature, nurse of every living thing,
Had clad her charge in brave and new array;
The hils rejoist to see themselves so fine:
The fields and woods grew proud thereof also:
The meadowes with their partie-colour'd coates,
Like to the rainebow in the azurd skie,
Gave just occasion to the cheerfull birdes
With sweetest note to singe their nurse's praise.
Among the which, the merrie nightingale
With swete and swete, her breast against a thorne,
Ringes out all night, &c.³

Vallans is probably the author of a piece much better known, a history, by many held to be a romance, but which proves the writer a

¹ His head.

² Lessons of wisdom.

³ London, Printed by Roger Ward for Robert Sheldrake, MDXC, 4to, 3. Sheets. He mentions most of the Seats in Heritordshire then existing, belonging to the queen and the nobility. Hearne's Lin. Itim. V. Pr. p. iv. seq. ed. 2.

diligent searcher into ancient records, entitled, 'The HONOURABLE 'PRENTICE, Showed in the Life and Death of Sir JOHN HAWKE-'WOOD sometime Prentice of London, interlaced with the famous 'History of the noble FITZWALTER Lord of Woodham in Essex', 'and of the poisoning of his faire daughter. Also of the merry 'Customes of DUNMOWE, &c. Whereunto is annexed the most 'lamentable murther of Robert Hall at the High Altar in Westmin-'ster Abbey'.'

The reader will observe, that what has been here said about early specimens of blank-verse, is to be restrained to poems not written for the stage. Long before Vallans's Two Swannes, many theatrical pieces in blank-verse had appeared; the first of which is, The TRAGEDY OF GORDOBUCKE, written in 1561. The second is George Gascoigne's JOCASTA, a tragedy, acted at Grays-inn, in 1566. George Peele had also published his tragedy in blank-verse of DAVID and BETHSABE, about the year 1579³. HIERONYMO, a tragedy also without rhyme, was acted before 1590. But this point, which is here only transiently mentioned, will be more fully considered hereafter, in its proper place. We will now return to our author Grimoald.

Grimoald, as a writer of verses in rhyme, yields to none of his contemporaries, for a masterly choice of chaste expression, and the concise elegancies of didactic versification. Some of the couplets, in his poem, IN PRAISE OF MODERATION, have all the smartness which marks the modern style of sententious poetry, and would have done honour to Pope's ethic epistles.

The auncient Time commended not for nought
The Mean. What better thing can there be sought?
In meane is virtue placed: on either side,
Both right and left, amisse a man may slide.
Icar, with sire4 hadst thou the midway flown,
Icarian beak6 by name no man known.
If middle path kept had proud Phacton,
No burning brande this earth had falne upon.
Ne cruel power, ne none too soft can raign:
That kepes6 a meane, the same shal stil remain.
Thee, Julie7, once did too much mercy spill:
Thee, Nero sterne, rigor extreme did kill.
How could August8 so many yeres wel passe?
Nor overmeke, nor overfierce, he was.
Worship not Jove with curious fancies vain,
Nor him despise: hold right atween these twain.

The founder of Dunmowe Priory, afterwards mentioned, in the reign of Henry III.
There are two old editions, at London, in 1615, and 1616, both for Henry Gos on, in 5 sh.
They have only the author's initials W. V. Hearne, ut mode supr. iii. p. v. ii.

Shakespeare did not begin writing for the stage till 1591. Jonson, about 1598.

6 Icarus, with thy father.

7 Julius Cesar.

8 Augustus Cesar.

No wastefull wight, no greedy groom is praied:
Stands Largesse just in equal ballance praied. [Poised]
So Catoes meat surmountes Antonius chere,
And better fame his sober fare hath here.
Too slender building bad, as bad too grosse: [Massy]
One an eye sore, the other falls to losse.
As medcines help in measure, so, god wot.
By overmuch the sick their bane have got.
Unmete, mesemes, to utter this mo waies;
Measure forbids unmeasurable praise. [Fol. 113.]

The maxim is enforced with great quickness and variety of illustration: nor is the collision of opposite thoughts, which the subject so naturally affords, extravagantly pursued, or indulged beyond the bounds of good sense and propriety. The following stanzas on the NINE MUSES are more poetical, and not less correct. [Fol. 113.]

Imps [daughters] of king JOVE and queen REMEMBRANCE, lo, The sisters nyne, the poets pleasant feres, [companions

Calliope doth stately stile below,

And worthy praises paintes of princely peres.
Clion in solem songes reneweth all day,
With present yeres conjoining age bypast.
Delighteful talke loues comicall Thaley;
In fresh grene youth who doth like lawrell last.
With voyces tragicall soundes Melpomen,

And, as with cheins, thallured eare she bindes.
Her stringes when Terpsechor doth touche, euen then
She toucheth hartes, and raigneth in mens mindes.

Fine Erato, whose looke a liuely chere Presents, in dauncing keeps a comely grace. With semely gesture doth Polymnie stere,

Whose wordes whole routes of ranks do rule in place.
Uranie, her globes to view all bent,

The ninefold heaven observes with fixed face. The blastes Euterpe tunes of instrument,

With solace sweete, hence heavie dumps to chase.

Lord Phebus in the mids, (whose heavenly sprite

These ladies doth inspire) embraceth all. The graces in the Muses weed, delite

To lead them forth, that men in maze they fall.

It would be unpardonable to dismiss this valuable miscellany, without acknowledging our obligations to its original editor Richard Tottell: who deserves highly of English literature, for having collected at a critical period, and preserved in a printed volume, so many admirable specimens of ancient genius, which would have mouldered in MSS, or perhaps from their detached and fugitive state of existence, their want of length, the capriciousness of taste, the general depreda-

tions of time, inattention, and other accidents, would never have reached the present age. It seems to have given birth to two favorite and celebrated collections of the same kind, THE PARADISE OF DAINTY DEVISES, and ENGLAND'S HELICON, which appeared in the reign of queen Elizabeth.

SECTION XLI.

IT will not be supposed, that all the poets of the reign of Henry VIII. were educated in the school of Petrarch. The graces of the Italian muse, which had been taught by Surrey and Wyat, were confined to a few. Nor were the beauties of the classics yet become general objects of imitation. There are many writers of this period who still rhymed on, in the old prosaic track of their immediate predecessors, and never ventured to deviate into the modern improvements. The strain of romantic fiction was lost: in the place of which, they did not substitute the elegancies newly introduced.

I shall consider together, yet without an exact observation of chronological order, the poets of the reign of Henry VIII. who form this subordinate class, and who do not bear any mark of the character of the poetry which distinguishes this period. Yet some of these have their degree of merit; and, if they had not necessarily claimed a place in our series, deserve examination.

Andrew Borde, who writes himself Andreas Perforatus, with about as much propriety and as little pedantry as Buchanan calls one Wischart Sophocardius, was educated at Winchester and Oxford²; and is said, I believe, on very slender proof, to have been physician to king Henry VIII. His Breviary of Health, first printed in 1547³, is dedicated to the college of physicians, into which he had been incorporated. The first book of this treatise

The reader will observe, that I have followed the paging and arrangement of Tottell's second edition in 1565, remo. In his edition of 1557, there is much confusion. A poem is there given to Grimcald, on the death of Lady Margaret Lee, in 1555. Also among Grimcald's is a poem on Sir James Wilford, mentioned above, who appears to have fought under Henry VIII. In the wars of France and Scotland. This edt. of 1557, is not in quarto, as I have called it by an oversight, but in small duodecimo, and only with signatures. It is not mentioned by Ames, and I have seen it only among Tanner's printed books at Oxford. It has this colophon. 'Imprinted at London in Flete strete within Temple barre, at the sygne 'of the hand and starre by Richard Tottel, the fifte day of June. An. 1557. Cum privileges 'adding-trendedum issum.'

See his INTRODUCTION TO KNOWLEDGE.

To Compyled by Andrews Boorde of Physicke Doctoure an Englyshe man.' It was regrinted by William Powell in 1525, and again in 1557. There was an impression by T. East, 1557, 4to. Others also in 1548, and 1575, which I have never seen. The latest is by East in

Phyllida was a faire mayde, As fresh as any flour:
Whom Harpalus the herdman prayde To be her paramour.

Were herdmen both yfere!: Harpalus and eke Corin And Phyllida could twist and spin, And therto sing full clere.

But Phyllida was all too coy For Harpalus to winne; For Corin was her only joy Who forst her not a pinne. How often would she flowers twine?

How often garlandes make Of couslips and of columbine? And al for Corin's sake. But Corin he had hawkes to lure,

And forced more the fielde3: Of lovers lawe he toke no cure, For once he was begilde. Harpalus prevailed nought, His labour all was lost;

For he was fardest from her thought, And yet he loved her most. Therefore waxt he both pale and leane,

And drye as clot [clod] of clay; His fleshe it was consumed cleane, His colour gone away.

His beard it had not long be shave,

His heare hong all unkempt;
A man fit even for the grave, Whom spitefull love had spent.
His eyes were red, and all forewatcheds, His face besprent with teares:

> If semde Vnhap had him long hatched In mids of his dispaires. His clothes were blacke and also bare,

As one forlorne was he:
Upon his head alwayes he ware A wreath of wyllow tree. His beastes he kept upon the hyll

And he sate in the dale; And thus with sighes and sorowes shryll He gan to tell his tale.

'O Harpalus, thus would he say,

'Unhappiest under sunne! The cause of thine unhappy day 'By love was first begunne! 'For thou wentst first by sute to seke

A tigre to make tame,

'That settes not by thy love a leeke,

'As easy it were to convert 'The frost into the flame, 'As for to turne a froward hert

'Whom thou so faine wouldst frame.
'Corin he liveth carelesse, 'He leapes among the leaves; 'He eates the frutes of thy redresse, [pain] 'Thou reapes, he takes the sheaves.

2 Loved her not in the least. 2 More engaged in field-sports Deceived. Had once been in love.

Over-watched. That is, his eyes were always awake, never closed by sleep.

near so much, as if withall be signified, that 'twas a brass medal a little bigger than an Obolus, that used to be put in the mouths of persons that were dead. - And withall, 'twould affect them the more, if when he spoke of such a brass medal, he signified to them, that brass was in old time looked upon as more honourable than other metals, which he might safely enough do, from Homer and his scholiast. Homer's words are, &c. A passage, which without doubt HIERONY-MUS MAGIUS would have taken notice of in chapter xiv. of his Book DE TINTINNABULIS, had it occurred to his memory when in prison he was writing, without the help of books before him, that curious Discourse, 'Twas from the Doctor's method of using such speeches 'at markets and fairs, that in aftertimes, those that imitated the like humorous, jocose language, were styled MERRY ANDREWS, a term "much in vogue on our stages.1"

He is supposed to have compiled or composed the MERRY TALES of the mad man of Gotham, which, as were told by Wood, 'in the reign of Henry VIII., and after, was accounted a book full of wit and mirth by scholars and gentlemen.2 This piece, which probably was not without its temporary ridicule, and which yet mantains a popularity in the nursery, was, I think, first printed by Wynkyn de Worde. Hearne was of opinion, that these idle pranks of the men of Gotham, a town in Lincolnshire, bore a reference to some customary lawtenures belonging to that place or its neighbourhood, now grown obsolete; and that Blount might have enriched his book on ANCIENT TENURES with these ludicrous stories. He is speaking of the political design of REYNARD THE FOX, printed by Caxton. It was an admi-*rable Thing. And the design, being political, and to represent a wise government, was equally good. So little reason is there to look upon this as a poor despicable book. Nor is there more reason to esteem THE MERRY TALES OF THE MAD MEN OF GOTHAM '(which was much valued and cried up in Henry VIII, time, tho now 'sold at ballad-singers stalls) as altogether a romance: a certain skill-'full person having told me more than once, that he was assured by one of Gotham, that they formerly held lands there, by such Sports and Customs as are touched upon in this book. For which reason, I think particular notice should have been taken of it in Blount's TENURES, as I do not doubt but there would, had that otherwise curious author been apprised of the matter. But 'tis strange to see the changes that have been made in the book of REYNARD THE FOX. from the original editions !!

AHR. ULSUPT. P. 54.

¹ Hearne's Benedict, Are. Tom. i. Præpat. p. 50-edit. Oxon. 1735.

5 Atie Oxon. i. 74. There is an edition in 12mo. by Henry Wilkes, without date, but short 2568, entitled, Murra Tales of the madmen of Gotam, gathered together by A. B. of bysacks declar. The oldest I have seen, is London, 15 35, 12mo.

5 Hearne's Not. et. Spiciled, ad Gul. Neubrig. vol. iii. p. 744. Also Hearne's Benedict.

Thy flowring time, thy pleasant yeres?
With sighing voice wepe and lament,
For of thy hope no frute apperes!
Thy true meaning is paide with scorne,
That ever soweth and repeth no corne.
And where thou sekes a quiet port,
Thou dost but weigh against the winde:
For where thou gladdest woldst resort,
There is no place for thee assinde. [Assigned.]
Thy destiny hath set it so,
That thy true hart should cause thy wo. [Fol. 109.]

These reflections, resulting from a retrospect of the vigorous and active part of life, destined for nobler pursuits, and unworthily wasted in the tedious and fruitless anxieties of unsuccessful love, are highly natural, and are painted from the heart: but their force is weakened

by the poet's allusions.

This miscellany affords the first pointed English epigram that I remember; and which deserves to be admitted into the modern collections of that popular species of poetry. Sir Thomas More was one of the best jokers of that age: and there is some probability, that this might have fallen from his pen. It is on a scholar, who was pursuing his studies successfully, but in the midst of his literary career, married unfortunately.

A student, at his boke so plast¹
That welth he might have wonne,
From boke to wife did flete in hast,
From welth to wo to run.

Now, who hath plaid a feater cast, Since jugling first begonne? In knitting of himself so fast, Himself he hath undonne. [Fol. 64.]

But the humour does not arise from the circumstances of the character.

It is a general joke on an unhappy match.

These two lines are said to have been written by Mary queen of Scots with a diamond on a window in Fotheringay castle, during her imprisonment there, and to have been of her composition.

From the toppe of all my trust Mishap hath throwen me in the dust².

But they belong to an elegant little ode of ten stanzas in the collection before us, in which a lover complains that he is caught by the snare which he once defied. [Fol. 53.] The unfortunate queen only quoted a distich applicable to her situation, which she remembered in a fashionable set of poems, perhaps the amusement of her youth.

So pursuing his studies. Plast, so spelled for the rhyme, is placed.
 See Ballard's LEARN, LAD, p. 161.

The ode, which is the comparison of the author's faithful and painful passion with that of Troilus [fol. 81], is founded on Chaucer's poem, or Boccace's, on the same subject. This was the most favorite lovestory of our old poetry, and from its popularity was wrought into a drama by Shakespeare. Troilus's sufferings for Cressida were a common topic for a lover's fidelity and assiduity. Shakespeare, in his MERCHANT OF VENICE, compares a night favorable to the stratagems or the meditation of a lover, to such a night as Troilus might have chosen, for stealing a view of the Grecian camp from the ramparts of Troy.

And sigh'd his soul towards the Grecian tents Where Cressid lay that night. [Act V. Sc. i.]

Among these poems is a short fragment of a translation into Alexandrines of Ovid's epistle from Penelope to Ulysses. [Fol 87.] This is the first attempt at a metrical translation of any part of Ovid into English, for Caxton's Ovid is a loose paraphrase in prose. Nor were the heroic epistles of Ovid translated into verse till the year 1582, by George Tuberville. It is a proof that the classics were studied, when they began to be translated.

It would be tedious and intricate to trace the particular imitations of the Italian poets, with which these anonymous poems abound. Two of the sonnets [fol 74.] are panegyrics on Petrarch and Laura. names at that time familiar to every polite reader, and the patterns of poetry and beauty. The sonnet on The diverse and contrarie passions of the lover [fol. 104], is formed on one of Petrarch's sonnets. and which, as I have remarked before, was translated by sir Thomas Wyat. So many of the nobility, and principal persons about the court, writing sonnets in the Italian style, is a circumstance which must have greatly contributed to circulate this mode of composition. and to encourage the study of the Italian poets. Beside lord Surrey, sir Thomas Wyat, lord Boleyn, lord Vaux, and sir Francis Bryan. already mentioned, Edmund lord Sheffield, created a baron by Edward VI., and killed by a butcher in the Norfolk insurrection, is said by Bale to have written sonnets in the Italian manner. [Tanner BIBL, p. 688. Dugd. BAR. iii. 386.]

I have been informed, that Henry lord Berners translated some of Petrarch's sonnets. [MSS. Oldys.] But this nobleman otherwise deserved notice here, for his prose works, which co-operated with the romantic genius and the gallantry of the age. He translated, and by the king's command, Froissart's chronicle, which was printed by Pinson in 1523. Some of his other translations are professed romances. He translated from the Spanish, by desire of the lady of sir Nicholas Carew, The Castle of Love. From the French he translated, at the request of the earl of Huntingdon, Sir Hugh of Bourdeaux,

which became exceedingly popular. And from the same language, THE HISTORY OF ARTHUR an Armorican knight. Bale says, [Cent. ix. p. 706.] that he wrote a comedy called Ite in Vincan, or the PARABLE OF THE VINEYARD, which was frequently acted at Calais, where lord Berners resided, after vespers1. He died in 1532.

I have also been told, that the late lord Eglintoun had a genuine book of manuscript sonnets, written by Henry VIII. There is an old madrigal, set to music by William Bird, supposed to be written by Henry, when he first fell in love with Anne Boleyn2. It begins,

> The eagles force subdues eche byrde that flyes, What metal can resyste the flamyng fyre? Doth not the sunne dazle the cleareste eyes, And melt the yee, and makethe froste retyre?

It appears in Bird's PSALMES, SONGS, AND SONNETS, printed with musical notes, in 1611. [NUGÆ ANTIQUÆ, ii. 248.] Poetry and music are congenial; and it is certain, that Henry was skilled in musical composition. Erasmus attests, that he composed some church services [Hawkin's HIST. MUS. ii. 533]: and one of his anthems still continues to be performed in the choir of Christ-Church at Oxford, of his foundation. It is in an admirable style, and is for four voices. Henry, although a scholar, had little taste for the classical elegancies which now began to be known in England. His education seems to have been altogether theological: and, whether it best suited his taste or his interest polemical divinity seems to have been his favorite science. He was a patron of learned men, when they humoured his vanities; and were wise enough, not to interrupt his pleasures, his convenience, or his ambition.

SECTION XL.

To these Songes and Sonnetts of uncertain Auctours, in Tottell's edition are annexed Songes WRITTEN BY N. G1. By the initials N. G. we are to understand Nicholas Grimoald, a name which never appeared yet in the poetical biography of England. But I have before mentioned him incidentally. He was a native of Huntingdonshire, and received the first part of his academical institution at Christ's college in Cambridge. Removing to Oxford

¹ ATH. OXON. i, 33. It is not known, whether it was in Latin or English. Stowe May that in 1528, at Greenwich, after a grand tournament and hanquet, there was the 'most seed' liest Disguising or Interlude in Latine, &c.' CHRON. p. 530. edit fol. 1615. But possibly this may be Stowe's way of maning and describing a comedy of Plautus.

2 I must not forget, that a song is ascribed to Anne Boleyn, but with little probability called her COMPLAINT. Hawkins, HIST. Mus. iii. 32. v. 480.

3 They begin with fol. 113.

in the year 1542, he was elected fellow of Merton: but about 1547, having opened a rhetorical lecture in the refectory of Christ-church. then newly founded, he was transplanted to that society, which gave the greatest encouragement to such students as were distinguished for the proficiency in criticism and philology. The same year, he wrote a Latin tragedy, which probably was acted in the college, entitled ARCHIPROPHETA, sive JOHANNES BAPTISTA, TRAGEDIA, That is, The Arch-prophet, or Saint John Baptist, a tragedy, and dedicated to the dean Richard Cox. [Printed, Colon. 1548, 8vo.] In the year 1548, he explained all the four books of Virgil's Georgics in a regular prose Latin paraphrase, in the public hall of his college. [Printed at London in 1591, 8vo.] He wrote also explanatory commentaries or lectures on the Andria of Terence, the Epistles of Horace, and many pieces of Cicero, perhaps for the same auditory. He translated Tully's Offices into English. This translation, which is dedicated to the learned Thirlby bishop of Ely, was printed at London, 1553. [Again, 1574-1596] He also familiarised some of the purest Greek classics by English versions, which I believe were never printed. Among others was the CYROPÆDIA. Bale the biographer and bishop of Ossory, says, that he turned Chaucer's TROILUS into a play: but whether this piece was in Latin or English, we are still to seek: and the word Comedia, which Bale uses on this occasion, is without precision or distinction. The same may be said of what Bale calls his FAME, a comedy. Bale also recites his System of Rhetoric for the use of Englishmen¹, which seems to be the course of the rhetorical lectures I have mentioned. It is to be wished, that Bale, who appears to have been his friend?, and therefore possessed the opportunities of information, had given us a more exact and full detail, at least of such of Grimoald's works as are now lost, or, if remaining, are unprinted3. Undoubtedly this is the same person, called by Strype one Grimbold, who was chaplain to bishop Ridley, and who was employed by that prelate, while in prison, to translate into English, Laurentio Valla's book against the fiction of Constantine's DONATION, with some other popular Latin pieces against the papists. In the ecclesiastical history of Mary's reign, he appears to heve been imprisoned for heresy, and to have saved his life, if not his credit, by a recantation. But theology does not seem to have been his talent, nor the glories of martyrdom to have made any part of his ambition. One of his plans, but which never took effect, was to print a new edition of Josephus Iscanus's poem on the TROJAN WAR, with emendations from the most correct manuscripts.

¹ Rhetorica in usum Britannorum,

Bale cites his comment, or paraphrase on the first Eclogue of Virgil, addressed ad Amicum

Yoursem Baleum, viii. 99.

Thies of many others of his pieces may be seen in Rale, ubi supr.

Strype's Cranmer, B. iii. c. 21. p. 343. And Grindal, 8. Fox. edit. i. 2047. And Wood, ATH. Oxon. i. 278.

666 NICHOLAS GRIMOALD, LIKE SURREY, WROTE IN BLANK VERSE.

I have taken more pains to introduce this Nicholas Grimoald to the reader's acquaintance, because he is the second English poet after lord Surrey, who wrote in blank-verse. Nor is it his only praise, that he was the first who followed in this new path of versification. To the style of blank-verse exhibited by Surrey, he added new strength, elegance, and modulation. In the disposition and conduct of his cadencies, he often approaches to the legitimate structure of the improved blank-verse: but we cannot suppose, that he is entirely free from those dissonancies and asperities, which still adhered to the general character and state of our diction.

In his poem on the DEATH OF MARCUS TULLIUS CICERO are

these lines. The assassins of Cicero are said to relent.

-When

They his bare neck behelde, and his hore heares, Scant could they hold the teares that forth gan burst, And almost fell from bloody handes the swoordes. Onely the sterne Herennius, with grym looke; Dastardes, why stande ye still? he saith: and straight Swapt off the head with his presumptuous yrone. Ne with the slaughter yet is he not filled: Fowle shame on shame to hepe, is his delite, Wherefore the handes also he doth off-smyte, Which durst Antonius' life so lively paint. Him, yelding strained ghoste¹, from welkin hie With lothly chere lord Phebus gan beholde; And in black clowde, they say, long hid his hed. The Latine Muses, and the Grayes2, they wept, And for his fall eternally shall wepe, And lo! hart-persing PITHO3, strange to tell, Who had suffisde to him both sence and wordes, When so he spake, and drest with nectar soote That flowyng toung, when his windpipe disclosde, Fled with her fleeing friends; and, out, alas! Hath left the earth, ne will no more returne.

Nor is this passage unsupported by a warmth of imagination, and the spirit of pathetic poetry. The general cast of the whole poem shows that our author was not ill qualified for dramatic composition.

Another of Grimoald's blank-verse poems, is on the death of Zoroas an Egyptian astronomer, who was killed in Alexander's first battle with the Persians. It was opened with this nervous and animated exordium.

> Now clattering armes, now ragyng broyls of warre, Gan passe the noyes of dredfull trompets clang 6

His constrained spirit.
Peitho, the goddess of persuasion.
The reader must recollect Shakespeare's,

2 Graia. Gr. 4Fol. 117.

Loud larums, neighing steeds, and TRUMPETS CLANG.

Shrowded with shafts the heaven, with clowd of darts Covered the ayre. Against full-fatted bulls As forceth kindled yre the lyons keene, Whose greedy gutts the gnawing honger pricks So Macedonians' gainst the Persians fare. [Fol. 115.]

In the midst of the tumult and hurry of the battle, appears the sage philosopher Zoroas: a-classical and elegant description of whose skill in natural science, forms a pleasing contrast amidst images of death and destruction; and is inserted with great propriety, as it is necessary to introduce the history of his catastrophe.

> Shakyng her bloody hands Bellone, among The Perses, sowth all kynde of cruel deth. Him smites the club; him wounds far-strikyng bow; And him the slyng, and him the shining swoord.— Right over stood, in snow-white armour bravel, The Memphite Zoroas, a cunning clarke, To whom the heaven lay open as his boke And in celestiall bodies he could tell The moving, meting, light, aspect, eclips. And influence, and constellations all. What earthly chances would betide: what yere Of plenty² stord: what signe forwarned derth: How winter gendreth snow: what temperature In the prime tide³ doth season well the soyl. Why sommer burnes: why autumne hath ripe grapes: Whether the circle quadrate may become: Whether our tunes heavens harmony can yeld! :--What star doth let5 the hurtfull fire6 to rage, Or him more milde what opposition makes: What fire doth qualify Mayorses fire, &c.

Our astronomer, finding by the stars that he is destined to die speedily, chuses to be killed by the hand of Alexander, whom he endeavours to irritate to an attack, first by throwing darts, and then by reproachful speeches.

> Shameful stain Of mothers bed! Why loseth thou thy strokes Cowards among? Turne thee to me, in case Manhode there be so much left in thy hart: Come, fight with me, that on my helmet weare Apolloes laurel, both for learnings laude, And eke for martial praise: that in my shielde The sevenfold sophie of Minerve contain. A match more mete, sir king, than any here.

Alexander is for a while unwilling to revenge this insult on a man eminent for wisdom.

¹ Brane, is richly decked.
2 With plenty.
3 Spring. Printemps.
4 Whether any music made by man can resemble that of the Spheres.
5 Hinder Saturn.
7 Of Mayors, or the planet Mara.

The noble prince amoved takes ruthe upon The wilful wight; and with soft wordes, ayen: O monstrous man, quoth he, What so thou art ! I pray thee live, ne do not with thy death This lodge of lore1, the Muses mansion mar, That treasure-house this hand shall never spoyl. My sword shall never bruse that skilfull braine, Long-gathered heapes of Science sone to spill. O how faire frutes may you to mortal man From WISDOM'S garden give! How many may, By you, the wiser and the better prove ! What error, what mad moode, what frensy, thee Perswades, to be downe sent to depe Averne, Where no arts florish, nor no knowledge 'vails For all these sawes2? When thus the soveraign sayd, Alighted Zoroas, &c. [Fol. 115, 116.]

I have a suspicion, that these two pieces in blank verse, if not fragments of larger works, were finished in their present state, as prolusions, or illustrative practical specimens, for our author's course of lectures in rhetoric. In that case, they were written so early as the year 1547. There is positive proof, that they appeared not later than

1557, when they were first printed by Tottell.

I have already mentioned lord Surrey's Virgil: and for the sake of juxtaposition, will here produce a third specimen of early blank-verse, little known. In the year 1590, William Vallans published a blank-verse poem, entitled, A TALE OF TWO SWANNES, which, under a poetic fiction, describes the situation and antiquities of several towns in Hertfordshire. The author, a native or inhabitant of Hertfordshire, seems to have been connected with Camden and other ingenious antiquaries of his age. I cite the exordium.

When Nature, nurse of every living thing, Had clad her charge in brave and new array; The hils rejoist to see themselves so fine: The fields and woods grew proud thereof also: The meadowes with their partie-colour'd coates, Like to the rainebow in the azurd skie, Gave just occasion to the cheerfull birdes With sweetest note to singe their nurse's praise. Among the which, the merrie nightingale With swete and swete, her breast against a thorne, Ringes out all night, &c.3

Vallans is probably the author of a piece much better known, a history, by many held to be a romance, but which proves the writer a

¹ His head.

² Lessons of wisdom.

³ London, Printed by Roger Ward for Robert Sheldrake, MDXC, 4to, 2 Sheets. He mentions most of the Seats in Herifordshire then existing, belonging to the queen and the nobility. Hearne's Lett. ITIN, V. Pr. p. iv. seq. ed. 2.

diligent searcher into ancient records, entitled, 'The HONOURABLE PRENTICE. Showed in the Life and Death of Sir JOHN HAWKE-WOOD sometime Prentice of London, interlaced with the famous History of the noble FITZWALTER Lord of Woodham in Essex1, and of the poisoning of his faire daughter. Also of the merry Customes of DUNMOWE, &c. Whereunto is annexed the most lamentable murther of Robert Hall at the High Altar in Westminster Abbev2.

The reader will observe, that what has been here said about early specimens of blank-verse, is to be restrained to poems not written for the stage. Long before Vallans's Two SWANNES, many theatrical pieces in blank-verse had appeared; the first of which is, The TRAGEDY OF GORDOBUCKE, written in 1561. The second is George Gascoigne's JOCASTA, a tragedy, acted at Grays-inn, in 1566. George Peele had also published his tragedy in blank-verse of DAVID and BETHSABE, about the year 15793. HIERONYMO, a tragedy also without rhyme, was acted before 1500. But this point, which is here only transiently mentioned, will be more fully considered hereafter, in its proper place. We will now return to our author Grimoald.

Grimoald, as a writer of verses in rhyme, yields to none of his contemporaries, for a masterly choice of chaste expression, and the concise elegancies of didactic versification. Some of the couplets, in his poem, IN PRAISE OF MODERATION, have all the smartness which marks the modern style of sententious poetry, and would have done honour to Pope's ethic epistles.

> The auncient Time commended not for nought The Mean. What better thing can there be sought? In meane is virtue placed: on either side, Both right and left, amisse a man may slide. Icar, with sire4 hadst thou the midway flown, Icarian beak⁵ by name no man known. If middle path kept had proud Phacton, No burning brande this earth had falne upon. Ne cruel power, ne none too soft can raign: That kepes a meane, the same shal stil remain. Thee, Julie⁷, once did too much mercy spill: Thee, Nero sterne, rigor extreme did kill. How could August⁸ so many yeres wel passe? Nor overmeke, nor overfierce, he was. Worship not Jove with curious fancies vain, Nor him despise: hold right atween these twain.

8 Augustus Cesar.

The founder of Dunmowe Priory, afterwards mentioned, in the reign of Henry III.
There are two old editions, at London, in 1615, and 1616, both for Henry Gos.con, in 5 sh.
to. They have only the author's initials W. V. Hearne, ut modo supr. iii. p. v. ii.

a New York only the author's initials W. V. Flearne, ut mode supr.

Shakespeare did not begin writing for the stage till 1591. Jonson, about 1598.

Strait. Sea.

That which.

7 Julius Cesar.

8 Augustus Ce.

No wastefull wight, no greedy groom is praizd:
Stands Largesse just in equal ballance praizd. [Poised]
So Catoes meat surmountes Antonius chere,
And better fame his sober fare hath here.
Too slender building bad, as bad too grosse: [Massy]
One an eye sore, the other falls to losse.
As medcines help in measure, so, god wot.
By overmuch the sick their bane have got.
Unmete, mesemes, to utter this mo waies;
Measure forbids unmeasurable praise. [Fol. 113.]

The maxim is enforced with great quickness and variety of illustration: nor is the collision of opposite thoughts, which the subject so naturally affords, extravagantly pursued, or indulged beyond the bounds of good sense and propriety. The following stanzas on the NINE MUSES are more poetical, and not less correct. [Fol. 113.]

Imps [daughters] of king JOVE and queen REMEMBRANCE, lo, The sisters nyne, the poets pleasant feres, [companions

Calliope doth stately stile below,

And worthy praises paintes of princely peres.
Clion in solem songes reneweth all day,
With present yeres conjoining age bypast.
Delighteful talke loues comicall Thaley;
In fresh grene youth who doth like lawrell last.

With voyces tragicall soundes Melpomen, And, as with cheins, thallured eare she bindes. Her stringes when Terpsechor doth touche, euen then She toucheth hartes, and raigneth in mens mindes.

Fine Erato, whose looke a liuely chere Presents, in dauncing keeps a comely grace. With semely gesture doth Polymnie stere,

Whose wordes whole routes of ranks do rule in place.
Uranie, her globes to view all bent,

The ninefold heaven observes with fixed face. The blastes Euterpe tunes of instrument,

With solace sweete, hence heavie dumps to chase.

Lord Phebus in the mids, (whose heavenly sprite

These ladies doth inspire) embraceth all. The graces in the Muses weed, delite

To lead them forth, that men in maze they fall.

It would be unpardonable to dismiss this valuable miscellany, without acknowledging our obligations to its original editor Richard Tottell: who deserves highly of English literature, for having collected at a critical period, and preserved in a printed volume, so many admirable specimens of ancient genius, which would have mouldered in MSS, or perhaps from their detached and fugitive state of existence, their want of length, the capriciousness of taste, the general depreda-

tions of time, inattention, and other accidents, would never have reached the present age. It seems to have given birth to two favorite and celebrated collections of the same kind, THE PARADISE OF DAINTY DEVISES, and ENGLAND'S HELICON, which appeared in the reign of queen Elizabeth.

SECTION XLI.

IT will not be supposed, that all the poets of the reign of Henry VIII. were educated in the school of Petrarch. The graces of the Italian muse, which had been taught by Surrey and Wyat, were confined to a few. Nor were the beauties of the classics yet become general objects of imitation. There are many writers of this period who still rhymed on, in the old prosaic track of their immediate predecessors, and never ventured to deviate into the modern improvements. The strain of romantic fiction was lost: in the place of which, they did not substitute the elegancies newly introduced.

I shall consider together, yet without an exact observation of chronological order, the poets of the reign of Henry VIII. who form this subordinate class, and who do not bear any mark of the character of the poetry which distinguishes this period. Yet some of these have their degree of merit; and, if they had not necessarily claimed a place in our series, deserve examination.

Andrew Borde, who writes himself Andreas Perforatus, with about as much propriety and as little pedantry as Buchanan calls one Wisehart Sophocardius, was educated at Winchester and Oxford³; and is said, I believe, on very slender proof, to have been physician to king Henry VIII. His Breviary of Health, first printed in 1547³, is dedicated to the college of physicians, into which he had been incorporated. The first book of this treatise

¹ The reader will observe, that I have followed the paging and arrangement of Tottell's second edition in 1565, 12mo. In his edition of 1557, there is much confusion. A poem is there given to Grimoald, on the death of Lady Margaret Lee, in 1555. Also among Grimoald's is a poem on Sir James Wilford, mentioned above, who appears to have fought under Henry VIII. in the wars of France and Scotland. This edt. of 1557, is not in quarto, as I have called it by an oversight, but in small duodecimo, and only with signatures. It is not mentioned by Ames, and I have seen it only among Tanner's printed books at Oxford. It has this colophon. 'Imprinted at London in Flete strete within Temple barre, at the sygne of the hand and starre by Richard Tottel, the fifte day of June. An. 1557. Cum privilegio and imprimendum solum.

See his Introduction to Knowledge.
S'ec his Introduction to Knowledge.
Compyled by Andrewe Boorde of Physicke Doctoure an Englysshe man. It was reprinted by William Powell in 1552, and again in 1557. There was an impression by T. East, 1587, 4to. Others also in 1548, and 1575, which I have never seen. The latest is by East in 1598, 4to.

is said to have been examined and approved by the University of Oxford in 15461. He chiefly practiced in Hampshire; and being popishly affected, was censured by Poynet, a Calvinistic bishop of Winchester, for keeping three prostitutes in his house, which he proved to be his patients2. He appears to have been a man of great superstition, and of a weak and whimsical head; and having been once a Carthusian, continued ever afterwards to profess celibacy, to drink water, and to wear a shirt of hair. His thirst of knowledge, dislike of the reformation, or rather his unsettled disposition, led him abroad into various parts of Europe, which he visited in the medical character. Wood says, that he was 'esteemed a noted 'poet, a witty and ingenious person, and an excellent physician.' Hearne, who has plainly discovered the origin of Tom Thumb, is of opinion, that this facetious practitioner in physic gave rise to the name of MERRY ANDREW, the Foolon the mountebank's stage. The reader will not perhaps be displeased to see that antiquary's reasons for this conjecture: which are at the same time a vindication of Borde's character, afford some new anecdotes of his life, and shew that a Merry Andrew may be a scholar and an ingenious man, 'It 'is observable, that the author [Borde] was as fond of the word DOLENTYD, as of many other hard and uncooth words, as any 'Quack can be. He begins his BREVIARY OF HEALTH, Egregious doctours and Maysters of the eximious and archane science of Physick, of your urbanite exasperate not your selve, &c. But notwithstanding this, will any one from hence infer or assert, that the author was either a pedant or a superficial scholar? I think, upon due consideration, he will judge the contrary. Dr. Borde was an ingenious man, and knew how to humour and please his patients, readers, and auditors. In his travells and visits, he often appeared and spoke 'in public: and would often frequent markets and fairs where a conflux of people used to get together, to whom he prescribed: 'and to induce them to flock thither the more readily, he would make humorous speeches, couched in such language as caused mirth, 'and wonderfully propagated his fame; and 'twas for the same end that he made use of such expressions in his Books, as would otherwise (the circumstances not considered) be very justly pronounced bombast. As he was versed in antiquity, he had words at command from old writers with which to amuse his hearers, which could not fail of pleasing, provided he added at the same time some remarkable explication. For instance, if he told them that ⁶ Δεκδης was an old brass medal among the Greeks, the oddnest of the word, would, without doubt, gain attention; the nothing

³ At the end of which is this Note. 'Here endeth the first booke Examined in Oxforde in the yere of our Lorde MCCCCKNVI, &c.' 2 Sec 42, around Marchin, &c. p. 4.

"near so much, as if withall he signified, that 'twas a brass medal a 'little bigger than an Obolus, that used to be put in the mouths of persons that were dead. ——And withall, 'twould affect them the 'more, if when he spoke of such a brass medal, he signified to them, 'that brass was in old time looked upon as more honourable than other 'metals, which he might safely enough do, from Homer and his scholiast.' Homer's words are, &c. A passage, which without doubt HIERONY-'MUS MAGIUS would have taken notice of in chapter xiv. of his Book 'DE TINTINNABULIS, had it occurred to his memory when in prison 'he was writing, without the help of books before him, that curious 'Discourse.' Twas from the Doctor's method of using such speeches 'at markets and fairs, that in aftertimes, those that imitated the like 'humorous, jocose language, were styled MERRY ANDREWS, a term 'much in vogue on our stages."

He is supposed to have compiled or composed the MERRY TALES of the mad man of Gotham, which, as were told by Wood, 'in the reign of Henry VIII., and after, was accounted a book full of wit and mirth by scholars and gentlemen. This piece, which probably was not without its temporary ridicule, and which yet mantains a popularity in the nursery, was, I think, first printed by Wynkyn de Worde. Hearne was of opinion, that these idle pranks of the men of Gotham. a town in Lincolnshire, bore a reference to some customary lawtenures belonging to that place or its neighbourhood, now grown obsolete; and that Blount might have enriched his book on ANCIENT TENURES with these ludicrous stories. He is speaking of the political design of REYNARD THE FOX, printed by Caxton. It was an admi-'rable Thing. And the design, being political, and to represent a wise government, was equally good. So little reason is there to look 'upon this as a poor despicable book. Nor is there more reason to esteem THE MERRY TALES OF THE MAD MEN OF GOTHAM '(which was much valued and cried up in Henry VIII. time, tho now 'sold at ballad-singers stalls) as altogether a romance: a certain skill-'full person having told me more than once, that he was assured by one of Gotham, that they formerly held lands there, by such Sports and Customs as are touched upon in this book. For which reason, I think particular notice should have been taken of it in Blount's TENURES, as I do not doubt but there would, had that otherwise "curious author been apprised of the matter. But 'tis strange to see the changes that have been made in the book of REYNARD THE FOX. from the original editions ?

¹ Hearne's Benedict. Abb. Tom. i. Prapat. p. 50. edit. Oxon. 1735.
2 Ath. Oxon. i. 74. There is an edition in 12mo. by Henry Wilkes, without date, but about 1369, entited, Merie Tales of the madmen of Gotam, gathered together by A. B. of absticks doctour. The oldest I have seen, is London, 1630, 12mo.
3 Hearne's Not. Et. Spicileg. ad Gul. Neubrig. vol. iii. p. 744. Also Hearne's Brnedict.

674 BORDE'S FIRST BOKE OF THE INTRODUCTION OF KNOWLEDGE.

Borde's chief poetical work is entitled, 'The first Boke of the INTRO-DUCTION OF KNOWLEDGE, the which doth teach a man to speake part of al maner of languages, and to knowe the usage and fashion of al maner of countryes : and for to knowe the most parte of al maner of coynes of money, the whych is currant in every region. Made by Andrew Borde of phisyk doctor.' It was printed by the Coplands, and is dedicated to the king's daughter the princess Mary. The dedication is dated from Montpelier, in the year 1542. The book, containing twenty-nine chapters, is partly in verse and partly in prose; with wooden cuts prefixed to each chapter. The first is a satire, as it appears, on the fickle nature of an Englishman: the symbolical print prefixed to this chapter, exhibiting a naked man, with a pair of shears in one hand and a roll of cloth in the other, not determined what sort of a coat he shall order to be made, has more humour, than any of the verses which follow1. Nor is the poetry destitute of humour only; but of every embellishment, both of metrical arrangement and of expression. Borde has all the baldness of allusion, and barbarity of versification, belonging to Skelton, without his strokes of satire and severity. The following lines, part of the Englishman's speech, will not prejudice the reader in his favour.

> What do I care, if all the world me faile? I will have a garment reach to my taile. Then am I a minion, for I wear the new guise, The next yeare after I hope to be wise, Not only in wearing my gorgeous aray, For I will go to learning a whole summers day,

In chapter VII. he gives a fantastic account of his travels2, and owns, that his meter deserves no higher appellation than ryme dogrell. But this delineation of the fickle Englishman is perhaps to be restricted to the circumstances of the author's age, without a respect to the national character: and, as Borde was a rigid catholic, there is a probability, notwithstanding in other places he treats of natural dispositions, that a satire is designed on the laxity of principle, and revolutions of opinion, which prevailed at the reformation, and the easy compliance of many of his changeable countrymen with their new religion for lucrative purposes.

I transcribe the character of the Welshman, chiefly because he speaks of his harp.

¹Harrison, in his Description of England, having mentioned this work by Borde, adds, 'Suche is our mutabilitie, that to daie there is none [equal] to the Spaniak guine, to morrow the French toics are most fine and delectable, yer [ere] long no such apparel as that which is after the Albanine fashion: by and by the Turkish maner otherwise the Morison gowns, the Barbarian sleves, the mandilion worne to Collie Weston word, and the shorte French breeches, &c.' B. ii. ch. 9. p. 178.

² Prefixed to which, is a wooded cut of the author Borde, standing in a sort of pew or stall, under a canopy, habited in an academical gown, a laurel-crown on his head, with a book before him on a desk.

I am a Welshman, and do dwel in Wales, I have loved to serche budgets, and looke in males : I love not to labour, to delve, nor to dyg, My fyngers be lymed lyke a lyme-twyg. And wherby ryches I do not greatly set, Syth all hys [is] fysshe that cometh to the net. I am a gentylman, and come of Brutes blood, My name is ap Ryce, ap Davy, ap Flood: I love our Lady, for I am of hyr kynne, He that doth not love her, I beshrewe his chynne. My kyndred is ap Hoby, ap Jenkin, ap Goffe. Bycause I go barelegged, I do catch the coffe. Bycause I do go barelegged it is not for pryde. I have a gray cote, my body for to hyde. I do love cawse boby1, good rosted cheese, And swysshe metheglyn I loke for my fees. And yf I have my HARPE, I care for no more, It is my treasure, I kepe it in store. For my harpe is made of a good mare's skhy, The strynges be of horse heare, it maketh a good dyn. My songe, and my voyce, and my harpe doth agree, Much lyke the bussing of an homble bee: Yet in my country I do make pastyme In tellyng of prophyces which be not in ryme2.

I have before mentioned 'A ryght pleasant and merry History 'of the MYLNER OF ABINGTON3, with his wife and his faire daughter, 'and of two poor scholars of Cambridge,' a meagre epitome of Chaucer's MILLER'S TALE. In a blank leaf of the Bodleian copy, this tale is said by Thomas Newton of Cheshire, an elegant Latin epigrammatist of the reign of queen Elizabeth, to have been written by Borde. He is also supposed to have published a collection of silly stories called SCOGIN'S JESTS, 60 in number. Perhaps Shakespeare took his idea from this jest-book, that Scogan was a mere buffoon, where he says that Falstaffe, as a juvenile exploit, 'broke Scogan's 'head at the court-gate4.' Nor have we any better authority, than this publication by Borde, that Scogan was a graduate in the university, and a jester to a king5. Hearne, at the end of Benedictus

¹ That is, tosated cheese, next mentioned.

² Ch. ii. In the prose description of Wales he says, there are many beautiful and strong castels standing yet. 'The castels and the countre of Wales, and the people of Wales, be 'much lyke to the castels and the country of the people of Castyle and Biscays.' In describing Gascony, he says, that at Bordeaux, 'in the cathedrall church of Saint Andrews, is the fairest and the greatest payre of orgyns [organs] in al Chrystendome, in the which 'organs he many instrumentes and vyces [devices] as gians [giants] heads and starres, the 'which doth move and wagge with their jawes and eis [eyes] as fast as the player playeth.'

Ch. xxiii.

3 A village near Cambridge.

4 P. Hen. iv. Act. iii. Sc. ii.

5 It is hard to say whence Jonson got his account of Scogan, Masque of the FortuBATE ISLES, vol. iv. p. 192.

Abbas, has printed Borde's ITINERARY, as it may be called; which is little more than a string of names, but is quoted by Norden in his SPECULUM BRITANNIÆ!. Borde's circulatory peregrinations, in the quality of a quack-doctor, might have furnished more ample materials for an English topography. Beside the BREVIARY OF HEALTH, mentioned above, and which was approved by the university of Oxford, Borde has left the DIETARIE OF HEALTH, reprinted in 1576, the PROMPTUARIE OF MEDICINE, the DOCTRINE OF URINES, and the PRINCIPLES OF ASTRONOMICAL PROGNOSTICATIONS2: which are proofs of attention to his profession, and shew that he could sometimes be serious3. But Borde's name would not have been now remembered, had he wrote only profound systems in medicine and astronomy. He is known to posterity as a buffoon, not as a philosopher. Yet, I think, some of his astronomical tracts have been epitomised and bound up with Erra Pater's Almanacs.

Of Borde's numerous books, the only one that can afford any degree of entertainment to the modern reader, is the DIETARIE OF HELTHE: where, giving directions as a physician, concerning the choice of houses, diet, and apparel, and not suspecting how little he should instruct, and how much he might amuse, a curious posterity, he has preserved many anecdotes of the private life, customs, and arts, of our ancestors4. This work is dedicated to Thomas duke of Norfolk, lord treasurer under Henry VIII. In the dedication, he speaks of his being called in as a physician to sir John Drury, the year when cardinal Wolsey was promoted to York; but that he did not chuse to prescribe

Of Henry the Fourth's time, that made disguises For the king's sones, and writ in balad-royal Daintily well.

But wrote he like a gentleman? In rhyme, fine tinkling rhyme, and flow and verse, With now and then some sense; and he was paid for 't, Regarded and rewarded, which few poets Are now adays.

Are now adays.—

Seogan, before Drayton, in the Prefacet oh is Ectoguss, says, 'the Colin Clour or Seogan, before Drayton, in the Prefacet oh is Ectoguss, says, 'the Colin Clour or Seogan, before Drayton, in the Prefacet oh is Ectoguss, says, 'the Colin Clour or Seogan, before Drayton, in the Prefacet oh is Ectogus, says, 'the Colin Clour or Seogan, before Drayton, in the Prefacet of the Ectogus, 'the Colin Clour or Seogan, Inc. 19.

1 P. 13. Mindlaster. i. P.

2 The Principles of Astronamye the swhiche diligently perservited is in a secure a proposet list is among bishop More's collection at Cambridge, with some other of Borde's books,

3 Ames, Hist. Print, p. 152. Pits. p. 735.

4 In his rules for building or planning a House, he supposes a quadrangle. The Gatshouse, or Tower, to be exactly opposite to the Portico of the Hall. The Privy Chamber to be annexed to the Chamber of State. A Parfour joining to the Buttery and Pantry at the lower end of the Hall. The Pastry-house and Larder annexed to the Kitchen. Many of the chambers to have a view into the Chapel. In the outer quadrangle to be a quarter of a mile from the house. The Moat to have a spring falling into it, and to be often scowered. An Orchard of study fruits is convenient: but he rather recommends a Garden filled with aromatic herbs. In the Garden a Pool or two, for fish. A Park filled with deer and conies. 'A Dove-house also is a necessary thyng about a mansyon-house. And otherwise, for a great man necessary it is for to passe his tyme with bowles in an aly, when all this is finished, and the manayon replenished with implements.' Ch. iv. Sign. C. ii. Deditation dated 1543. dated 1542.

without consulting doctor Buttes, the king's physician. He apologises to the duke, for not writing in the ornate phraseology now generally affected. He also hopes to be excused, for using in his writings so many wordes of mirth: but this, he says, was only to make your grace merrie, and because mirth has ever been esteemed the best medicine. Borde must have had no small share of vanity, who could think thus highly of his own pleasantry. And to what a degree of taste and refinement must our ancient dukes and lords treasurers have arrived, who could be exhilarated by the witticisms and the lively language of this facetious philosopher?

John Bale, a tolerable Latin classic, and an eminent biographer, before his conversion from popery, and his advancement to the bishoprick of Ossory by king Edward VI., composed many scriptural interludes, chiefly from incidents of the New Testament. They are, the Life of St. John the Baptist, written in 1558. Christ in his twelfth year. Baptism and Temptation. The Resurrection of Lazarus. The Council of the High-priests. Simon the Leper. Our Lord's Supper, and the Washing of the feet of his Disciples. Christ's Burial and Resurrection. The Passion of Christ. The Comedie of the three Laws of Nature, Moses, and Christ, corrupted by the Sodomites, Pharisees, and Papists, printed by Nicholas Bamburgh in 1538: and so popular, that it was reprinted by Colwell in 15621. God's Promises to Mans. Our author, in his Vocacyon to the Bishoprick of Ossery, informs us, that his COMEDY of John the Baptist, and his TRAGEDY of God's Promises, were acted by the youths upon a Sunday, at the market cross of Kilkenny3. What shall we think of the state, I will not say of the stage, but of common sense, when these deplorable dramas could be endured? Of an age, when the Bible was profaned and ridiculed from a principle of piety? But the fashion of acting mysteries appears to have expired with this writer. He is said, by himself, to have written a book of Hymns, and another of jests and tales: and to have translated the tragedy of PAMMACHIUS1; the same perhaps which was acted at Christ's college in Cambridge in 1544, and afterwards laid before the privy council as a libel on the reformation. A low vein of abusive burlesque, which had more virulence than humour, seems to have been one of Bale's talents; two of his pamphlets against the papists, all of whom he considered as monks, are entitled the MASS OF THE GLUTTONS, and the ALCORAN OF THE PRELATES. Next to exposing the impostures of popery, literary history was his favorite pursuit: and his most celebrated performance is his account of the

² Both in quarto. At the end is A Song of Bewedictur, compiled by Johan Bale.

² This was written in 153th. And first printed under the name of a Tracebra or ENTER-LUDE, by Charlewood, 1577, 4to.

³ Fol. 24.

⁴ CEST, viii. 100, p. 702. And Verheiden, p. 149.

⁶ Vol. ii. p. 377. Bale says, *Pantmachii traguedias transtuli.*

British writers. But this work, perhaps originally undertaken by Bale as a vehicle of his sentiments in religion, is not only full of misrepesentations and partialities, arising from his religious prejudices, but of general inaccuracies, proceeding from negligence or misinformation. From those more ancient Lives which he transcribes from Leland's commetary on the same subject, are often interpolated with false facts, and impertinently marked with a misapplied zeal for reformation. He is angry with many authors, who flourished before the thirteenth comments for being catholics. He tells us, that lord Cromwell frequently screen him from the fury of the more bigoted bishops, on account of the compositions, are here to be understood by comedies, is uncertain.

Brian Anslay, or Annesley, yeoman of the wine cellar to Heart VIII. about the year 1520, translated a popular French poem integrals rhymes, at the exhortation of the gentle earl of Kent, and the CITIE OF DAMES, in three books. It was printed in 1521, by Henry Pepwell, whose prologue prefixed begins with these unpre-

mising lines,

So now of late came into my custode This forseyde book, by Brian Anslay, Yeoman of the seller with the eight king Henry.

Another translator of French into English, much about the sattime, is Andrew Chertsey. In the year 1520, Wynkyn de Ward printed a book with this title, partly in prose and partly in research followeth the passyon of our lord Jesu Crist translated out of French into Englysch by Andrew Chertsey gentleman the yere of world MDXX. I will give two stanzas of Robert Copland's prologue, a it records the diligence, and some other performances, of this wo obscure writer.

The godly use of prudent-wytted men
Cannot absteyn theyr auncyent exercise,
Recorde of late how besiley with his pen
The translator of the sayd treatyse
Hath him indevered, in most godly wyse,
Bokes to translate, in volumes large and fayre,
From French in prose, of goostly exemplaire.
As is, the floure of Gods commaundements,
A treatyse also called Lucydarye,
With two other of the seryn sacraments,
One of cristen men the ordinary,
The seconde the craft to lyve well and to dye.
With dyvers other to mannes lyfe profytable,
A vertuose use and ryght commendable.

The Floure of God's Commaundements was printed by Wynkyn de

Worde, in folio, in 1521. A print of the author's arms, with the name CHERTSEY, is added. The Lucydayre is translated from a favorite old French poem called Li Lusidaire. This is a translation of the ELUCIDARIUM, a large work in dialogue, containing the sum of christian theology, by some attributed to Anselm archbishop of Canterbury in the twelfth century1. Chertsey's other versions, mentioned in Copland's prologue, are from old French manuals of devotion, now equally forgotten. Such has been the fate of volumes fayre and large! Some of these versions have been given to George Ashby, clerk of the signet to Margaret queen of Henry VI., who wrote a moral poem for the use of their son prince Edward, on the Active policy of a prince, finished in the author's eightieth year. The prologue begins with a compliment to 'Maisters Gower, Chaucer, and Lydgate,' a proof of the estimation which that celebrated triumvirate still continued to maintain. I believe it was never printed. But a copy, with a mutilation at the end, remains among bishop More's MSS. at Cambridge2.

In the dispersed library of the late Mr. William Collins, I saw a thin folio of two sheets in black letter, containing a poem in the octave stanza, entitled, FABYL'S GHOSTE, printed by John Rastell in the year 1533. The piece is of no merit; and I should not perhaps have mentioned it, but as the subject serves to throw light on our early drama. Peter Fabell, whose apparition speaks in this poem, was called the Merrie Devil of Edmonton, near London. He lived in the reign of Henry VII., and was buried in the church of Edmonton. Weever, in his Ancient Funeral Monuments, published in 1631, says under Edmonton, that in the church 'lieth interred under a seemlie tombe without inscription, the body of Peter Fabell, as the report goes, upon whom this fable was fathered, that he by his wittie devises beguiled the devill. Belike he was some ingenious-conceited gentleman, who did use some sleighte trickes for his own disportes. He lived and 'died in the reigne of Henry VII., saith the booke of his merry Pranks.' [Page 534.] The book of Fabell's Merry Pranks I have never seen. But there is an old anonymous comedy, written in the reign of James I., which took its rise from this merry magician. It was printed in 1617, and is called the MERRY DEVIL OF ED-MONTON, as it hath been sundry times acted by his majesties servants at the Globe on the Bank-side. [In qto. Lond.] In the Prologue, Fabell is introduced, reciting his own history.

> Tis Peter Fabell a renowned scholler, Whose fame hath still beene hitherto forgot By all the writers of this latter age. In Middle-sex his birth, and his aboade,

Wynkyn de Worde printed, Here begynneth a lytell treatyse called the Lycydarye. With wooden cuts. No date. In quarto.

MSS. Morn, 402. It begins, "Right and myghty prince and my ryght good londs."

Not full seauen mile from this great famous citty: That, for his fame in slights and magicke won, Was cald the Merry Fiend of Edmonton. If any heere make doubt of such a name, In Edmonton yet fresh vnto this day, Fixt in the wall of that old ancient church His monument remaineth to be seene: His memory yet in the mouths of men, That whilst he liu'd he could deceive the deuill. Imagine now, that whilst he is retirde, From Cambridge backe vnto his natiue home, Suppose the silent sable visage night, Casts her blacke curtaine ouer all the world, And whilst he sleepes within his silent bed, Toyl'd with the studies of the passed day : The very time and howre wherein that spirite That many yeares attended his command; And oftentimes 'twixt Cambridge and that towne, Had in a minute borne him through the ayre, By composition 'twixt the fiend and him, Comes now to claime the scholler for his due. Behold him here laid on his restlesse couch, His fatall chime prepared at his head, His chamber guarded with these sable flights. And by him stands that necromanticke chaire, In which he makes his direful invocations, And binds the fiends that shall obey his will. Sit with a pleased eye vntill you know The commicke end of our sad tragique show.

The play is without absurdities, and the author was evidently an attentive reader of Shakespeare. It has nothing, except the machine of the chime, in common with FABYLL'S GHOSTE. Fabell is mentioned in our chronicle-histories, and from his dealings with the devil, was

commonly supposed to be a friar1.

In the year 1537, Wilfrid Holme, a gentleman of Huntington in Yorkshire, wrote a poem called The Fall and evil Success of Rebellion. It is a dialogue between England and the author, on the commotions raised in the northern counties on account of the reformation in 1537. under Cromwell's administration. It was printed at London in 1573. Alliteration is here carried to the most ridiculous excess: and from the constraint of adhering inviolably to an identity of initials, from an affectation of coining prolix words from the Latin, and from a total ignorance of prosodical harmony, the author has produced one of the most obscure, rough, and unpleasing pieces of versification in our language. He seems to have been a disciple of Skelton. The poem, probably from its political reference, is mentioned by Hollinshed.

¹ See also Norden's Speculum Britannia, written in 1596. Mindlesax, p. 18. And Fuller's Worthies, Middlesex, p. 186. edit. fol. 1662.

[Chron. iii. p. 978.] Bale, who overlooks the author's poetry in his piety, thinks that he has learnedly and perspicuously discussed the absurdities of popery. [ix. 22.]

One Charles Bansley, about the year 1540, wrote a rhyming satire on the pride and vices of women now a days. I know not if the first

line will tempt the reader to see more.

'Bo peep, what have we spied!'

It was printed in quarto by Thomas Rainolde; but I do not find it among Ames's books of that printer, whose last piece is dated 1555. Of equal reputation is Christopher Goodwin, who wrote the MAYDEN'S DREME, a vision without imagination, printed in 1542¹, and THE CHANCE OF THE DOLORUS LOVER, a lamentable story without pathos, printed in 1520². With these two may be ranked, Richard Feylde, or, Field, author of a poem printed in quarto by Wynkyn de Worde called THE TREATISE OF THE LOVER AND JAYE. The prologue begins.

Though laureate poetes in old antiquite.

I must not forget to observe here, that Edward Haliwell, admitted a fellow of King's college Cambridge in 1532, wrote the Tragedy of Dido, which was acted at St. Paul's school in London, under the conduct of the very learned master John Rightwise, before cardinal Wolsey. But it may be doubted, whether this drama was in English. Wood says, that it was written by Rightwise³. One John Hooker, fellow of Magdalene college Oxford in 1535, wrote a comedy called by Wood PISCATOR, or *The Fisher caught*. [ATH. OXON. i. 60.] But as latinity seems to have been his object, I suspect this comedy to have been in Latin, and to have been acted by the youth of his college.

The fanaticisms of chemistry seem to have remained at least till the dissolution of the monasteries. William Blomefield, otherwise Rattelsden, born at Bury in Suffolk, bachelor in physic, and a monk of Bury-abbey, was an adventurer in quest of the philosopher's stone. While a monk of Bury, as I presume, he wrote a metrical chemical tract, entitled, BLOMEFIELD'S BLOSSOMS, or the CAMPE OF PHILOSOPHY. It is a vision, and in the octave stanza. It was originally written in the year 1530, according to a MSS. that I have seen: but in the copy printed by Ashmole, [Stanz. 5.] which has some few improvements and additional stanzas, our author says he began to dream in 1557. [Ashmole's THEATRUM CHEMICUM, p. 305. 478.] He is admitted into the camp of philosophy by TIME, through a superb gate which has twelve locks. Just within the entrance were assembled

In 4to Pr. 'Behold you young ladies of high parentage.'
In 4to Pr. 'Upon a certain tyme as it befell.'
Compare Tanner, Bibl. p. 632, 372. ATH. OXOM. k. 27.

all the true philosophers from Hermes and Aristotle, down in Royal Bacon, and the canon of Bridlington. Detached at some distant, appear those unskilful but specious pretenders to the transmitten of metals, lame, blind, and emaciated, by their own pernicious cap and injudicious experiments, who defrauded Henry IV. of interestreasures by a counterfeit elixir. Among other wonders of the mysterious region, he sees the tree of philosophy, which has find different buds, bearing fifteen different fruits. Afterwards Blood turning protestant, did not renounce his chemistry with his religion has appears to have dedicated to queen Elizabeth another use of occult science, entitled, The RULE OF LIFE, OR THE THE ESSENCE, with which her majesty must have been highly edited.

Although lord Surrey and some others so far deviated from the dullness of the times, as to copy the Italian poets, the same taste in not seem to have uniformly influenced all the nobility of the cound Henry VIII. who were fond of writing verses. Henry Parker, in Morley, who died an old man in the latter end of that reign educated in the best literature which our universities afforded. In mentions his TRAGEDIES and COMEDIES, which I suspect to be made more than grave mysteries and moralities, and which probably not now have been lost, had they deserved to live. He mentions his RHYMES, which I will not suppose to have been imitations of le trarch. [SCRIPT. BRIT. par. p. st. 103.] Wood says, that 'his your years were adorned with all kinds of superficial learning, especially 'dramatic poetry, and hiselder with that which was divine.' [ATH. Oxosa 52.] It is a stronger proof of his piety than his taste, that he sent at new year's gift to the princess Mary, HAMPOLE'S COMMENTARY UPO SEVEN OF THE FIRST PENITENTIAL PSALMS. The MSS., with in epistle prefixed, is in the royal MSS. of the British Museum. [MSS 18 B. xxi.] Many of Morley's translations, being dedicated either Henry VIII., or to the princess Mary, are preserved in MSS in the same royal repository. [But see MSS. GRESHAM. 8.] They are chief from Solomon, Seneca, Erasmus, Athanasius, Anselm, Thomas Amus and Paulus Jovius. The authors he translated shew his track of realing. But we should not forget his attention to the classics, and that he translated also Tully's DREAM OF SCIPIO, and three or four lines of Plutarch, although not immediately from the Greek2. He seems !! have been a rigid catholic, retired and studious. His declaration of paraphrase, on the ninety-fourth Psalm, was printed by Berthelette in 1539. A theological commentary by a lord, was too curious and inportant a production to be neglected by our first printers.

MSS. More, autograph, 430. Pr. 'Althoughe, most redoubted, suffran lady.' Fot, 21Antvn, edit. i. p. 479.
 MSS. (Bibl. Bedl.) Laun. H. 17. MSS. Bibl. Reg. 17 D. 2.—17 D. xi.—18 A. Iz. And Website. Para and Non-America. i. p. 62 1879.

SECTION XLIL

JOHN HEYWOOD, commonly called the epigrammatist, was beloved and rewarded by Henry VIII. for his buffooneries. At leaving the university, he commenced author, and was countenanced by sir Thomas More for his facetious disposition. To his talents of jocularity in conversation, he joined a skill in music, both vocal and instrumental. His merriments were so irresistible, that they moved even the rigid muscles of queen Mary; and her sullen solemnity was not proof against his songs, his rhymes, and his jests. He is said to have been often invited to exercise his arts of entertainment and pleasantry in her presence, and to have had the honour to be constantly admitted into her privy-chamber for this purpose. [Wood, ATH. OXON. i. 150.]

Notwithstanding his professional dissipation, Heywood appears to have lived comfortably under the smiles of royal patronage. What the FAIRY QUEEN could not procure for Spenser from the penurious Elizabeth and her precise ministers, Heywood gained by puns and

conceits.

His comedies, most of which appeared before the year 1534, are destitute of plot, humour, or character, and give us no very high opinion of the festivity of this agreeable companion. They consist of low incident, and the language of ribaldry. But perfection must not be expected before its time. He is called our first writer of comedies. But those who say this, speak without determinate ideas, and confound comedies with moralities and interludes. We will allow, that he is among the first of our dramatists who drove the Bible from the stage, and introduced representations of familiar life and popular manners. These are the titles of his plays. The PLAY called the four P.s, being a new and merry ENTERLUDE OF A PALMER, PARDONER, POTICARY, AND PEDLAR, printed at London in quarto, without date or name of the printer, but probably from the press of Berthelette or Rastell. The PLAY of LOVE, or a new and very merry ENTERLUDE of all maner of WEATHERS, printed in quarto by William Rastell, 1533, and again by Robert Wyer'. A mery PLAY betweene the PARDONER and the FRERE, the CURATE, and neybour PRATTE, in quarto, by William Rastell, dated the fifth day of April, 1533. The PLAY of Gentlenes and Nobilitie, in two parts, at London, without date. The PINNER of Wakefield, a COMEDIE. Philotas Scotck, a COMEDIE. A mery PLAY betweene JOHAN JOHAN the husband, TYB the wife, and syr JOHAN the preeste, by William Rastell, in quarto, 1533.

In duodecimo. No date. Pr. ' Jupiter ryght far so far longe as now were to recyte.'

His EPIGRAMS, 600 in number!, are probably some of his jokes versified; and perhaps were often extemporaneous sallies, made and repeated in company. Wit and humour are ever found in proportion to the progress of politeness. The miserable drolleries and the contemptible quibbles, with which these little pieces are pointed, indicate the great want of refinement, not only in the composition but in the conversation of our ancestors. This is a specimen, on a piece of humour of Wolsey's Fool, A saying of PATCHE my lord Cardinales

> Maister Sexton2, a person of knowen wit, As he at my lord Cardinale's boord did sit, Gredily raught [reached] at a goblet of wine: Drinke none, sayd my lord, for that sore leg of thyne: I warrant your Grace, saith Sexton, I provide For my leg: I drinke on the tother side3.

The following is rather a humorous tale than an epigram, yet with an epigrammatic turn.

> Although that a Fox have been sene there seelde, [seldom] Yet there was lately in Finsbery Feelde [Finsbury Field] A Fox sate in sight of certaine people,

Noddinge, and blissinges, staring on Paules steeple. A Maide toward market with hennes in a band

Came by, and with the Fox she fell in hand. [Joined company.] What thinge is it, Rainard, in your braine ploddinge,

What bringeth this busy blissinge, and noddinge? 'I nother nod for sleepe sweete hart, the Foxe saide,

' Nor blisse for spirytes, except the divell be a maide: 'My noddinge and blissinge breedth of wonder

'Of the witte of Poules Weathercocke yonder. 'There is more witte in that cockes onely head 'Than hath bene in all mens heds that be dead.

'And thus-by all common report we fynde, 'All that be dead, died for lacke of wynde: 'But the Weathercockes wit is not so weake

'To lacke winde—the winde is ever in his beake. 'So that, while any winde bloweth in the skie,

'For lacke of winde that Weathercocke will not die.' She cast downe hir hennes, and now did she blis, [cross herself]

Jesu, quod she, in nomine patris! Who hath ever heard, at any season, Of a Foxe forging so feat a reason?

¹ See 300 Epigrammes on 300 Proverbs. Pr. 'Hevery man mend one' London, without date, but certainly before 1553. Again, 1577.—1687.—1598. The first roo Epigrammes. Pr. 'Ryme without reason.' Lond. 1566.—1577.—1687. 4to. The fourth hundred of Epigrammes. Lond. without date. Again. 1577.—1587.—1597. 4to. Pr. PROL. 'Ryme without reason, and reason.' The fifth and sixth hundredth of Epigrammes. Pr. 'Were it as perillous to deal cards as play.' Lond. 1266.—1577.—1587.—1597. 4to. JOHN HAWWOODEN WOONERS, Anno domini 1576. Imprinted at London in Flete-streate, etc. by Thomas Marshe. In quarte. The colophon has 1577. This edition is not mentioned by Ames.

3 The real name of Parch, Wolsey's Fool.

3 From Hundred. Epigr. 44. 4 Bowing and Blessing.

5 To drive away evil spiritt.

And while she praysed the Foxes wit so, He gat her hennes on his necke, and to go. [Steal off.] Whither away with my hennes, Foxe, quoth she?

'To Poules pig1 as fast as I can, quoth he.

Betwixt these Hennes and yond Weathercocke,

'I will assay to have chickens a flocke; 'Which if I may get, this tale is made goode,

In all christendome not so Wise a broode2!-

The other is on the phrase, wagging beards.

It is mery in hall, when beardes wagge all. Husband, for this these woordes to mind I call: This is ment by men in their merie eatinge, Not to wag their beardes in brawling or threatinge: Wyfe, the meaning hereof differeth not two pinnes, Betweene wagginge of mens beardes and womens chinnes.

On the fashion of wearing Verdingales, or farthingales.

Alas! poore verdingales must lie ith' streete, To house them no doore ith' citee made meete. Syns at our narrow doores they in cannot win'. Send them to Oxforde, at brodegate to gett in5.

Our author was educated at Broadgate-hall in Oxford, so called from an uncommonly wide gate or entrance, and since converted into Pembroke college. These EPIGRAMS are mentioned in Wilson's RHETORIKE, published in 1553.

Another of Heywood's works, is a poem in long verse, entitled, A DIALOGUE contayning in effect the number of al the PROVERBES in the English tongue compact in a matter concerning two marriages. The first edition I have seen, is dated 15476. All the proverbs of the English language are here interwoven into a very silly comic tale.

The lady of the story, an old widow now going to be married again, is thus described, with some degree of drollery, on the bridal day.

> In this late old widow, and than old new wife, Age and Appetite fell at a stronge strife. Her lust was as yong, as her lims were olde. The day of her wedding, like one to be solde, She sett out herself in fyne apparell: She was made like a beere-pott, or a barell. A crooked hooked nose, beetle browde, blere eyde, Many men wisht for beautifying that bryde. Her wast to be gyrde in, and for a boone grace, Some wel favoured visor on her yll favoured face :

¹ Pike, i.e. spire, or steeple.

The FIRST HUNDRED. Epigr. 10. There are six more lines, which are superfluous.

EFIGRAMMES ON PROVESDES. Epigram a.

Enter in. Win is probably a contraction for go for. But see Tyrwhite's Gloss. Ca.

FIRST HUNDRED. Epigr. 55.

In quarto. Others followed, 1556 -1575 -1587 -1598. 4to.

But with visorlike visage, such as it was, She smirkit and she smyld, but so lisped this las, That folke might have thought it done onely alone Of wantonnesse, had not her teeth been gone. Upright as a candle standeth in a socket, Stoode she that day, so simpre de cocket¹.

Of auncient fathers she tooke no cure ne care, She was to them as koy as Crokers mare. She tooke the entertainment of yong men, All in daliaunce, as nice as a nunnes hen? I suppose, That day her eares might wel glow. For all the town talkt of her high and low. One sayde a wel favoured old woman she is: The divill she is, sayde another: and to this In came the third with his five egges, and sayde, Fifty yere ago I knew her a trim mayde. Whatever she were then, sayde one, she is nowe. To become a bryde, as meete as a sowe, To beare a saddle. She is in this marriage, As comely as a cowe in a cage. Gup with a gald back, Gill, come up to supper, What my old mare would have a new crupper,

And now mine olde hat must have a new band, &c. [Second part, ch. i.]

The work has its value and curiosity as a repertory of proverbs made at so early a period. Nor was the plan totally void of ingenuity, to exhibit these maxims in the course of a narrative, enlivened by facts and circumstances. It certainly was susceptible of humour and invention.

Heywood's largest and most laboured performance is the SPIDER AND THE FLIE, with wooden cuts, printed at London by Thomas Powell, in 1556. [In quarto.] It is a very long poem in the octave stanza, containing 98 chapters. Perhaps there never was so dull, so tedious, and trifling an apologue: without fancy, meaning, or moral A long tale of fictitious manners will always be tiresome, unless the design be burlesque: and then the ridiculous, arising from the contrast between the solemn and the light, must be ingeniously supported. Our author seems to have intended a fable on the burlesque construction: but we know not when he would be serious and when witty, whether he means to make the reader laugh, or to give him advice. We must indeed acknowledge, that the age was not yet sufficiently refined, either to relish or to produce, burlesque poetry3. Harrison, the author

¹ I do not understand this, which is marked for a proverb.

2 An admirable proverbial simile. It is used in Wilson's Arte of Rhetorike, 'I knews a price as a Numers Hen, when he would say masse he would never alle Dominus Volucioum, fol. 122. a. edit. 1567, 400.

3 But I must not forget Chaucer's Six Thioras: and that among the Cotton MSS. there is an anonymous poem, perhaps coeval with Chaucer, in the style of allegorical burlesque, which describes the power of money, with great humour, and in no common vein of satire. The hero of the piece is 'air Penny.' MSS. Cott. Cal. 7. A. 2.

of the DESCRIPTION OF BRITAINE, prefixed to Hollinshed's Chronicle. has left a sensible criticism on this poem. 'One hath made a boke of the SPIDER AND FLIE, wherein he dealeth so profoundly, and beyond 'all measure of skill, that neither he himself that made it, neither any

Incipit narracio de don denario.

In erth it es a littill thing, Whare he es lent in land: Whare he es lent in land:

He makes both yong and alde [old]
Rapes, kinges, and empoures,
Person, prest, and knyght,
To serue him er [are] thai ful boune, [ready]
Rap Pant chaunges man's mode,
And to rise him agayne.

Makes ful mekell obedience

And to rise him agayne.

When full his hand:
Bow untill his hand:
Bisschoppes, abbottes, and priowres,
Dukes, erles, and ilk barowne,
And gers them off do doun thaire hodel
Men honors him with grete reuerence.
Vinto that litill swaine.

Onsines SUR PENI for to mote, [dispute] In kinges court es it no bote, [use]
So mekill es he of myght,
That be it neuer so mekill wrang,
With PENY may men wemen till [gain] With PENY may men wemen till [gain] So oft may it be sene,
For he may ger tham tray! syde?
He may by [buy] both heuyn and hell,
In erth has he swilk grace,
The pouer er ay put bhind,
When he bigines him to mell, [meddle]
And waik [weak] that balde has bene.
Bath withowten borgh and wed?
The domes men? he mase? so blind
No the myth [truth] to se. Ne the suth [truth] to s Tharwith to mak SIR PENI wrath. Tharest to mak six PRNI wrath.
Tharest strif was PRNI makes pesell,
In land whare he will leade,
Of counsail thar tham neuer be rad (void),
That sixe es set on high dese, [sect],
At the high burde. [Board]
The more zernid [coveted] alway es he; He makes mani be forsworne, Him to get and wyn.

Bot that litil round knaue,
On him halely 12 thaire hertes sett, Nowther for gude ne ill. Ilica man grantes it ful sone, He may both lene [lend] and gyf; Both by frith and fell [Sea and land] Men welcums him in dede and saw¹³. He es noght welkumd als a gest, And made at [to fit] sit ful soft. And made at two my and and with six Pant may that spede, He that SIR PENI es with all. He that SIR PENI es with all, When other er set byside, [despised] Ful mani go and ride on stede¹⁶, In ilka gamin and ilka play, To PENY, for his pride. Both in burgh and in cete, Withowten owther spere or schelde¹⁷, And stalworthest in stowre. [Battle] Sup PENI es ouer albidene. SIR PENI es ouer albidene, And all es als he will cumand: Nowther by land ne flode. To tham that has nede of cownsail,

THE STREET

And regnes als [as] a king. SIR PENI es his na ne calde, Bow untill his hand: Vnto that litill swaine.
Ogaines six PRMI for to mote, [dispute]
He es so witty and so strang,
He will mak it right.
Be that neuer so strange of will,
Lang with him will that noght chide,
In gude skarlet and grene.
And ilka thing that es to sell.
He may less [loose] and he may bind.
Whare he cumes in place. He makes meke that are was fell All ye nedes ful sone or sped³, Whare Pani gase betwene⁵. That he may noght the right find For to gif dome tham es ful lath, Ful dere with tham eshe, Of all angers he may relese, Of fase [foes] may he mak frendes sad. That may have him to frende.

And served with mani riche mese [mess] The more he es to men plente, And halden dere in horde. And sum life and saul forlorne, [quit] Other god will thai none haue, Unner god will that none haue, Thaire bales (eyes) for to blin. [Blind] Him for to luf [love] will that noght let 13, All that he will in erth haue done, Right at his awin will. He may ger both sla and lif14, PENI es a gude felaw, Cum he neuer so oft,
Bot euermore serued with the best,
Who so es sted in any nede, How so euer they betyde. Sal haue his will in stede and stall. SIR PENY gers, in riche wede, In this werldes wide. The maystries gifen ay SIR PENY over all gettes the gre, [degree] In castell and in towre. Es he the best in frith or felde, In ilka place, the suth [truth] es senc, Maister most in mode. Ogains his stevyn¹⁸ dar no man stand, SIR PENY mai ful mekill availe¹⁹ Als sene es in assize20;

10 Where. 24 Kill and save, 17 Either

¹ Makes. Causes.
4 Borrowing or pledging.
8 Judgement.
15 Wholly.

¹⁵ Doing and speaking. 18 Voice. Sound.

¹⁵ Doing and speaking.
16 Causes many to ride, &c.
19 Be of much power.
19 As appears in the place of judication.
19 Or, in passing sentence.

³ All you want is soon done.
6 Judges. ² Make them walk. ⁵Goes between. ⁹ Loath. 13 Never cease.

one that readeth it, can reach unto the meaning thereof! It is a proof of the unpopularity of this poem, that it never was reprinted. Our author's EPIGRAMS, and the poem of PROVERBS, were in high vogue, and had numerous editions within the year 1508. The most lively part of the SPIDER and FLIE is perhaps the mock-fight between the spiders and flies, an awkward imitation of Homer's BATRA-CHOMUOMACHY. The preparations for this bloody and eventful engagement, on the part of the spiders, in their cobweb-castle, are thus described.

> Behold! the battilments in every loope: How th' ordinance lieth, flies far and nere to fach: Behold how everie peace, that lieth there in groope Hath a spider gonner, with redy-fired match. Behold on the wals, spiders making ware wach: The wach-spider in the towre a larum to strike, At aproch of any nomber shewing warlike.

Se th' enprenabill fort, in every border, How everie spider with his wepon doth stand, So thorowlie harnest, in so good order: The capital [captain] spider, with wepon in hand, For that sort of sowdiers so manfully mand, With cobwebs like casting nets all flies to quell:

My hart shaketh at the sight: behold it is hell! [Cap. 57. Signat. B b.]

The beginning of all this confusion is owing to a fly entering the poet's window, not through a broken pane, as might be presumed, but through the lattice, where it is suddenly entangled in a cobweb [Cap. i.] The cobweb, however, will be allowed to be sufficiently descriptive of the poet's apartment. But I mention this circumstance as a probable proof, that windows of lattice, and not of glass, were now the common fashion?.

He lenkethes! life and saues fro ded. [Death].
Bot luf it neght ouer wele I rede, [ndvise]
For sin of counityse. [Covetousness] If thou hanc happ tresore to win,
Delite the noght to mekill tharm.

Ne nything thareof be, So that thou luf both god and man God grante vs grace with herr and will, Wele and wisely to spend. But spend it als wele als thou can, In perfite charite The gudes that he has gifen vs till, And so oure lines here for to lede, That we may have his blis to mede, Ener withowten end. Amen.

An old Scotch poem called MR PENNY has been formed from this, printed in Ancrest Scottish Poems, p. 153. Edinb. 1770. (See Supr. vol. i. 9.)

1 DESCRIPT. BRIT. p. 206. Holloud. CHRON tom. i.

2 See his EPIGRAMMES. Epig. 82. FIRST HUNDRED. And Puttenham's ARTE OF ENGLISH POISIS. Lib. i. c. 21. p. 49. One of Heywood's Epigrams is descriptive of his life and character. FIFTE HUNDRED. Epigr. 100.

OF HEYWOOD.

Art thou Heywood with the mad mery wit? Yea forsooth, mayster, that same is even hit.

¹ Lengthens.

John Heywood died at Mechlin in Brabant about the year 1565. He was inflexibly attached to the catholic cause, and on the death of queen Mary quitted the kingdom. Antony Wood remarks [ATH. OXON. i. 150, with his usual acrimony, that it was a matter of wonder with many, that, considering the great and usual want of principle in the profession, a poet should become a voluntary exile for the sake of religion.

SECTION XLIII.

I KNOW not if sir Thomas More may properly be considered as an English poet. He has, however, left a few obsolete poems, which although without any striking merit, yet, as productions of the restorer of literature in England, seem to claim some notice here. One of these is, A MERY JEST how a SERGEANT would learne to play the FREERE. Written by Maister Thomas More in hys youth! The story is too dull and too long to be told here. But I will cite two or three of the prefatory stanzas.

He that hath lafte [left] the Hosier's crafte, And fallth to makyng shone; [shoes] The smyth that shall to paynting fall, His thrift is well nigh done. A black draper with whyte paper, To goe to writing scole, An old butler becum a cutler, I wene shal prove a fole. And an old trot, that can, god wot. Nothyng but kysse the cup, With her phisicke will kepe one sicke, Till she hath soused hym up. A man of law that never sawe The wayes to bye and sell, Wenyng to ryse by merchandyse, I pray god spede hym well! A marchaunt eke, that wyll goo seke

Art thou Heywood that applieth mirth more than thrift? Ye sir, I take mery mirth a golden gift.

Art thou Heywood that hath made many mad Playes? Yea many playes, few good woorkes in all my dayes.

Art thou Heywood that hath made men mery long? Yea and will, if I be made mery longe.

Art thou Heywood that would be made mery nowe? Yea, sir, help me to it now I beseech yow.

In the Conceusion to the Spiner and Flue, Heywood mentions queen Mary and king Philip. But as most of his pieces seem to have been written some time before, I have placed him under Henry VIII.

1 Workers, Lond. 1557. in folio. Sign.

By all the meanes he may,
To fall in sute tyll he dispute
His money cleane away;
Pletyng the lawe for every strawe,
Shall prove a thrifty man,
With bate [debate] and strife, but by my life,
I cannot tell you whan.
Whan an hatter will smatter
In philosophy;
Or a pedlar waxe a medlar
In theology.

In these lines, which are intended to illustrate by familiar examples, the absurdity of a serjeant at law assuming the business of a friar, perhaps the reader perceives but little of that festivity, which is supposed to have marked the character and the conversation of sir Thomas More. The last two stanzas deserve to be transcribed, as they prove, that this tale was designed to be sung to music by a min-strel, for the entertainment of company.

Now Maisters all, here now I shall
End then as I began;
I any wyse, I would avyse,
And counsayle every man,
His own crafte use, all new refuse,
And Iyghtly let them gone:
Play not the FREERE, Now make good cheere.

This piece is mentioned, among other popular story-books in 1575, by Laneham, in his Entertainment at Killingworth Castle

in the reign of queen Elisabeth. [Fol. 44. seq.]

In CERTAIN METERS, written also in his youth, as a prologue for his BOKE OF FORTUNE, and forming a poet of considerable length, are these stanzas, which are an attempt at personification and imagery. FORTUNE is represented sitting on a lofty throne, smiling on all mankind who are gathered around her, eagerly expecting a distribution of her favours.

Then, as a bayte, she bryngeth forth her ware,
Silver and gold, rich perle and precious stone;
On whiche the mased people gase and stare,
And gape therefore, as dogges doe for the bone.
FORTUNE at them laugheth: and in her trone
Amyd her treasure and waveryng rychesse
Prowdly she hoveth as lady and empresse.
Fast by her syde doth wery Labour stand,
Pale Fere also, and Sorow all bewept;
Disdayn, and Hatred, on that other hand.
Eke restles Watch from slepe with travayles kept:
Before her standeth Daunger and Envy,
Flattery, Dysceyt, Mischiefe, and Tiranny. [Ibid. Sign. C. iiii.]

Another of sir Thomas More's juvenile poems is, A RUFULL LAMEN-TATION on the death of queen Elisabeth, wife of Henry VII., and mother of Henry VIII., who died in childbed in 1503. It is evidently formed on the tragical soliloquies, which compose Lydgate's paraphase of Boccace's book DE CASIBUS VIRORUM ILLUSTRIUM, and which gave birth to the MIRROR OF MAGISTRATES, the origin of our historic dramas. These stanzas are part of the queen's complaint at the approach of death.

> Where are our castels now, where are our towers? Goodly Rychemonde1, sone art thou gone from me! At Westmynster that costly work of yours Myne owne dere lorde, now shall I never see2! Almighty God vouchsafe to graunt that ye For you and your children well may edify, My palace byldyd is, and lo now here I ly .-

Farewell my doughter, lady Margaret³! God wotte, full oft it greved hath my mynde That ye should go where we should seldom mete, Now I am gone and have left you behynde. O mortall folke, that we be very blynde! That we lest feere, full oft it is most nye: From you depart I must, and lo now here I lye.

Farewell, madame, my lordes worthy mother ! Comforte your son, and be ye of good chere. Take all a worth, for it will be no nother, Farewell my doughter Katharine, late the fere To prince Arthur myne owne chyld so deres. It boteth not for me to wepe and cry, Pray for my sowle, for lo now here I lye,

Adew lord Henry, my loving sonne adews, Our lord encrease your honour and estate, Adew my doughter Mary, bright of hew7, God make you vertuous, wyse, and fortunate. Adew swete hart, my little doughter Kate8, Thou shalt, swete babe, such is thy destiny, Thy mother never know, for lo now here I ly. [Workes, at supr.]

In the fourth stanza, she reproaches the astrologers for their falsity in having predicted, that this should be the happiest and most fortunate year of her whole life. This, while it is a natural reflection in

The palace of Richmond.

King Henry the seventh's chapel, begun in the year 1502. The year before the queen

died.

Married in 1503, to James IV., king of Scotland.

Margaret counters of Richmond.

Catherine of Spain, wife of her son prince Arthur, now dead.

Afterwards king Henry VIII.

Afterwards accent of trance. Remarried to Charles Brandon, duke of Suffolk.

Tafterwards queen of trance. Remarried to Charles Brandon, duke of Suffolk.

The queen died within a few days after she was delivered of this infant, the princess Catherine, who did not long survive her mother's death.

the speaker, is a proof of More's contempt of a futile and frivolous science, then so much in esteem. I have been prolix in my citation from this forgotten poem: but I am of opinion, that some of the stanzas have strokes of nature and pathos, and deserved to be rescued from total oblivion.

More, when a young man, contrived in an apartment of his father's house a goodly hangyng of fyne painted clothe, exhibiting nine pageants, or allegoric representations, of the stages of man's life, together with the figures of Death, Fame, Time, and Eternity. Under each picture he wrote a stanza. The first is under CHILDHOODE, expressed by a boy whipping a top.

I am called CHILDHOD, in play is all my mynde, To cast a coyte [quoit], a cokstele', or a ball; A toppe can I set, and dryve in its kynde: But would to God, these hatefull bookes all Were in a fyre ybrent to pouder small! Then myght I lede my lyfe alwayes in play, Which lyfe God sende me to myne endyng day.

Next was pictured MANHOD, a comely young man mounted on a fleet horse, with a hawk on his fist, and followed by two greyhounds, with this stanza affixed.

MANHOD I am, therefore I delyght
To hunt and hawke, to nourishe up and fede
The grayhounde to the course, the hawke to th' flyght
And to bestryde a good and lusty stede:
These thynges become a very man in dede.
Yet thinketh this boy his pevishe game sweter,
But what, no force, his reason is no better.

The personification of FAME, like RUMOUR in the Chorus to Shakespeare's HENRY THE FIFTH, is surrounded with tongues. [Ihid.

Sign. C. iii.

Tapestry, with metrical legends illustrating the subject, was common in this age: and the public pageants in the streets were often exhibited with explanatory verses. I am of opinion, that the COMOE-DIOLE, or little interludes, which More is said to have written and

acted in his father's house, were only these nine pageants.

Another juvenile exercise of More in the English stanza, is annexed to his prose translation of the LVFE of John Picus Mirandula, and entitled, TWELVE RULES OF JOHN PICUS MIRANDULA, partely exciting partely directing a man in SPIRITUAL BATAILE². The old collector of his English Workes has also preserved two shorte ballettes, or stanzas, which he wrote for his pastyme, while a prisoner in the tower.

¹ A stick for throwing at a cock. Stell is handle, Sax.
2 These pieces were written in the reign of Henry VII. But as More flourished in the succeeding reign, I have placed them accordingly.

It is not my design, by these specimens, to add to the fame of sir Thomas More; who is reverenced by posterity, as the scholar who taught that crudition which civilised his country, and as the philosopher who met the horrors of the block with that fortitude which was equally free from ostentation and enthusiasm; as the man, whose genius overthrew the fabric of false learning, and whose amiable tranquility of temper triumphed over the malice and injustice of

tyranny.

To some part of the reign of Henry VIII. I assign the TOURNA-MENT OF TOTTENHAM, or The woosing, winning, and wedding of TIBBE the Reeves Daughter there. I presume it will not be supposed to be later than that reign : and the substance of its phraseology, which I divest of its obvious innovations, is not altogether obsolete enough for a higher period. I am aware, that in a MSS. of the British Museum it is referred to the time of Henry VI. But that MSS. affords no positive indication of that date. [MSS. HARL, 5396.] It was published from an ancient MSS. in the year 1631, and reduced to a more modern style, by William Bedwell, rector of Tottenham, and one of the translators of the Bible. He says it was written by Gilbert Pilkington, supposed to have been rector of the same parish, and author of an unknown tract, called Passio Domini Jesu. But Bedwell, without the least comprehension of the scope and spirit of the piece, imagines it to be a serious narrative of a real event; and, with as little sagacity, believes it to have been written before the year 1330. Allowing that it might originate from a real event, and that there might be some private and local abuse at the bottom, it is impossible that the poet could be serious. Undoubtedly the chief merit of this poem, although not destitute of humour, consists in the design rather than the execution. As Chaucer, in the RIME OF SIR THOPASI, travestied the romances of Chivalry, the TOURNAMENT OF

I take this opportunity of observing, that the stanza of one of Laurence Minot's poems on the wars of Edward III., is the same as Chaucer's SIR Topas. Minot was Chaucer's cotemporary. MSS. Cott. Galb. E. ix.

In Braband has his woning Edward oure cumly king With mani a cumly knight, cell, Ordains he still for to dwell, And in that land, trewly to tell, To time he think to fight.

Now God that es of mightes mante, His heritage to win Grant him grace of the Haly Gaste, And Mari moder of mercy fre, Fro sorow, and schame, and syn. Save oure king, and his menze,

Thus in Braband has he bene,
For to prove thaire japes;
Bot unto Fraunce fast will he fare, Now no langer wil he spare, To confort him with grapes.

Furth he ferd into France, God save him fro mischance, And all his cumpany : With him went into that land, The nobill due of Braband

Redy to lif or dy.

TOTTENHAM is a burlesque on the parade and foperies of chivalry itself. In this light, it may be considered as a curiosity; and does honour to the good sense and discernment of the writer, who seeing through the folly of these fashionable exercises, was sensible at the same time, that they were too popular to be attacked by the more solid weapons of reason and argument. Even on a supposition that here is an allusion to real facts and characters, and that it was intended to expose some popular story of the amours of the daughter of the Reve of Tottenham, we must acknowledge that the satire is conveyed

Then the riche floure de lice Fast he fled for ferde; Es cumen with all his knightes fre The right aire [heir] of that cuntree Es cumen we To shac [shake] him by the berd.

Sir Philip the Valayse. Wit his men in the dayes. To batale had he thought; Withowten longer delay, He bad his men tham purvay

Bot he ne held it nought.

He brought folk ful grete wone,

That ful wele wapind were1;

Bot sone when he herd ascry, Than durst he noght cum nere. That king Edward was nere thereby,

In that morning fell a myst : It changed all thaire chere: And when oure Ingliss men in wist, Oure king unto God made his bone, And G The weder wex ful clere. And God sent him gude comfort sore,

the felde, Stalworthy with spere and schelde, And thoght to win his right; as kene, And other doghty men bydene, Oure king and his men held the felde, With lordes and with knightes kene, And oth That war ful frek to fight-

When sir Philip of France herd tell, That king Edward in feld walld dwell, Than gayned him no gle

He traisted of no better bote, He hasted him to fle. Bot both on hors and on fore,

It semid he was ferd for strokes,

Obout his pavilyoune.

For langer there durst he noght bide,

The king of Beme had cares colde,

A stede to amstride:

War faire feld in the ferene, That was fur, hardy, and bolde,

And leves wele, it is no lye, And felde hat Flemangrye That king Edward was in : d holde, And dukes that war doghty tolde, With princes that war stif and bolde, An In batayle to begin.

The princes that war rich on raw, And made mirth at their might:

War redy railed upon a row, Gert nakers strikes and trumpes blant,

Gladly that gaf mete and drink, So that thai suld the better swink, The wight men that thar ware : or dout, And hied him hame with all his rout, Sir Philip of Fraunce fled for dout, Coward God giff him care-

owre Lorn all halely his honowre,
That so gat fled for ferd;
ful still, When that he trowed no harm till, For there than had the lely flowre Bot oure king Edward come ful still, And keped him in the berde.

¹ Weaponed. Armed.

a In glittering ranks, made the drums, &c.

in an ingenious mode. He has introduced a parcel of clowns and rustics, the inhabitants of Tottenham, Islington, Highgate, and Hackney, places then not quite so polished as at present, who imitate all the solemnities of the barriers. The whole is a mock-parody on the challenge, the various events of the encounter, the exhibition of the prize, the devices and escocheons, the display of arms, the triumphant procession of the conqueror, the oath before the combat, and the splendid feast which followed, with every other ceremony and circumstance which constituted the regular tournament. The reader will form an idea of the work from a short extract. [V. 42.]

He that bear'th him best in the tournament. Shal be graunted the gree [prize] by the common assent, For to winne my daughter with doughtiness of dent, [blows], And Copple my broode hen that was brought out of Kent,

And my dunned cow: For no spence [expense] will I spare, For no cattell will I care.

He shall have my gray mare, and my spotted cow.

There was many a bold lad their bodyes to bede [bid]: Then they toke their leave, and hamward the hede [hied]: And all the weke after they gayed her wede¹;
Till it come to the day that they should do their dede²;

They armed them in mattes; They sett on their nowls [heeds]:

Good blacke bowls3, To keep their powls4 from battering of battes. [Cudgels]

They sewed hem in sheepskinnes for they should not brests. And every ilk of them had a blacke hatte instead of a crest; A baskett or panyer before on their brest, And a flayle in her hande, for to fight prest [ready],

Forthe con thei fare. [On they went.] There was kid [shewn] mickle force. Who should best fend his corse,

He that had no good horse, borrowed him a mare, &co.

I appears to me, that the author, to give dignity to his narrative, and to heighten the ridicule by stiffening the familiarity of his incidents and characters, has affected an antiquity of style. This I could prove from the cast of its fundamental diction and idiom, with which many of the old words do not agree. Perhaps another of the

¹ Made their cloaths gay. 2 Fight for the lady. 3 Instead of helmets. 4 Poles. 5 They sewed themselves up in sheep skins, by way of armour, to avoid being hurt. 6 I have before observed, that it was a disgrace to chivalry to ride a mare. The poems of this MSS do not seem to be all precisely of the same hand, and might probably once have been separate papers, here stitched together. At the one end of them, vis. fol. 46. The lysum ledys the Blynds, mention is inserted of an accompt settled ann. 24. Hen vi. And that is in the hand and ink of that poem, and of some others. The Tournament of Tournament, which might once have been detached from the present collection, comes at some distance afterwards, and cannot perhaps for a certainty be pronounced to be of the same writing. I take this opportunity of correcting a wrong reference to Sir Perk just cited, at p. 93. It belongs to Galla, E. 9, MSS. Cott.

authors affectations is the alliterative, manner. For although other specimens of alliteration, in smaller pieces, are now to be found, yet it was a singularity. To those which I have mentioned, of this reign, I take this opportunity of adding an alliterative poem, which may be called the FALCON AND THE PIE, who support a DVALOGUE DEFENSIVE FOR WOMEN AGAYNST MALICYOUS DETRACTOURS, printed 15421. The

'Thus endeth the faucon and pie anno dni 1542. Imprynted by me Rob. Wyer

I have an ancient manuscript alliterative poem, in which a despairing lover bids farewell to his mistress. At the end is written, 'Explicit Anor p. Ducem Eborr nuper fact.' I will here cite a few of the stancas of this unknown prince.

Farewell Lade of grete pris, Farewell freefull flourdelys, Farewell mirthe that I do misse, Farewell creature comely to kisse, Farewell amorouse and amyable, Farewell pris prisable, Farewell dereworth of dignite, However y fare, farewell ye,

Farewell wyfe, both faire and free, Farewell beril, bright of ble !— Farewell Prowesse in purpell pall! Farewell Faucon, fare you befull! Farewell worthy, witty, and wrs, Farewell ryal rose in the rys— Farewell grace of governaunce, Farewell primerose my plesaunce !

For the use of those who collect specimens of alliteration, I will add an instance in the reign of Edward III. from the BANGCHURN of Laurence Minot, all whose pieces, in some degree, are tinctured with it. MSS. Cott. Galle. E. îx. at supr.

Skottes out of Berwick and of 'Abirdene, Skottes out of Berwick and of Abridene, At the Bannockburn war ze to kene; Thare slogh re many sackles¹, als it was sene. And now has king Edward wroken it I wene; It is wroken I wene wele wurth the while, War zit with the Skottes for thai er ful of gile,

Ware er ze Skottes of St. Johns toune?
The boste of zowre bauer es betin all doune;
When ze bosting will? bede, sir Edward es boune,
For to kindel zow care and crak zowre crowne?
He has crakked zowre croune wele worth the while,
Schame bityde the Skottes for thai er ful of gile.

Skottes of Striffin war steren3 and stout, Skottes of Strimm was steen and stout,
Of God ne of gude men had thai no dout,
Now have that the pelers priked obout,
Bot at the last sir Edward rifild thaire rout;
He has rifild thaire rout wele wurth the while,
Bot ever er thai under bot gaudes and gile.

Rughfute riculing now kindels thi care,
Bere bag with thi boste thi biging is bare;
Fals wretche and forsworn, whider wiltou fare t
Busk the unto Brig and abide thare.
Thare wretche saltou won and wery the while,
Thi dwelling in Donde es done for thi gile.

The Skottes gase⁵ in burghes and betes the stretes. All thise Inglis men harmes he hetes:
Fast makes he his mone to men that he metes, Bot sone friendes he finds that his bale betes:
Sone betes his bale wele wurth the while,
He uses all threting with gaudes and gile.

Bot many man thretes and spekes full ill, That simityme war better to be stane still;
The Skot in his wordes has wind for to spill,
For at the last Edward sall hane al his will!
He had his will at Berwick wele wurth the while,
Skottes broght him the kayes, bot get for thaire gile.

A Vision on william, perhaps of the same age, is alliterative. MSS. Cott. Nuno, A. x. These are specimens.

author's name Robert Vaghane, or Vaughan, is prefixed to some sonnets which form a sort of epilogue to the performance.

For the purpose of ascertaining or illustrating the age of pieces which have been lately or will be soon produced, I here stop to recall the reader's attention to the poetry and language of the last century. by exhibiting some extracts from the MSS. romance of YWAIN and GAWAIN, which has some great outlines of Gothic painting, and appears to have been written in the reign of Henry VI1. I premise, that but few circumstances happened, which contributed to the improvement of our language, within that and the present period.

The following is the adventure of the enchanted forest attempted by sir Colgrevance, which he relates to the knights of the round table at Cardiff in Wales2.

Ryzt as the maynful mone con rys 1 Nyst as the maynin more con 175-80 sodenly, on a wonder wyse, This noble cite of rych enpresse Of such vergynes in the same guise A corone wernalle of the same fasoun,

Er theven the day glem dryve aldon?. I was war of a prosessyoun³: Was sodanly full, withuten somoun⁴, That was my blissful an under croun, Depaynt in perles and wedes qwhytes.

Again,

On golden gates that glent [glanced] as glass.

Again,

But mylde as mayden sene at mas.

The poem begins,

Perle plesant to princes raye.

So clanly clos in golde so cler7.

In the same MSS, is an alliterative poem without rhyme, exactly in the versification of PIERCE PLOWMAN, of equal or higher antiquity, viz.

Olde Abraham in erde [earth] over he syttes, Even byfor his house doore under an oke grene, Bryzt blikked the bem⁸ of the brod heven In the hyze hete⁸ therof Abraham bides.

The hand-writing of these two last-mentioned pieces cannot be later than Edward III.

1 MSS. Cotton. GALB. E. ix.

2 — King Arthur,
Upon the Witsonenday,
And efter mete thar in the hales 10,
Of lordes and ladies of that cuntre.
And dameseles of mykel pryse,
And grete solas, als thai war same,
Of dedes of arms and of veneri,
And of gude knyghtes, &c.

It is a piece of considerable length, and contains a variety of Gests. Sir Ywain is sir Ewaine, or Owen, in Morte Arthur. None of these adventures belong to that romance. But see B. iv. c. 17. 27. etc. The story of the lion and the dragon in this romance, is told of a Christian champion in the Holy War, by Berchorius, Reductor, p. 661. The lion being delivered from the dragon by sir Ywain, ever afterwards accompanies and defends him in the greatest dangers. Hence Spenser's Una attended by a lion. F. Qu. i. iii. 7. See sir Percival's lion in Morte Arthur, B. xiv c. 6. The dark ages had many stories and traditions of the lion's gratitude and generosity to man. Hence in Shakespeare, Trollus says, Tr. Cress. Act V. Sc. iii.

Brother you have a vice of mercy in you Which better fits a lion than a man.

As the moon began to rise.

They even drove down the day-light.

Summons. Notice,

Summons. Notice,

Cleanly. A pearl beautifully inclease or set in goldBright shone the beam.

Physical Physics of the set of the s

⁸ Procession. ⁶ White robes.

¹⁰ Halls.

A fayre torest sone I fand, Me thought mi hap thare fel ful hard For thar was mani a wide bayard, Lions, beres, both bul and bare. That rewfully gan rope [ramp] and rare [roar] Away I drogh [drew] me, and with that, I saw sone whar a man sat On a lawnd, the fowlest wight, That ever zit [yet] man saw in syght:

He was a lathly [loathly] creatur, For fowl he was out of mesur;
A wonder mace in hand he hade, And sone mi way to him I made; His hevyd, [head] me thoght, was als grete Als of a rowncy or a nete. [Horse or ox.] Unto his belt hang his hare; And est that byheld I mare, To his forhede byheld I than

Was bradder than twa large span: He had eres an olyfant,

And was wel more than a geant, His face was ful brade and flat, His nase was cutted as a cat. His browes war like litel buskes, (bushes) And his tethe like bare tuskes; A ful grete bulge [bunch] open his bak, Thar was noght made with outen lac3; His chin was fast until his brest, On his mace he gan him rest. Also it was a wonder wede [wonderous dress] That the cherle4 yn zede, [went in] Nowther of wol ne of line [linen] Was the wede that he went yn.
When he me sagh, he stode up right,
I frayned [asked] him if he wolde fight, For tharto was I in gude will, Bot als a beste than stode he still: I hopid that he no wittes kowth, No reson for to speke with mowth. To him I spak ful hardily, And said, What ertow, [art thou) belamy? [My Friend] He said ogain, I am a man. I said, swilk [such] saw I never nane. What ertow alsone, said he? I said, Swilk als you her may se. I said, What dose you here allane? He said, I kepe this bestes ilkane. I said, That es mervaile, think me,

For I herd never of man bot the, In wildernes, ne in forestes,

Bot thai war bunden fast in halde. [Hold.] He sayd, Of thirses [these] none so balde,

wther by day ne by night,
ayd, How so, tell me thi still.
said, In al this fair forest

Anes to pas out of mi sight.
Per fay, he said, gladly I will.
Es thar non so wilde best,

That renne [Runs] dar, [there] bot stil stand Whan I am to him cumand; [coming] And ay when that I will him fang [take] With my fingers that er strang, I ger him cri on swilk manere,

That all the bestes when thai him here, out me than cum thai all, And to mi fete fast thai fall thair maner, merci to cry. Bot onderstond now redyli,

Olyve es thar lifand no ma, [man]
Bot I, that durst amang them ga, [go]
That he ne sold sone be altorent;
Bot thai ar at my comandment,
To me thai cum whan I tham call,
And I am maister of tham all.
Than he asked onone right,
What man I was? I said, a knyght,
That soght avents in that lande,
My body to asai¹ and fand; [fend, defend.]
And I the pray of thi kounsayle

You teche me to sum mervayle.
said, I can no wonders tell, Bot her besydees a Well;

Wend yeder, and do als I say,
You passes noght al quite oway,
Folow forth this ilk strete
And sone sum mervayles sal you mete:
The well es under the fairest Tre
That ever was in this cuntre;

By that Well hinges [hangs] a Bacyne [helmet] That es of golde gude and fyne,

th a cheyne, trewly to tell, That will reche in to the Well.

Thare as a Chapel nere thar by,

That nobil es and ful lufely

By the well standes a Stane,

Take the bacyn sone onane, [In hand.]

And cast on water with thi hand,

And sone you sal se new tithand : [tidings.]
storme sal rise and a tempest, Al about, by est and west,

You sal here mani thonor blast Al obout the blawand fast, And that sal cum sike slete and rayne

Exercise.

Lell me of some wonder. So Alexander, in the deserts of India, meets two old cheering, hurs, from whom he desires to learn,

Any merveilles by this wayes, That y myzte do in story, That men han in memorie.

y tell him, that a little farther he will see the Trees of the Sun and Moon, &c. GRSTE OF MANDER, MSS. p. 231.

That unnese [scarcely] sal you stand ogayne: Of lightnes [lightening] sal you se a lowe, Unnethes you sal thi selvan [self] knowe; And if you pas with owten grevance. Than has thou the fairest chance That ever zit had any knyght, That theder come to kyth [know] his myght. Than toke I leve, and went my way, And rade unto the midday;

I saw the Chapel and the Tre: By than I com whare I sold be, Thare I fand the favrest thorne That ever groued sen God was born: So thik it was with leves grene Might no rayn cum tharby twene; And that grenes lastes ay, For no winter dere yt may.

And the Well with water kalde I fand the Bacyn, als he talde, An emerawd was the Stane, Richer saw I never nane,

On fowr rubyes on heght standard, Thair light lasted over al the land. And whan I saw that semely syght, It made me bath joyful and lyght.

I toke the Bacyn sone onane And helt water opon the Stane : The weder [weather] wex than wonder blak,

And the thoner fast gan crak; Thar cum slike stormes of hayl and rayn, Unnethes I might stand thare ogayn: The store [strong] windes blew full lowd, So kene cam never are [air] of clowd. I was drevyn with snawe and slete, Unnethes I might stand on my fete. In my face the levening smate, I wend have brent, so was it hate: That weder made me so will of rede, I hopid¹ sone to have my dede; And sertes, if it lang had last, I hope I had never thethin [thence] past. Bot thorgh his might that tholed wownd The storme sesed within a stownde: [on a sudden

Then wex the weder fayr ogayne, For best comforth of al thing Then saw I sone a mery syght, Lighted so thik opon that tre, So merily than gon thai sing, Ful mery was the melody Thar herd never man none swilk, And when that mery din was done, Als it war of hors men,

And tharof was I wonder fayne : Es solace after mislykeing. Of al the fowles that er in flyght, That bogh ne lefe none might I se: That al the wode bigan to ring: Of thaire sang and of thaire cry; Bot if ani had herd that ilk. Another din than herd I sone, Mo than owther nyen or ten.

¹ Frared. See Johns. Steev, SHAKESPEARE, Vol. v. p. 273, edit, 1779.

Sone than saw I cum a knyght, In riche armure was he dight:

And sone when I gan on him loke, Mi shelde and sper to me I toke. That knight to me hied ful fast, And kene wordes out gan he cast: He bad that I sold tell him lite [soon] Why I did him swilk despite, With weders [storm] wakened him of rest. And done him wrang in his Forest: Thar fore, he sayd, You sal aby: [stay] And with that come he egerly, And said, I had ogayn resowne [reason] Done him grete destrucciowne, And might it nevermore amend ; Tharfor he bad, I sold me fend: And sone I smate him on the shelde, Mi schaft brac out in the felde; And then he bar me son bi strenkith Out of my sadel my speres lenkith: I wat that he was largely By the shuldres mare than I; And by the ded [death] that I sal thole, Mi stede by his was bot a fole. For mate [sleep] I lay downe on the grownde, So was I stonayd in that stownde: A worde to me wald he noght say, Bot toke my stede, and went his way. Ffull sarily than thare I sat, For wa [woe] I wist noght what was what: With my stede he went in hy, The same way that he come by;

And I durst folow him no ferr
And also zit by Goddes dome¹.
Than I thogt how I had hight²,
And also till his lady bryght,

To come ogayn if that I might. Mine armurs left I thare ylkane, For else myght I noght have gane;

Unto myne in I come by day: The hende knyght and the fayre may,

Of mi come war thai ful glade, And nobil semblant that me made; In al thinges thai have tham born

Als thai did the night biforn.

Sone thai wist whar I had bene, And said, that thai had never sene Knyght that ever theder come Take the way ogayn home.-

I add Sir Ywain's achievement of the same Adventure, with its conequences.

> Whan Ywayn was withowten town, Of his palfray lighted he down, And dight him right wele in his wede, And lepe up on his gude stede.

702 THE KNIGHT REACHES THE CHAPEL AND IS VICTORIOUS,

Furth he rade on right, Until it neghed nere the nyght:

He passed many a high mountayne In wildernes, and many a playne, Til he come to that leyir [bad] sty¹ That him byhoved pass by:

Than was he seker for to se The Wel, and the fayre Tre;

The Chapel saw he at the last, And theder hyed he ful fast. More curtaysli and more honowr Fand he with them in that towr And mare comforth by mony falde, Than Colgrevance had him of talde. That night was he herbered thar, So wel was he never are. At more he went forth by the strete, And with the cherel [churl] sone gan he mete That sold tel to him the way; He sayned him, the sothe to say, Twenty sith [times], or ever he blan [ceased], Swilke mervayle had he of that man, For had wonder, that nature Myght mak so foul a creature. Than to the Wel he rade gude pase, And down he lighted in that plase; And sone the bacyn has he tane, And kest water opon the Stane ; And sone thar wax, withowten fayle, Wind and thonor, rayn and hayle When it was sesed, than saw he The fowles light opon the tre, Thai sang ful fayr opon that thorn Right als thai had done byforn. And sone he saw cumand a knight, And fast so the fowl in flyght, With rude sembland, and sterne chere, And hastily he neghed nere; To speke of luf na time was thare,

For aither hated uther ful sare. [Sore.]
Togedder smertly gan thai drive, Thair sheldes son bigan tv ryve,
Thair shaftes cheverd [shivered] to thair hand
Bot thai war buth ful wele syttand.
Out thai drogh [drew] thair swerdes kene,
And delt strakes tham bytwene;

Al to pieces that hewed thair sheldes, The culpons [pieces] flegh [flew] out in the feldes.

1 That is, the forest. But I do not precisely know the meaning of sty. It is thus used in the Lady of Emare. MSS. Cott. Calic. A. 2, fol. 59.

Messengeres forth he sent
That was bryst as someres day:
With myche myrthe and melodye
Both by stretes and by stvz
Aftyr the mayde fayre and gent
Messengeres dyste hem in hye,
Forthe gon they fare
Aftyr, that fayr lady.

And again in the same romance-

On helmes strakes they so with yre, At ilka strake out brast the fyr Ayther of tham gude buffettes bede, And nowther wald styr of the stede. Ful kenely thai kyd thair might And feyned tham noght for to fyght: Thair hauberkes that men might ken The blode out of thair bodyes ren.

Ayther on other laid so fast, The batayl might n Hauberks er broken, and helmes reven, The batayl might noght lang last:

Styf strakes war thar gyfen;

Thai foght on hors stifly always The batel was wele more to prays: Bot at the last syr Ywayne On his felow kyd his mayne,

So egerly he smate him than, He clefe the helme and the herne pan1: The knyght wist he was nere ded, To fly than was his best rede : [counsel] And fast he fled with al hys mayne, And fast followe syr Ywayne, Bot he ne might him overtake, Tharfore grete murning gan he make; He folowd him stowtlyk, [stoutly] And would have tane him ded or quik;

He followed him the cete, Naman lynand met he. Whan thai come to the kastel zate, In he followed fast tharate: At aither entre was, I wys, . Straytly wroght a port culis Shod wele with yren and stele, And also grunden wonder wele:

> Under that then was a swyke, [switch] That made syr Ywayn to myslike,

Than fel the port culis onone?. His hors fote toched thare on

Betwyx him and his arfown,

Thorgh fadel and stede it smate al down,

His spores of his heles it schare; Than had Ywayne murnyng mare, Bot so he wend have passed quite³, That fel the tother⁴ biforn alstyte.

A faire grace that fel him swa, [so]

Al if it did his hors in twa, And his spors of aither hele, That himself passed so wele.

While sir Ywaine remains in this perilous confinement, a lady looks out of a wicket which opened in the wall of the gateway; and releases him. She gives him her ring.

I sal leve the har mi Rings, Bot zelde it me at myne askyng: Whan thou ert broght of al thi payn Zelde [yeld] it than to me ogayne :

1 So in Minot's Poems. MSS. Cott. Galb. E, ix. ut supr.

And sum lay knoked out their hernds.

Traps of this kind are not uncommon in romance. Thus siv Lancelot, walking round the thambers of a strange castle, treads on a board which throws him into a cave twelve fathoms seep. Mour. Arris. B. xix, th. vii.

But even so he thought to have reased forward, through.

This ring is used in another adventure.

Als the bark hilles [covers] the tre, Right so sal my Ring to the; When you in hand as the stane, Der [harm] sal thai do the nane.

Wit ze wel that sir Ywayne Of thir wordes was ful fayne :
In at the dore sho hem led, And did him sit upon hir bed, A guylte ful nobil lay tharon,

For the stane es of swilk might Of the sal men have na sygt1, Richer saw he never none, &c.

Here he is secreted. In the meantime, the Lord of the castle dies of his wounds, and is magnificently buried. But before the interment, the people of the castle search for sir Ywavne.

Half his stede thar fand thai That within the zates [gates] lay:

Bot the knight thar fand thai noght;

Than was thar mekil sorow unsoght,

Dore ne window was thar nane, Whar he myght oway gane.

Thai said he sold thare be laft?,

Or els he cowth of weche craft,

Or he cowth of nygromancy, Or he had wenges to fly,

Hastily than went that all And soght him in the maydens hall, In chambers high es noght at hide, And in solers4 on ilka side. Sir Ywayne saw ful wele al that, And still opon the bed he sat:

Thar was nane that ares mynt

Al about thai smate so fast,

Unto the bed at smyte a dynt.

That mani of thair wapins brast;

Mekyl sorow thai made ilkane, For thai ne myght wreke thair lord bane. That went oway with dreri chere,
And sone thare efter come the Bere⁷;
d white so mylk, In al that lond was none swilk:

A lady folowd white so mylk,

Sho wrang her fingers, outbraste the blode, For mekyl wa [woe] sho was nere wode; [mad]

Hir fayr har scho alto drogh8, And ful oft fel sho down in swogh; [swoon]

She wepe with a ful dreri voice The hali water, and the croyce, Was born bifore the procession; That follow mani a moder son.

Bifor the cors rade a knyght
On his stede that was ful wight; [swift]

In his armurs wele arayd, With spere and target gudely grayd. Than sir Ywayne herd the cry Of the dole of that fayr lady, &c.

1 No man will see you.

² He still was there.

8 Understood witchcraft.

8 High chambers.

8 Le. On account of the ring.

8 Never once minded, or thought, to strike at the bed, not seeing him there.

Drew. So in the Lady of the Erle of Tholouse, MSS. Mus, Ashmol. 45. The eric hymselfe an axe procus, A hundred men that day he slough

Sir Ywayne desires the damsel's permission to look at the lady of the deceased knight through a window. He falls in love with her. passes her time in praying for his soul.

Unto his saul was sho ful hulde: [held] Opon a sawter al of gulde, [psaltery of gold] To say the sal-mas [soul mass] fast sho bigan.

The damsel1, whose name is Lunet, promises sir Ywaine an interview with the Lady. She uses many arguments to the Lady, and with much art, to shew the necessity of her marrying again, for the defence of her castle.

The mayden redies hir ful rath²,
Bilive she gert syr Ywayne bath³,
And clad hym seym in gude scarlet,
Fororde [furred] wel, and with gold fret⁴;

A girdel ful riche for the nones, Of perry and of precious stones. Sho talde him al how he sold do Whan that he come the lady to. He is conducted to her chamber.

> Bot zit sir Ywayne had grete drede, Whan he unto chamber zede;

There is a damsel of this name in MORTE ARTHUR, B. vii. ch. xvi.

Early. Soon.

Made him bathe immediately.
In another part of this romance, a knight is dressed by a lady.

A damisel come unto me, Hendly scho² toke me by the hand, Al unlaced myne armure; And with a mantel scho me cled, And the panel of riche ermine:
And the panel of riche ermine:
And than an an end,
Her manners might no man amend,
And of her semblant saft and stabile;
Have woned with that swete wight.

Lufsumer lifed! never in land: And sone that gentyl creature Into a chamber scho me led, It was of purpur fayr and fine, Al the folk war went us fra,
Scho served me hendely to hend,
Of tong scho was trew and renable,
Ful fain I wald, if that I might,

In Morte Arthur, sir Launcelot going into a numbery is unarmed in the abbess's chamber. B. xiii. ch. i. In Morte Arthur, sir Galahad is disarmed, and cleathed 'in a cote of red 'sendell and a mantell furred with fype newvnes, &c.' B. xiii. ch. i. In the British Lavor romance, of Launval (MSS. Cott. Vespas. B. 24. 1.) we have,

Un cher mantel de BLANCHE ERMINE, Couvert de purpre Alexandrine.

There is a statute, made in 1337, prohibiting any under tool, per annum, to were fur. I suppose richest fur was Ermine; which, before the manufactures of gold and silver, was the greatest article of finery in dress. But it continued in use long afterwards, as appears by ancient portraits. In the Statutes of Cardinal Wolsey's College at Oxford, given in the year 1325, the students are enjoined, 'Ne magis pretions aut sumptuosis utan rellians.' De Versitty, &c. fol. 40, MSS. Cott. Tit. F. iii. This injunction is a proof that rich flux were at that time a luxury of the secular life. In an old poem written in the reign of Henry VI. about 1436, entitled the English Policia, exhorting all English to keep the are a curious and valuable record of the state of our traffick and mercantile navigation at that period, it appears that our trade with Ireland, for furs only, was then very considerable. Speaking of the writer says. the writer says,

- Martens goode been her marchandie, Hertes hides, and other of venerie, Skinnes of otter, squirrell, and Irish hare; Of sheepe, lambe, and foxe, is her chaffare.

See Hacklyyt's Volaces, Vol. i. p. 199. edit. 1598.

At the sacking of a town in Normandy, Froissart says, "There was founde so muche rychesse, that the boyes and vyllaynes of the hooste sette nothynge by goode surrangownes." Berners's Transl, tom. i. fol. bx. a.

The chamber, flore, and als the bed, With klothes of gold was al over spread'.

After this interview, she is reconciled to him, as he only in selfdefence had slain her husband, and she promises him marriage.

Then hastily sho went to Hall, Thar abode her barons all,
For to hald thair parlement, [assembly]
And mari [marry] her by thair asent.

They agree to the marriage.

Then the lady went ogayne Unto chamber to Ywayne: Sir, sho said, so God me save, Other lord will I nane have:
If I the left I did noght right, A king son, and a noble knyght
Now has the maiden done hir thoght,

Syr Ywayne out of anger broght, The lady led him unto Hall, Ogains [against] him rose the barons all,

And at thai said ful sekerly, This Knight sal wed the Lady:

In the manners of romance, it was not any indelicacy for a lady to pay amorous country to a knight. Thus in Davie's GESTE OF ALEXANDER, written in 1312, queen Candace spearendeavours to win Alexander to her love. MSS. penes me, p. 271. [Cod. Hospit. Line. 19] She shews Alexander, not only her palace, but her bed-chamber.

S. penes me, p. 374. [Code Hospin, Line, 1981 ther bed-chamber.

Go we now myn esteris to seone! I Ygraithed! and redy becone. Then he dude of his harneys: How Gregoys! had the victorye: Theo wyndowes weoren of riche glas!: The king went with the ladye, And syze [saw] much riche tressur, Baudekyns! made for the mones! Of golde and scolver riche foysounes [start]. Of golde and scolver riche foysounes [start]. The sour he wiste of grete noblay. To anothir stude sheo he gan him ledel! In all this world richer none nas. In all this world richer none for year. They mage is made after the [them]: And caste hit after thy vigoure! I To me come for love ne for golde, So any faucon!" is anothir. Thou taken art in my prisoun! For womman the haveth bycowat, [catcled]. O, quoth Alisaunder, alas, And hed my sweord of browne stel, Ar y wolde yn prison bileve! Be Beo noither adrad no wroth, Y wil have the to myn amour, &c.

2 Was I not to marry you.

To see my apartments.

3 Prepared.

4 For ther men, read therein, as MSS, LAUD, 1, 74, Bibl. Boll. 5 The story of Troy was in the tapestry, or painted on the walls of the hall.

6 Greeks.

7 The rafters were.

8 Painted glass.

11 That is for the occasion. So the painting or tapestry, before mentioned, representing the Greeks victorious, was in compliment to Alexander.

12 Stede, Lodging.

13 Like.

14 Dear Brother, or Friend.

18 Like.

10 Dear Brother, or Friend.

17 As one faulcon. In MSS, LAUD. I. 174. It ispeny, for faulcon.

10 Here, y is the Saxon i. See Hearne's GL, Ros. GLOUC. p. 738.

19 Be left. Stay. Even.

And ilkane said thamself bitwene. So fayr a man had thai noght sene,

For his bewte in hal and bowr: Him semes to be an emperowr.

We walde that that war trowth plight,

And weded sone this ilk nyght. The lady set hir on the dese1, And cumand al to hald thair pese: And bad hir steward sumwhat say. Or men went fra cowrt away. The steward said, Sirs, understandes, Wor [war] is waxen in this landes: The king Arthur is redy dight To be here by this fowre tenyght:

He and his menze [knights] ha thoght To win this land if that moght:

Thai wate [know] ful wele, that he is ded That was lorde here in this stede: [castle] None es so wight wapins to welde,

Ne that so boldly mai us belde.

And wemen may maintene no stowr, [fight] Thai most nedes have a governowr:

Tharfor mi lady most nede Be weded hastily for drede,

And to na lord wil sho take tent. Bot if it be by zowr assent. Than the lordes al on raw

Held them wele payd of this saw.

Al assented hyr untill4 To tak a lord at hyr own wyll. Than said the lady onone right,

How hald ze zow payd of this knight? ym on al wyse To myne honor and my servyse, He profers hym on al wyse And sertes, sirs, the soth to say, I saw him never, er this day;

Bot talde unto me has it bene He es the kyng son Uriene:

Have wele better, and so war right.

He es cumen of high parages,

And wonder doghty of vassalage, [courage] se, and ful curtayse, He zernes me to wife alwayse: War and wise, and ful curtayse, He zernes me And nere the lese, I wate, he might

The high-table. In the GESTE OF ALEXANDER we have the phrase of Ashing the deis, MSS.

There was gynnyng a new feste, King Philip was in mal ese,

And of gleomen many a geste, Alisaundre HELD THE DESE.

Active to wield weapons.
 Opinion. Word. It is of extensive signification, EMARE, MSS. ut supr.

I have herd minstrelles syng in saw.

4 Unto. So Rob. Brunne, of Stonehenge, edit. Hearne, p. czci. In Afrik were that compast and wrought, Geantz TILLE Ireland from thithen tham brought.

That is, 'Giants brought them from Africa into Ireland.'

Kindred. So in the GESTE OF ALEXANDER, MSS. p. 268.

They wer men of gret parage, And haden fowrty wynter in age.

6 Eagerly wishes.

708 THE RICHE LADYE ALUNDYNE .- THE DUKE'S DAUGHTER.

With a voice halely thai sayd, Madame, ful wele we hald us payd: Bot hastes fast al that ze may, That ze war wedded this ilk day: And grete prayer gan thai make On alwise, that sho suld hym take.

On alwise, that sho suld hym take.

Sone unto the kirk thai went,
Thar wedded Ywain in plevynel
The dukes doghter of Landuit,
Els had hyr lande bene destruvt.

Thus thai made the maryage
Amang al the riche barnage: [baronage]
Thai made ful mekyl mirth that day,
Ful grete festes on gude aray;
Grete mirthes made thai in that stede,
And al forgetyn es now the dede [death]
Of him that was thair lord fre;
Thai say that this es worth swilk thre.
And that thai lufed him mekil more
Than him that lord was thare byfore.
The bridal² sat, for soth to tell,
Till king Arthur come to the well

Fr. Plevine. See Du Fresne. PLEVINA.
 Bridal is Saxon for the nuptial feast. So in Davie's Geste of Alexander. MSS, 64.
 penes me.

He wist nouzt of this BEIDALE,

Ne no man tolde him the tale.

In GAMELYN, or the COKE's. Tale, v. 1267.

At every BRIDALE he would sing and hop.

Spenser, FAERIE QU. B. v. C. ii. st. 3.

- Where and when the BRIDALE cheare Should be solemnised.

And, vi. x. 13.

- Theseus her unto his BRIDALE bore.

See also Spenser's PROTHALAMION.

The word has been applied adjectively, for CONNUBIAL. Perhaps Milton remembered or retained its original use in the following passage of SAMSON AGONISTES, ver. 1196.

And in your city held my nuptial feast:
But your ill-meaning politician lords,
Under pretence of BRUDAL friends and guests,
Appointed to await me thirty spies.

'Under pretence of friends and guests invited to the Bridal.' But in Paradism Lost, he speaks of the evening star hastening to light the pridal Lamp, which in another part of the same poem he calls the NUPTIAL TORCH. Wil, 520. Xi, 520. Il presume this axion Bettaling is Bride-Ale, the Frank in honour of the bride or marriage. Ale, simply put, is the feast or the merry-making, as in Piercu Plowann, fol. xxxii. b. edit. 1550, 4to.

And then satten some and songe at the Ale Inale.

Again, fol. axvi. b.

I am occupied everie daye, holye daye and other, With idle tales at the Alia, and otherwhile in churches.

So Chaucer of his FREERE, Urr. p. 87. v. 85.

And they were only glad to fill his purse, And maden him grete festis at the NALE.

Nate is Alk. "They feasted him, or entertained him, with particular respect, at the parish-feast, &c." Again, Plowman's Tale, p. 105. V. 21 10.

At the Wrestling, and at the Wake, And the chief chaunters at the NALE.

With al his knyghtes ever ilkane, Byhind leved thar noght ane .-The king kest water on the stane, The storme rase ful sone onane With wikked1 weders, kene and calde, Als it was byfore hand talde. The king and his men ilkane Wend tharwith to have bene slane, So blew it store [strong] with slete and rayne: And hastily gan syr Ywayne²,
Dight him graythly [readily] in his gere,
With nobil shelde, and strong spere: When he was dight in seker wede, Than he umstrade [bestrode] a nobil stede:

Him thoght that he was als lyght Als a fowl es to the flyght. Unto the Well fast wendes he, And sone when thai myght him se, Syr Kay, for he wald noght fayle, Smertly askes the batayle.

And alsone than said the kyng, Sir Kay, I grante thine askyng.

That Ale is fertival, appears from its sense in composition; as, amongst others, in the words Leet-ale, Lamb-ale, Whitson-ale, Clerk-ale, and Church-ale. Leet-Ale, in some parts of England, signifies the Dinner at a court-leet of a manor for the jury and customary tenants. Lamb-Ale is still used at the village of Kirtlington in Oxfordshire, for an annual feast or celebrity at lamb-shearing. Whitsont-de, CLERK-ALE occurs in Aubrey's MSS. History of Wiltshill with the Easter holidays was the CLARKES-ALE, for his private benefit and the solace of the neighbourhood. MSS. Must, ASAM. OXON. CHURCH-ALE, was a feast established for the repair of the church, or in honour of the church-aain, &c. In Dodsworth's MSS, there is an old indenture, made before the Reformation, which not only shows the dearnhiomers of Elveston and Okebrook, in Derbyshire, agree jointly, 'to brew four Ales, and every Ale of one quarter of malt, betwixt this and the feast of saint John Baptist next coming. And that every inhabitant of the said town of Okebrook shall be at the several Ales. And every husband and his wife shall pay two pence, every cottager one penny, and 'all the inhabitants of Elveston shall have and receive all the profits and advantages coming of the said Ales, to the use and behoof of the said church of Elveston. And the inhabitants of Elveston shall brew eight Aleb. betwixt this and the feast of SL John Baptist, at the 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if he 'which Ales the inhabitants of Okebrook shall come and pay as before rehersed. And if

necessary,

1 Wicked is here, accursed. In which sense it is used by Shakespeare's Caliban, Trans. Act.

As wicked dew as o'er my mother brush'd With raven's feather, &c.

To defend the fountain, the office of the lord of this castle.

710 THE CASTLE AND CITEE RING,-THE LADVE MADE FUL CHERE.

Sir Ywaine is victorious, who discovers himself to king Arthur after the battle.

And sone sir Ywayne gan him tell Of al his fare how it byfell, With the knight how that he sped, And how he had the Lady wed ; And how the Mayden him helped well: Thus talde he to hym ilka dele. Syr kyng, he sayd, I zow byseke, And al zowr menze milde and meke, That ze wald grante to me that grace At [to] wend with me to my purchase,

And se my Kastle and my Towre,
Than myght ze do me grete honowre.
The kyng granted him ful right To dwel with him To dwel with him a fouretenyght

Sir Ywayne thanked him oft sith [times] The knyghtes war al glad and blyth,

With sir Ywayne for to wend And sone a squier has he send

Unto the kastel, the way he nome, And warned the Lady of thair come, And that his Lord come with the kyng.

And when the Lady herd this thing, I man with mowth That half hir cumforth tel kowth It es no lifand man with mowth
Hastily that Lady hende

That half hir cumforth tel kowth
Cumand al her men to wende, And dight tham in thair best aray, To kepe the king that ilk day:
Thai keped him in riche wede Rydeand on many a nobil stede:

Thai hailsed [saluted] him ful curtaysly.

And also al his cumpany: Thai said he was worthy to dowt, That so fele folk led obowt2: Thar was grete joy, I zow bihete, With clothes spered³ in ilka strete, And damysels danceand ful wele.

With trumpes, pipes, and with fristele: The Castel and the Cetee rang With mynstralsi and nobil sang. Thai ordand them ilkane in fere
The Lady went withowten towne,
And with her many balde barowne, With girdels al of golde ful fynt. Cled in purpure and ermyne

The Lady made ful meri chere, Sho was al dight with drewries dere;

About hir was ful mekyl thrang, The puple cried and sayd oman

Welcum ertou, kyng Arthoure, Of al this werld thou beres the floure! Lord kyng of all kynges, And blissed be he that the brynges!

¹ Waited on. See Tyrwh. Gt., Ch.
2 Tapestry spread on the walls.
3 Tapestry spread on the walls.
4 Gallantines, Jewels. Davie says, that in one of Alexander's battles, many a lady lost of drewery. Geste Alexander, MSS, p. 86. Athens is called the Drywery of the wall.

When the Lady the Kyng saw, Unto him fast gan sho draw, To hald his sterap whils he lyght; Bot sone when he of hir had syght, With mekyl mirth thai samen met With hende wordes sho him gret; A thousand sithes welkum sho says, And so es sir Gawayne the curtayse. The king said, Lady white so flowr, God gif ye joy and mekyl honowr, For thou ert fayr with body gent: With that he hir in armes hent, And ful fayre he gan her falde, [fold] Thar was many to bihalde: Et es no man with tong may tell The mirth that was tham omell; Of maidens was thar so gude wane?, That ilka knight myght take ane.

The king stays here eight days, entertained with various sports.

And ilk day thai had solace sere Of huntyng, and als of revere: [river] For thar was a ful fayre cuntre With wodes and parkes grete plente; And castels wroght with lyme and stane That Ywayne with his wife had tane3.

Together.

There are three old poems on the exploits of Cawain, one of the heroes of this romance. There is a fourth in the Scotch dialect, by Clerke of Tranent, an old Scottish poet. See LAMENT FOR THE DEATH OF THE MAKKARIS, St. XVII.

Clerly, of the Tranent eke has [death] tane That made the Aventers of GAWANE.

Anc. Scott. P. 1576.

The two heroes of this romance, Ywain and Gawain, are mentioned jointly in a very old French version of the British or Armorican Lay of Launval, of which there is a beautiful vellum MSS. MSS. Cott. Vespas. B. 2iv. L.

Ensemble od eus GAWAYNS,

E sis cosins li beus YWAYNS.

This Lay or Song, like the romance in the text, is opened with a feast celebrated at Whitsun-tide by king Arthur at Kardoyl, a French corruption from Carliol, by which is meant Cair-leon in Wales, sometimes in romances confounded with Cardiff. See Geoffi, Moran-x. 12. 'Ici cammence le Lay de Launyal 1

Laventure de un Lay, Fait fu dun gentil vassal, A Kardoyl suiornoit li reys Pur les Escot, e pur les Pis, En la terre de Logres' le trououent, A la Pentecuste en este,

Cum de avint uns cuuteray, En Bretaigne lapelent LAUNVAL: Arthur, li prous, e li curteya, Ki destrucient les pays; Mult souent le damagouent; I aveit li reys sojourne, E al cuntes, e al baruns,

A la Pentocuste en Auns,
A les i dona riches duns,
A uns de la Table Runde, &c. That is, 'HERR ESCINS THE LAY OF LAUNVAL.—The Adventure of a certain LAY, which 'has been related of old, made of a gentle vassal, whom in Bretaigne they called LAUNVAL.

Logres, or Loegria, from Locrine, was the middle part of Britain.
Counts. So in Robert or Glouchster, we have Contasts for counters. On which word his editor Heave observes, that king lames I. used to call a Counters a cuntys. And he quotes one of Jame's letters, "Come and bring the three Cuntys [for counterses] with you." GLOSS p. 635.

SECTION LXIV.

I FEAR I shall be pronounced a heretic to modern criticism, in retracing what I have said in a preceding page, and in placing the Nut-BROWNE MAYDE under some part of this reign. Prior, who, about the year 1718, paraphrased this poem, without improving its nati e beauties, supposes it to have been three hundred years old. It appea s from two letters preserved in the British Museum, written by Prior to Wanley, lord Oxford's librarian, that Prior consulted Wanley about this ancient ballad. [MSS. HARL. 3777.] It is, however, certain, that Wanley, an antiquarian of unquestionable skill and judgment in these niceties, whatever directions and information he might have imparted to Prior on this subject, could never have communicated such a decision. He certainly in these letters gives no such opinion1. This is therefore the hasty conjecture of Prior; who thought that the curiosity which he was presenting to the world, would derive proportionable value from its antiquity, who was better employed than in the petty labour of ascertaining dates, and who knew much more of modern than ancient poetry.

The NUT-BROWNE MAYDE first appeared in Arnolde's CHRONICLE,

The brave and courteous king Arthur sojourned at Kardoyl, for making war against the Scots and Picts, who destroyed the country. He found them in the land of Logres, where they committeed frequent outrages. The king was there at the feast of Pentecost, where is gave rich gifts to the counts and barons, and the knights of the round table, &c.

The writing of this MSS. of LAUNVAL seems about 1300. The composition is undoubtedly much earlier. There is another, MSS. HARL 978. \$ 170. From this French LAUNVAL it translated, but with great additions, the English LAUNVAL.

I presume this romance of Ywayn and Gawaynk is translated from a French one of the same title, and in the reign of Henry VI.; but not by Thomas Chestre, who translated, or ather paraphrased, LAUNVAL, or Sir LAUNVAL, and who seems to have been master of a more copious and poetic style. It is not however unlikely, that Chestre translated from a more modern French copy of LAUNVAL, heightened and improved from the old simple Armorican tale, of which I have here produced a short extract. The same perhaps may be said of the English metrical romance Emark, who marries the king of Galys, or Wales, originally an Armorican tale, before quoted. MSS. Cott. CALIG. A. z. fol. 63. The last stansa confirms what has been advanced concerning the connection between Cornwall and Bretagne, or Armorica. fol. ult.

A grette feste that was bolds.

A grette feste thar was holde Of erles and barons bolde, A grette leste that was note:

A stestymonieth thys story:

Thys is on of Brytanne Laves,

Men callys playn the grave.

I believe the last line means, 'Made for an entertainment.'—'Which men call playing the 'Garwa.' The reader may perhaps recollect, that the old Cornish Miracle interfude was called the Guary Mirakii, that is, the Miracle Play. In Cornish, Plan an guare is the level place, the plain of sport and pastime, the theatre of games, &c. Guare is a Cornish verb, to sport, to play. In affinity with which, is probably Garaki, gay, splendid, Mitten, It. Prins. v. 141. Day's garish eye, Shakespeare, Rom. Jul. in 4. The garish sun. King Richard Third. A garish flag. Campare Lye, Sax. Dict. V. To dress fine

dress fine.

Who was the translator of EMARE, it is not known. I presume it was translated in the reign of Henry VI. and very probably by Thomas Chestre, the translator of LAUNVAL.

These letters are printed in the Additions to Port's Works. in a vols. published about two years ago.

or CUSTOMS OF LONDON which was first printed about the year 1521. This is perhaps the most heterogeneous and multifarious miscellany that ever existed. The collector sets out with a catalogue of the mayors and sheriffs, the customs and charters, of the city of London. Soon afterwards we have receipts to pickle sturgeon, to make vinegar. ink, and gunpowder; how to raise parsley in an hour; the arts of brewery and soap-making; an estimate of the livings in London; an account of the last visitation of St. Magnus's church; the weight of Essex cheese, and a letter to cardinal Wolsey. The NUT-BROWN MAYDE is introduced, between an estimate of some subsidies paid into the exchequer, and directions for buying goods in Flanders. In a word, it seems to have been this compiler's plan, by way of making up a volume, to print together all the notices and papers, whether ancient or modern, which he could amass, of every sort and subject. It is supposed, that he intended an antiquarian repertory; but as many recent materials were admitted, that idea was not at least uniformly observed; nor can any argument be drawn from that supposition, that this poem existed long before, and was inserted in that work as a piece of antiquity.

The editor of the Prolusions infers!, from an identity of rhythmus and orthography, and an affinity of words and phrases, that this poem appeared after sir Thomas More's Jest of the Serjeant and Freer, which, as I have observed, was written about the year 1500. This reasoning, were not other arguments obvious, would be inconclusive, and might be turned to the opposite side of the question. But it is evident from the language of the NUT-BROWNE MATDE, that it was not written earlier than the beginning, at least, of the sixteenth century. There is hardly an obsolete word, or that requires a glossary, in the whole piece: and many parts of Surrey and Wyat are much more difficult to be understood. Reduce any two stanzas to modern orthography, and they shall hardly wear the appearance of ancient poetry. The reader shall try the experiment on the two following,

which occur accidentally2.

HE.—Yet take good hede, for ever I drede
That ye could nat sustayne,
The thornie wayes, the depe valeis,
The snowe, the frost, the rayne,
The colde, the hete: for, dry or wete,
We must lodge on the playne;
And us abofe [above] none other rofe
But a brake bush, or twayne.
Which sone sholde greve you, I believe;
And ye wolde gladly than,

714 THE NUT-BROWNE MAYDE AND PRIOR'S IMITATION.

That I had to the grene wode go Alone a banyshed man.———

SHE.—Among the wylde dere, such an archere,
As men say that ye be,
May ye not fayle of good vitayle
Where is so grete plente:
And water clere of the ryvere
Shall be full swete to me;
With which in hele, I shall ryght wele
Endure, as ye shall see:
And, or we go, a bedde or two
I can provyde anone.
For, in my mynde, of all mankynde
I love but you alone.

The simplicity of which passage Prior has thus decorated and dilutal

HENRY .- Those limbs, in lawn and softest silk array'd From sun-beams guarded, and of winds afraid: Can they bear angry Jove? can they resist The parching dog-star, and the bleak north-east? When, chill'd by adverse snows and beating rain, We tread with weary steps the longsome plain: When with hard toil we seek our evening food, Berries and acorns from the neighbouring wood: And find among the cliffs no other house, But the thin covert of some gather'd boughs; Wilt thou not then reluctant send thine eye Around the dreary waste; and weeping try (Though then, alas! that trial be too late) To find thy father's hospitable gate, And seats, where ease and plenty brooding sate! Those seats, whence long excluded thou must mourn; That gate, for ever barr'd to thy return: Wilt thou not then bewail ill-fated love, And hate a banish'd man, condemn'd in woods to rove?

EMMA.—Thy rise of fortune did I only wed,
From it's decline determin'd to recede;
Did I but purpose to embark with thee
On the smooth surface of a summer's sea:
While gentle Zephyrs play in prosperous gales,
And Fortune's favour fills the swelling sails;
But would forsake the ship, and make the shore,
When the winds whistle, and the tempests roar?
No, Henry, no: one sacred oath has tied
Our loves; one destiny our life shall guide;
Nor wild nor deep our common way divide.
When from the cave thou risest with the day,

When from the cave thou risest with the day,
To beat the woods, and rouse the bounding prey.
The cave with moss and branches I'll adorn.
And cheerful sit, to wait my lord's return.

And when thou frequent bring'st the smitten deer (For seldom, archers say, thy arrows err,) I'll fetch quick fuel from the neighbouring wood. And strike the sparkling flint, and dress the food: I'll cull the farthest mead for thy repast; The choicest herbs I to thy board will bring. And draw thy water from the freshest spring: And, when at night with weary toil opprest, Soft slumbers thou enjoy'st, and wholesome rest; Watchful I'll guard thee, and with midnight prayer Weary the Gods to keep thee in their care; And joyous ask, at morn's returning ray, If thou hast health, and I may bless the day. My thoughts shall fix, my latest wish depend, On thee, guide, guardian, kinsman, father, friend: By all these sacred names be Henry known To Emma's heart; and grateful let him own, That she, of all mankind, could love but him alone!

What degree of credit this poem maintained among our earlier ancestors, I cannot determine. I suspect the sentiment was too refined for the general taste. Yet it is enumerated among the popular tales and ballads by Laneham, in his narrative of queen Elizabeth's entertainment at Kenilworth-castle in 1575. [Fol. 34.] I have never seen it in MSS. I believe it was never reprinted from Arnolde's Chronicle, where it first appeared in 1521, till so late as the year 1707. It was that year revived in a collection called the MONTHLY MISCELLANY, or MEMOIRS FOR THE CURIOUS, and prefaced with a little essay on our ancient poets and poetry, in which it is said to have been 300 years old. Fortunately for modern poetry, this republication suggested it to the notice of Prior, who perhaps from the same source might have adopted or confirmed his hypothesis, that it was coeval with the commencement of the fifteenth century.

Whoever was the original inventor of this little dramatic dialogue, he has shewn no common skill in contriving a plan, which powerfully detains our attention, and interests the passions, by a constant succession of suspense and pleasure, of anxiety and satisfaction. Betwixt hopes perpetually disappointed, and solicitude perpetually relieved, we know not how to determine the event of a debate, in which new difficulties still continue to be raised, and are almost as soon removed. In the midst of this vicissitude of feelings, a striking contrast of character is artfully formed, and uniformly supported, between the seeming unkindness and ingratitude of the man, and the unconquerable attachment and fidelity of the woman, whose amiable compliance unexpectedly defeats every objection, and continually furnishes new matter for our love and compassion. At length, our fears subside in the triumph of suffering innocence and patient sincerity. The Man, whose hard

change of sentiment, and becomes equally an object of our admiration and esteem. In the disentanglement of this distressful tale, we are happy to find, that all his cruelty was tenderness, and his inconstancy the most invariable truth; his levity an ingenious artifice, and his perversity the friendly disguise of the firmest affection. He is no longer an unfortunate exile, the profligate companion of the thieves and ruffians of the forest, but an opulent earlof Westmoreland; and promises, that the lady, who is a baron's daughter, and whose constancy he had proved by such a series of embarrassing proposals, shall instantly be made the partner of his riches and honours. Nor should we forget to commend the invention of the poet, in imagining the modes of trying the lady's patience, and in feigning so many new situations: which, at the same time, open a way to description, and to a variety of new

scenes and images.

I cannot help observing here, by the way, that Prior has misconceived and essentially marred his poet's design, by softening the stemness of the Man, which could not be intended to admit of any degree of relaxation. Henry's hypocrisy is not characteristically nor consistently sustained. He frequently talks in too respectful and complaisant a style. Sometimes he calls Emma my tender maid, and my beauteous Emma; he fondly dwells on the ambrosial plenty of her flowing ringlets gracefully wreathed with variegated ribbands, and expatiates with rapture on the charms of her snowy bosom, her slender waist, and harmony of shape. In the ancient poem, the concealed lover never abates his affectation of rigour and reserve, nor ever drops an expression which may tend to betray any traces of tenderness. He retains his severity to the last, in order to give force to the conclusion of the piece, and to heighten the effect of the final declaration of his love. Thus, by diminishing the opposition of interests, and by giving too great a degree of uniformity to both characters, the distress is in some measure destroyed by Prior. For this reason, Henry, during the course of the dialogue, is less an object of our aversion, and Emma of our pity. But these are the unavoidable consequences of Prior's plan, who presupposes a long connection between the lovers, which is attended with the warmest professions of a reciprocal passion. Yet this very plan suggested another reason, why Prior should have more closely copied the cast of his original. After so many mutual promises and protestations, to have made Henry more obdurate, would have enhanced the sufferings and the sincerity of the amiable Emma.

It his highly probable, that the metrical romances of RICHARD CUER DE LYON, GUY EARL OF WARWICK, and SYR BEYYS OF SOUTH-AMPTON, were modernised in this reign from more ancient and simple narrations. The first was printed by Wynkyn de Worde, in 1528. [4to.]

The second without date, but about the same time, by William Copland. I mean that which begins thus,

Ithen the tyme that God was borne, And crystendome was set and sworne.

With this colophon. 'Here endeth the booke of the most victoryous 'prynce Guy earle of Warwyk. Imprinted at London in Lothbury, 'over against saynt Margaret's church by Wyllyam Copland.' [8vo.] Richard Pinson printed SIR BEVYS without date. Many quarto prose romances were printed between the years 1510 and 1540. Of these, KYNGE APPOLYN OF THYRE is not one of the worst.

In the year 1542, as it seems, Robert Wyer printed, 'Here begynneth 'a lytell boke named the SCOLE HOWSE, wherein every man may rede 'a goodly Prayer of the condycyons of women.' Within the leaf is a border of naked women. This is a satire against the female sex. The writer was wise enough to suppress his name, as we may judge from the following passage.

Trewly some men there be,
That lyve alwaye in greate horroure;
And say, it goth by destenye
To hange or wed, both hath one houre:
And whether it be, I am well sure,
Hangynge is better of the twayne,
Sooner done, and shorter payne.

In the year 1521, Wynkyn de Worde printed a sett of Christmas Carols. [4to.] I have seen a fragment of this scarce book, and it preserves this colophon. 'Thus endeth the Christmasse carolles newly imprinted at London in the Flete-strete at the sygne of the *sonne by Wynkyn de Worde. The yere of our Lorde, M. D. XXI¹. These were festal chansons for enlivening the merriments of the Christmas celebrity: and not such religious songs as are current at this day with the common people under the same title, and which were substituted by those enemies of innocent and useful mirth the puritans. The boar's head soused, was anciently the first dish on Christmas day, and was carried up to the principal table in the Hall with great state and solemnity. Hollinshead says, that in the year 1170, upon the day of the young prince's coronation, Henry I. 'served his sonne at the table as sewer, bringing up the BORES HEAD with trumpets before it according to the manners.' For this indispensable ceremony, as also for others of that season, there was a Carol, which Wynkyn de Worde has given us in the miscellany just mentioned, as it was sung in his time, with the title, 'A CAROL bryngyng in the bores head.'

² For many small miscellaneous pieces under the reign of Henry VIII., the more inpublicive reader is referred to MSS. Cott. VESP. A. 25. 2 Cambr. iii. 76. See also Polyd. Virg. H1ST. p. 212. 20. ed. 2534.

718 THE BORE'S HEAD, -CHRISTMAS CAROLS, -LIBELS, -SOURS.

Caput Apri defero. I pray you all synge merely, The bores head, I understande, Loke wherever it be fande

Reddens laudes Domino. The bores head in hande bringe I, With garlandes gay and rosemary. Qui estis in convivio. Is the chefe servyce! in this lande

> Servite cum cantico. Be gladde lordes, both more and lasse,

For this hath ordayned our stewarde To chere you all this christmasse, The bores head with mustarde.

This carol, yet with many innovations, is retained at Queen's college in Oxford. Other ancient Christmas carols occur with Latin Burtherser Latin intermixtures. As thus.

> Puer nobis natus est de Virgine Maria. Be glad lordynges, be the more or lesse, I brynge you tydnges of gladnesse2.

The Latin scraps were banished from these jocund hymns, when it Reformation had established an English liturgy. At length appeared 'Certaine of David's Psalmes intended for Christmas Carolls fitted 'the most sollempne tunes every where familiarlie used, by William

'Slayter, printed by Robert Yong 1630.' [8vo.]

It was impossible that the Reformation of religion could without its rhyming libels. Accordingly, among others, we have, 'All Answer to a papystical exhortation, pretending to avoyd false & 'trine, under that colour to mayntayne the same,' printed in 1548, = beginning.

Every pilde [bald] pedlar

Will be a medlar.

In the year 1533, a proclamation was promulgated, prohibiting or disposed persons to preach, either in public or private, 'After the 'own braine, and by playing of enterludes, and printing of false in bookes, ballades, rhymes, and other lewd treatyses in the English tongue, concerning doctrines in matters now in question and 'troversie, &c3.' But this popular mode of attack, which all union stood, and in which the idle and unlearned could join, appears to be been more powerful than royal interdictions and parliaments

In the year 1540, Thomas lord Cromwell, during the short interes which Henry's hasty passion for Catharine Howard permitted below his commitment and execution, was insulted in a ballad written by defender of the declining cause of popery, who certainly shewed me zeal than courage, in reproaching a disgraced minister and a dying me This satire, however unseemly, gave rise to a religious controversy verse, which is preserved in the archives of the antiquarian society

That is, the chief dish served at a feast.

Brox, Martyrolog, f. 1339, edit, 1576.

٠.,

I find a poem of thirty octave stanzas, printed in 1546, called the DOWFAL OF ANTICHRISTES MAS, or Mass, in which the nameless satirist is unjustly severe on the distresses of that ingenious class of mechanics who got their living by writing and ornamenting servicebooks for the old papistic worship, now growing into decay and disuse: insinuating at the same time, in a strain of triumph, the great blow their craft had received, by the diminution of the number of churches in the dissolution of the monasteries1. It is, however, certain, that this busy and lucrative occupation was otherwise much injured by the invention and propagation of typography, as several catholic rituals were printed in England: yet still they continued to employ writers and illuminators for this purpose. The finest and the latest specimen of this sort I have seen, is Cardinal Wolsey's LECTIONARY, now preserved at Christ Church in Oxford, a prodigious folio on vellum, written and embellished with great splendor and beauty by the most elegant artists, either for the use of his own private chapel, or for the magnificent chapel which he had projected for his college, and peculiarly characteristic of that powerful prelate's predominant ideas of ecclesiastic pomp.

Wynkyn de Worde printed a TRETISE OF MERLYN, or his prophesies in verse, in 1529. Another appeared by John Hawkyns, in 1533. Metrical and prosaic prophesies attributed to the magician Merlin, all originating from Geoffrey of Monmouth's historical romance, and of oriental growth, are numerous and various. Merlin's predictions were successively accommodated by the minstrel-poets to the politics of their own times. There are many among the Cotton MSS., both in French and English, and in other libraries². Laurence Minot above-cited, who wrote about 1360, and in the northern dialect,

¹ In a roll of John Morys, warden of Winchester college, an. xx Ric. ii. A.D. 1397, are large articles of disbursement for grails, legends, and other service-books for the choir of the chapel, then just founded. It appears that they bought the parchment; and hired persons to do the business of writing, illuminating, noting, and binding, within the walls of the college. As thus. 'Item in xi doseyn iiij pellibus emptis pro i legenda integra, que incipit folio secundo Quia diserunt, continente xxxiiij quaterniones, (pret. doseyn iiij s. vi. d. pret. pellis iiij d. ob.) li s. Item in scriptura ejusdem Legende, laxij s. Et in illuminacione et ligacione ejusdem, xxx s. Item in vj doseyn de velym emptis pro factura vj Processionalium, quorum quilibet continent xx quaterniones, (pret. doseyn iiij s. vi. d) xxvij s. Et in scriptura, notacione, illuminacione, et ligacione corundem, xxxiij s. The highest cost of one of these books is 7/1 13/1. Vellum, for this purpose, made an article of stearnum or store. As, 'Item in vj doseyn de velym emptis in staurum pro allis libris inde faciendis, xxxiiij s. xi d.' The books were covered with deer-skin. As, 'Item in vj pellibus cervinis emptis pro libris predictis cooperiendis, xiij s. iij d.' In another roll (xix Ric. ii. A.D. 1396.) of warden John Morys abovementioned, disbursements of diet for Scriptorras en er into the quarterly account of that article. 'Expense extraneorum superveniencium, iij Scriptoroum, vilj servinencium, et x choristarum, ix l. iij s. xd.' The whole diet expences this year, for strangers, writers, servants, and choristers, amount to 20/19/2. In another roll of 1379, (Rot. Comp. Bursa. 22 Ric. ii.) writers are in commens weekly with the regular members of the society.

¹ See Geoff. Monm. vii. 3. And Rob. Glouc. p. 132, 133, seq. 254, 256. Of the authority of Merlin's Prophesies in England in 1216, See Wyke's Chron. sub. ann. Merlin's Prophesies were printed in French at Paris, in 1498. And Merlin! VITE ET PROPHETIE, at Venice, 1554.

has applied some of them to the numerous victories of Edward III1. As thus,

> Men may rede in Romance2 ryght, Of a grete clerke that MERLIN hight: Ful many bokes er of him wreten,
> Als thir clerkes wele may witten³;
> And zit [yet] in many prive nokes [nooks]
> May men find of Merlin bokes. Merlin said thus with his mouth, Out of the North into the Sowth,

Suld cum a Bares over the se, That suld mak many men to fle; And in the se, he said, ful right, Suld he schew ful mekill myght: And in France he suld bigin [begin] To make tham wrath that are thare in: Untill the se his taile reche sale All folk of France to mekill bale

Thus have I mater for to make For a nobill Prince sake. Help me, God, my wit is thin9, Now LAURENCE MINOT will bigin.

A Bore is broght on bankes bare, With ful batail bifor his brest, For John 10 of France will he noght spare In Normandy to take his rest.-At Cressy whan thai brak the brig That saw Edward with both his ine ; [eyes] Than liked him no langer to lig, [lie idle]

Ilk Inglis man on others rig";

Over that watir er thai went¹², To batail er thai baldly big, With brade ax, and with bowes bent, With bent bowes thai war ful bolde, For to fell of [fall on] the Frankish men.

Thai gert them lig with cares cold. Full sari [sorry] was sir Philip13 then: He saw the town of Ferrum's bren, [burn] And folk for ferd war fast fleand¹⁵: The teres he let ful rathly [fastly] ren Out of his eghen [eyes], I understand. Than cum Philip, ful redy dight, Toward the toun with all his rowt;

MSS. Galb. E. ix. ut supr.
 In another place Minor calls the book on which his narrative is founded, the ROMANCE. How Edward, als the Romance saies, Held his sege before Calain.

As scholars well know.

4 Should come a Boar. This Boar is king Arthur in Merlin's Prophesies.

5 Should he show.

6 His tail shall reach to the sea

7 To the great destruction of the French.

9 Weak. Tenuis.

10 King John.

11 The English ran over one another. Pressed forward.

12 Froiszari calls this the passage or ford of Blanch taque. B. I. ch. caxvii. Berners's Transl. fol. Ixiii. a.

13 Philip of Valois, son of John king of France.

14 Perhaps Vernon.

15 Flying for fear.

With him come mani a kumly knight, And all umset [beset] the Boar obout: The Boar made them ful law to lout. And delt tham knokkes to thair mede. He gert tham stumbell that war stowt. Thar helpid noather staf ne stede1.

Stedes strong bileved still² Biside Cressy opon the grene³.

Sir Philip wanted all his will That was wele on his sembland sene, With spere and schelde, and helmis schenes, Thai Bare than durst thai noght habide. The king of Beme' was cant and kene, Bot thaire he left both play and pride. Pride in prese ne prais I noght⁸. Omong thair princes proud in pall, Princes should be well bithoght When kinges suld them tell [to] counsaill call.

The same boar, that is, Edward III., is introduced by Minot as resisting the Scottish invasion in 1347, at Nevil's Cross near Durham.

Lances and horses were now of no service.
 Stood still. Bleve. Sax. Chauc. TR. CR. iv. 1357.
 A plain. So in Minot's Siege of Tournay, MSS. ibid.

A Bore with brenis bright That as a semely sizht,

Es broght opon zowre grene, With schilterouns faire and schene.

⁵ Bright helmets-

4 Countenano

Countenance.

They could no longer withstand the Boar.

John king of Bohemia. By Froissart he is called inaccurately the king of Behaigne, or Charles of Luxemburgh. The lord Charles of Bohemia, his son, was also in the battle and killed, being lately elected emperor. Hollinsh. iii. 372.

Leannot praise the mere pomp of royalty.

The reader will recollect, that this versification is in the structure of that of the Lives of THE SAINTS, where two lines are thrown into one, viz. VNDECIM MILLIA VIRGINUM.

MSS. Coll. Trin. Oxon. 57.

Ellevene thousand virgines, that fair companye was, Imartird wer for godis sone, ich wille telle that cas. A kyng ther was in Bretaygne, Maur was his name, A douter he hadde that het Vrse, a mayde of guod fame. So fair woman me nyste non, ne so guod in none poynte Cristene was al hire ken, swithe noble and queynte: Of hire fairhede and guodnesse me told in eche sonde side, That the word com into Engelonde, and elles wher wide. A kyng ther was in Engelonde, man of gret power, Of this maide he herde telle gret nobleize far and ner.

The minstrel, who used the perpetual return of a kind of plain chant, made his pause or close at every hemistic. In the same manner, the verses of the following poem were divided by the minstrel. MSS. Cott. Jul. V. fol. 175. Pergamen. [The transcript is not later an the year 1300-]

> Als y yod on a Monday, by twene Wittingdon and Walle, Als y yod on a Monday, by twene Wittingdon and Walle, Me ane after brade way, a litel man y mette withalle. The lest man that ever y sathe, to say owther in boure other in halle, His robe was nother grene ne gray, bot alle yt was of riche palle. On me he cald and bade me bide, well still y stoode ay little space: Pro Lanchester the Parke syde, then he come wel faire his pace: I biheld that litell man, bi the strete als we gon ae³, His berde was syde ay large span, and glided als the fether pac³.

¹ Went on.

His beard was a span broad, and shone like a peacock's plumage.

Sir David the Bruse¹ Was at distance, When Edward the baliolfe, [warlike] Rade with his lance:

The north end of Ingland, When he was met on the more, Sir Philip the Valayce, The flowres that faire wer, The flowres er now fallen, A Bare [boar] with his bataille, Sir David the Bruse, To ride thurgh all Ingland, At the Westminster Hall, Whils oure king Edward

Teached him to dance. With mekill mischance. May him not avance2, Er [are] fallen in France! That fers [fierce] wer and fell, Has done tham to dwell. Said he sulde fonde [attempt] Wold he noght wonde : Sulde his stedes stande. War out of the londes.

Also in Edward's victory over the Spaniard's in a sea-fight, in 1350, a part of Minot's general subject.

I wold noght spare for to speke, Wist I to spede, Of wight men with wapin, And worthly in we That now are driven to dale, [sorrow] And worthly in wede.

And ded all thaire dede,

That saile in the sea-gronde, [bottom] Fisches for to fede! For all thaire grete fare [feasts], That thai come thare. In a somers tyde,

Fele [many] Fisches that fede, It was in the waniand6 Thai sailed furth in the Swin With trompes and taburnes,

And mikell other pryde.

I have seen one of Merlin's PROPHESIES, probably translated from the French, which begins thus.

Listeneth now to Merlin's saw. What he wrat for men to come, And I woll tell to aw. Nother by greffe ne by plume.

The public pageantries of this reign are proofs of the growing fami-

His heved was whyte as any snawe, his higehen were gret and grai, &c. His robe was al golde biganne, well cristlik made i undurstande, Botones asurd everwick ane, from his elbouthe to his hande. They enter a castle,

They enter a castle,

The bankers on the binkes lay and faire lordes sette y fonde, In ilk ay hirn y herd ay lay, and levedys southe me loud songe.

David Bruce, king of Setland. See P. LANGTOFT, p. 116.
Could do him no service.

Active with weapons.

2 David Bruce, king of Setland. See P. LANGTOFT, p. 116.
2 Could do him no service.
3 Wander in going.
4 MSS. ut supr. Galb. E. ix.
5 Active with weapons.
6 Q. Waning of the Moon?
7 Tambours or drums. In Chaucer we have Tabours, Fr. to drum.
8 I know not when this piece was written. But the word preffe is old French for Grant of Stylus. It is generally supposed, and it has been positively asserted by an old Fantiquary, that the ancient Roman practice of writing with a style on wasen tables, intelligent than the fifth century. Hearne also supposes that the pen had succeeded a style long before the age of Alfred. Lel. ITIN. Vol. vii. PREF. p. xxi. I will produce stance of this practice in England so late as the year 1305. In an accompt-roll of Winel college, of that year, is the following disbursement.

Et in I tabula ceranda cum

Head.
 Buttons, every one of them arure, from his elbew to his hand.
 Cushions, or tapestry, on the benches laid.
 In every corner I heard a Lay, and ladies, &c.

liarity and national diffusion of classical learning. I will select an instance, among others, from the shows exhibited with great magnificence at the coronation of queen Anne Boleyn, in the year 1533. The procession to Westminster abbey, began from the Tower; and

* cera pro intitulatione capellanorum et clericorum Capelle ad missas et alia psallenda, viijd".

This very curious and remarkable article signifies, that a tablet covered with green wax was kept in the chapel, for noting down with a style, the respective courses of daily or weekly portions of duty, alternately assigned to the officers of the choir. So far, indeed, from having ceased in the fifth century, it appears that this mode of writing continued throughout all the dark ages. Among many express proofs that might be produced of the centuries after that period, Du Cange cites these verses from a French metrical romance, written about the year 1376, Lat. GLOSS, V. GEAPHIUSI².

Les uns se prennent a corre, Les autres suivent la coustume

Des greffe en tables de cire ; De fournir lettres a la plume.

Les uns se prennent à cerire,

De fournir lettres a la plume.

Many ample and authentic records of the royal household of France, of the thirteenth and fourteenth centuries, written on waxen tablets are still preserved. Waxen tablets were constantly kept in the French religious houses, for the same purpose as at Winchester college, Thus in the Ordinary of the Priour of St. Lo at Rouen, printed at Rouen, written about the year 1290. 'Qui, ad missam, lectiones aut tractus dicturi sunt, in tabula cerea primitus registration of the ministers of the choir. See the Sieur le Brun's Voxage Litturgique, 1718. p. 295. The same mode of writing was used for registering the capitular acts of the monasteries in France. Du Cange, in reciting from an ancient MSS, the sigus injoined to the monasteries in France. Du Cange, in reciting from an ancient MSS, the sigus injoined to the monas of the order of St. Victor at Paris, where the rule of silence was rigorously observed, gives us, among others, the tacit signals by which they called for the style and tablet. 'Pro Signo, Grafi.- Signo metalli præmisso, extenso pollice cum indice simila [simula] scribentem. Pro Signo. Tabularum.—Manus ambas complica, et ita disjunge quasi aperiens Tabulas. Grafis. Signo metalli præmisso, extenso pollice cum indice simila [simula] scribentem. Pro Signo. Tabularum.—Manus ambas complica, et ita disjunge quasi aperiens Tabulas. Grafis. a part. cap. xvi. § 3. This, however, at Winchester college, is the only express specification which I have found of the practice, in the religious houses of England. Yet in many of our old collegiate establishments it seems to be pointed out by implication: and the article here extracted from the roll at Winchester college, explains the manner of keeping the following injunction in the Statutes of St. Elizabeth's college, explains the manner of keeping the following injunction in the Statutes of St. Elizabeth's college, explains the manner of keeping the following injunction in the Statutes of St. Elizabeth's college

stig. seq. 5 See Statut. Eccles. Cath. Lichf. Dugd. Mon. iii. p. 244. col. 2. ro. p. 247. col. 2. co. Statut. Eccles. Collegiat. de Tonge, ibid. Eccl. 2. Coll. p. 152. col. 2. 40.

¹ Viz. 'Computus magistri Johis Morys Custodis a die Sabbati proxime post sestum Annuciationis beate Marie anno regni Regis Ricardi secundi post conquestum xvijimo, usque diem Veneris proxime ante sestum sancti Michaelis extunc proxime sequens anno regis predicti xvijiyo, vidit per xxvj septimanas.' It is indorsed, 'Computus primus post ingressum in Collegium, Anno octavo post inceptionem Operis.'
2 See ibid. STVLISONUS.
3 Styles. Lat. Graphium.
4 But see Wanley's account of the text of S. Chad Catal. Codd. Anglo-Sax. p.

the queen, in passing through Gracechurch street, was entertained with a representation of mount Parnassus. The fountain of Helicon, by a bold fiction unknown to the bards of antiquity, ran in four stream of Rhenish wine from a bason of white marble. On the summit of the mountain sate Apollo, and at his feet Calliope. On either side of the declivity were arranged four of the Muses, playing on their respective musical instruments. Under them were written epigrams and posici in golden letters, in which every Muse praised the queen, according to her character and office. At the Conduit in Cornhill appeared the three Graces? before whom, with no great propriety, was the spine of Grace perpetually running wine. But when a conduit came in the way, a religious allusion was too tempting and obvious to be control Before the spring, however, sate a poet, describing in metre the poperties or functions of every Grace : and then each of these four Graces allotted in a short speech to the queen, the virtue or accomplishment over which she severally presided. At the Conduit in Cheapside # my chronicler says, she was saluted with 'a rich pageaunt fill of "melodie and song." In this pageant were Pallas, Juno, and Ventil before them stood Mercury, who presented to her majesty, in the name of the three goddesses, a golden ball or globe divided into three persignifying wisdom, riches, and felicity. At entering saint Paul's an ancient portal leading into the church-yard on the east, and lea since destroyed, three ladies richly attired showered on her head water in which were contained Latin distichs. At the eastern side of sul Paul's Church-yard, 200 scholars of saint Paul's school, addressed by in chosen and apposite passages from the Roman poets, translated into English rhymes. On the leads of saint Martin's church stood choir of boys and men, who sung, not spiritual hymns, but new half in praise of her majesty. On the conduit without Ludgate, where the arms and angels had been refreshed, was erected a tower with for turrets, within each of which was placed a Cardinal Virtue, symbolcally habited. Each of these personages in turn uttered an orange

pro Clericis intitulandis occurs in the more ancient rituals of our ecclesiastical fratering. PUGILLARE or waxen tablet, and not a schedule of parchment or paper, is intended. The quisitive reader, who wishes to see more foreign evidences of this mode of writing durage course of the middle ages, is referred to a Memoir drawn up with great diligence and reby M. L'Abbe Lebeuf. Mem. Litt. tom xx. p. 257, edit. 4to.

The reasonings and conjectures of Wise and others, who have treated of the Saxon Absumore particularly of those who contend that king Alfred's Stylk is still in being at Order may perhaps receive elucidation or correction from what is here causally collected manifect, which needs and deserves a full investigation.

To a Note already labouring with its length I have only to add, that without suppose a allusion to this way of writing, it will be hard to explain the following lines as Shakerpart Timon of Athens, Act. i. Sc. i.

My free drift
In a wide sea of wax.'-Halts not particularly, but moves itself

Why Shakespeare should here allude to this peculiar and obsolete fashion of welcing, he press a poet's design of describing general life, will appear, if we consider the fronces facility with which it is executed. It is not yet, I think, discovered, on what original Sales speare formed this drama.

promising to protect and accompany the queen on all occasions. Here we see the pagan history and mythology predominating in those spectacles, which were once furnished from the Golden Legend. Instead of saints, prophets, apostles, and confessors, we have Apollo, Mercury, and the Muses. Instead of religious canticles, and texts of scripture, which were usually introduced in the course of these ceremonies, we are entertained with profane poetry, translations from the classics, and occasional verses; with exhortations, not delivered by personified doctors of the church, but by the heathen divinities.

It may not be foreign to our purpose, to give the reader some distinct idea of the polite amusements of this reign, among which, the Masque, already mentioned in general terms, seems to have held the first place. It chiefly consisted of music, dancing, gaming, a banquet, and a display of grotesque personages and fantastic dresses. The performers, as I have hinted, were often the king, and the chief of the nobility of both sexes, who under proper disguises executed some preconcerted stratagem, which ended in mirth and good humour. With one of these shows, in 1530, the king formed a scheme to surprise cardinal Wolsey, while he was celebrating a splendid banquet at his palace of Whitehall2. At night his majesty in a masque, with twelve more masquers all richly but strangely dressed, privately landed from Westminster at Whitehall stairs. At landing, several small pieces of cannon were fired, which the king had before ordered to be placed on the shore near the house. The cardinal, who was separately seated at the banquet in the presence-chamber under the cloth of state, a great number of ladies and lords being seated at the side-tables, was alarmed at this sudden and unusual noise; and immediately ordered lord Sandys, the king's chamberlain, who was one of the guests, and in the secret, to enquire the reason. Lord Sandys brought answer, that thirteen foreign noblemen of distinction were just arrived, and were then waiting in the great hall below; having been drawn thither by the report of the cardinal's magnificent banquet, and of the beautiful ladies which were present at it. The cardinal ordered them immediately into the banquetting-room, to which they were conducted from the hall with twenty new torches and a concert of drums and fifes. After a proper refreshment, they requested in the French language to dance with the ladies, whom they kissed, and to play with them at mumchance"; producing at the same time a great golden cup filled with many hundred crowns. Having played for sometime with the ladies, they designedly lost all that remained in the cup to the cardinal; whose

¹ Hall's Chronicle, fol. cexil. Among the Orations spoken to the Queen, is one too curious to be omitted. At Leadenhall sate saint Amon with her numerous progeny, and Mary Cleophas with her four children. One of the children made a goodle oration to the queene, of the fruitfulnes of St. Anne, and of her generation; trusting the like fruit should come of his.

² A game of hazard with dice.

sagacity was not easily to be deceived, and who now began, from some circumstances, to suspect one of them to be the king. On finding their plot in danger, they answered, 'If your grace can point him out, he will readily discover himself.' The cardinal pointed to a masque with a black beard, but he was mistaken, for he was sir Edward Nevil. At this, the king could not forbear laughing aloud; and pulling off his own and sir Edward Nevill's masque, convinced the cardinal, with much arch complaisance, that he had for once guessed wrong. The king and the masquers then retired into another apartment to change their apparel: and in the meantime the banquet was removed, and the table covered afresh with perfumed clothes. Soon afterwards the king, with his company, returned, and took his seat under the cardinal's canopy of state. Immediately 200 dishes of the most costly cookery and confectionary were served up; the contrivance and success of the royal joke afforded much pleasant conversation, and the night was spent in dancing, dice-playing, banketting and other triumphs!. The old chronicler Edward Hall, a cotemporary and a curious observer, acquaints us, that at Greenwich, in 1512, 'on the daie of the Epiphanic at night, the king with eleven others was disguised after the manner of Italie, called a Maske, a thing not seene before in England: they were apparalled in garments long and broad, wrought all with gold. with visors and caps of gold. And after the banket doone, these maskers came in, with six gentlemen disguised in silke, bearing staffe-'torches and desired the ladies to danse; some were content, and some 'refused; and after they had danced and communed togither, as the fashion of the maske is, they tooke their leave and departed, and so 'did the queene and all the ladies?.'

I do not find that it was a part of their diversion in these entertainments to display humour and character. Their chief aim seems to have been, to surprise, by the ridiculous and exaggerated oddity of the visors, and by the singularity and splendor of the dresses. Every thing was out of nature and propriety. Frequently the Masque was attended with an exhibition of some gorgeous machinery, resembling the wonders of a modern pantomime. For instance, in the great hall of the palace, the usual place of performance, a vast mountain covered with tall trees arose suddenly, from whose opening caverns issued hermits, pilgrims, shepherds, knights, damsels, and gypsies, who being regaled with spices and wine danced a morisco, or morris-dance. They were then again received into the mountain, which with a symphony of rebecs and recorders closed its caverns; and tumbling to pieces, was replaced by a ship in full sail, or a castle besieged. To be more particular. The following device was shewn in the hall of the palace at Greenwich. A castle was reared, with numerous towers, gates, and

Hollingh, Curon, iii. 921. 201.

battlements; and furnished with every military preparation for sustaining a long siege. On the front was inscribed Le fortresse dangereux. From the windows looked out six ladies, cloathed in the richest russet sattin, 'laid all over with leaves of gold, and every one knit with laces of blue silk and gold, on their heads coifs and cans 'all of golde.' This castle was moved about the hall; and when the queen had viewed it for a time, the king entered the hall with five knights, in embroidered vestments, spangled and plated with gold, of the most curious and costly workmanship. They assaulted the castle: and the six ladies, finding them to be champions of redoubted prowess. after a parley, yielded their perilous fortress, descended, and danced with their assailants. The ladies then led the knights into the castle. which immediately vanished, and the company retired. [Hollinsh. iii. 812.] Here we see the representation of an action. But all these magnificent mummeries, which were their evening-amusements on festivals, notwithstanding a parley, which my historian calls a communication, is here mentioned, were yet in dumb show¹, and without any dialogue.

But towards the latter part of Henry's reign, much of the old cumbersome state began to be laid aside. This I collect from a set of new regulations given to the royal houshold about the year 1526, by cardinal Wolsey. In the Chapter For keeping the Hall and ordering of the Chapel, it is recited, that by the frequent intermission and disuse of the solemnities of dining and supping in the great hall of the palace, the proper officers had almost forgot their duty, and the manner of conducting that very long and intricate ceremonial. It is therefore ordered, that when his majesty is not at Westminster, and with regard to his palaces in the country, the formalities of the Hall, which ought not entirely to fall into desuctude, shall be at least observed, when he is at Windsor, Beaulieu, or Newhall, in Essex, Richmond, Hamptoncourt, Greenwich, Eltham, and Woodstock. And that at these places only, the whole choir of the chapel shall attend. This attempt to revive that which had began to cease from the nature of things, and from the growth of new manners, perhaps had but little or no lasting effect. And with respect to the Chapel, my record adds, that when the king is on journies or progresses, only six singing boys and six gentlemen of the choir shall make a part of the royal retinue; who 'daylie in 'absence of the residue of the chapel shall have a Masse of our Ladie

¹ But at a most sumptuous Disguising in 1510, in the hall at Greenwich, the figure of FAME is introduced, who, 'in French, declared the meaning of the trees, the rocke, and turnele.' But as this show was a political compliment, and many foreigners present, an explanation was necessary. Hall, CHRON. fol. lavi. This was in 1512. But in the year 1500, a more rational evening amusement took place in the Hall of the old Westminster palace, several foreign ambassadors being present. 'After supper, his grace (the king) with the queene, lords, and ladies, came into the White Hall, which was hanged richlie: the hall was scanfolded and raided on all parts. There was an ENTERLUDE of the gentlemes of his chapell before his grace, and diverse freshe songes.' Hall, CHRON. fol. xi. xii.

3 A new house built by Henry VIII. Hollinsh, CHRON. iii. 852,

bifore noon, and on Sondaies and holidaies, masse of the day beside our Lady-masse, and an anthempne in the afternoone; for which prpose, no great carriage of either vestiments or bookes shall require Henry never seems to have been so truly happy, as when he was a gaged in one of these progresses: in other words, moving from the seat to another, and enjoying his ease and amusements in a state of royal relaxation. This we may collect from a curious passage in Hollinshed; who had pleased and perhaps informed us less, had be now deserted the dignity of the historian. 'From thence the whole corremoved to Windsor, then beginning his progresse, and exercise 'himselfe dailie in shooting, singing, dansing, wrestling, casting of the barre, plaining at the recorders, flute, virginals, in setting of senter. 'and making of ballades .- And when he came to Oking?, there were 'kept both justes turneies.' [Chron. iii. 806.] I make no apologist these seeming digressions. The manners and the poetry of a comit are so nearly connected, that they mutually throw light on each other.

The same connection subsists between the state of poetry and the arts; to which we may now recall the reader's attention with

little violation of our general subject.

We are taught in the mythology of the ancients, that the the Graces were produced at a birth. The meaning of the fable is a the three most beautiful imitative arts were born and grew up > gether. Our poetry now beginning to be divested of its monastic bebarism, and to advance towards elegance, was accompanied to proportionable improvements in Painting and Music. Henry ployed many capital painters, and endeavoured to invite Raphael Titian into England. Instead of allegorical tapestry, many of the roll apartments were adorned with historical pictures. Our familiarity the manners of Italy; and affectation of Italian accomplishments fluenced the tones and enriched the modulation of our musical or position. Those who could read the sonnets of Petrarch must have relished the airs of Palestrina. At the same time, Architecture, la Milton's lion pawing to get free, made frequent efforts to disentante itself from the massy incumbrances of the Gothic manner; and began to catch the correct graces, and to copy the true magnificence, of the Grecian and Roman models. Henry was himself a great builder; and his numerous edifices, although constructed altogether on the ancies system, are sometimes interspersed with chaste ornaments and graceful mouldings, and often marked with a legitimacy of proportion, a purity of design, before unattempted. It was among the literary plans of Leland, one of the most classical scholars of this age, to will

^{1 &#}x27;ORDENAUNCES made for the kinges household and chambres.' Bibl. Bod. MSS. LAUD. K. 48 fol. It is the original on vollum. In it, Sir Thomas More is mentioned at Chancellour of the Duchie of Lancaster.

2 Woking in Surrey, near Guildford, a royal seat.

an account of Henry's palaces, in imitation of Procopius, who is said to have described the palaces of the emperor Justinian. Frequent symptoms appeared, that perfection in every work of taste was at no great distance. Those clouds of ignorance which yet remained, began now to be illuminated by the approach of the dawn of truth.

SECTION XLV.

THE reformation of our church produced an alteration for a time in the general system of study, and changed the character and subjects of our poetry. Every mind, both learned and unlearned, was busied in religious speculation; and every pen was employed in recommending, illustrating, and familiarising the Bible, which was now laid open to the people.

The poetical annals of Edward VI., who removed those chains of bigotry which Henry had only loosened, are marked with metrical translations of various parts of the sacred scripture. Of these the chief is the versification of the Psalter by Sternhold and Hopkins; a performance, which has acquired an importance, and consequently claims a place in our series, not so much from any merit of its own, as from the circumstances with which it is connected.

It is extraordinary, that the protestant churches should be indebted to a country in which the reformation had never begun to make any progress, and even to the indulgence of a society which remains to this day the grand bulwark of the catholic theology, for a very distinguishing and essential part of their ritual.

About the year 1540, Clement Marot, a valet of the bed-chamber to Francis I., was the favorite poet of France. This writer, having attained an unusual elegance and facility of style, added many new embellishments to the rude state of the French poetry. It is not the least of his praises, that La Fontaine used to call him his master. He was the inventor of the rondeau, and the restorer of the madrigal: but he became chiefly eminent for his pastorals, ballads, fables, elegies, epigrams, and translations from Ovid and Petrarch. At length, being tired of the vanities of profane poetry, or rather privately tinctured with the principles of Lutheranism, he attempted, with the assistance of his friend Theodore Beza, and by the encouragement of the professor of Hebrew in the university of Paris, a version of David's Psalms into French rhymes. This translation, which did not aim at any innovation in the public worship, and which received the sanction of the Sorbonne as containing nothing contrary to sound doctine, he

dedicated to his mast the dedication to the often before addresses ment, he seems anxious of his versification with the levites of life, in a design is to add to the divine hymns in the properties at that fickle and fantast apartments with the Jehovah.

E voz do Pour dire

He adds, that the go see, the peasant at his chanic in his shop, sol the shepherd and she the rocks to echo the

Le Labourer a sa cha Et l'Artisan en sa bou En son labour se soul Et la Begere au bois a Apres aux chantant la

Marot's Psalms soo sonnets. Not suspect psalm-singing might p lics themselves adopte a more rational specie accompaniments of printers could not su splendid court of Fr the psalms of Clemen principal nobility of t ballad-tune which eac delighted in hunting, as the Hart desireth going out to the chase the young prince there or, From the depth of Ne vucilles pas, O Sir

Les OEVVRES de Clemen 1551, 12mo. See ad calc. Tr.

nation, which she sung to a fashionable jig. Antony king of Navarre sung, Revenge moy, pren le querelle, or, Stand up, O Lord, to revenge my quarrel, to the air of a dance of Poitou. [Bayle's DICT. V. MAROT.] It was on very different principles that psalmody flourished in the gloomy court of Cromwell. This fashion does not seem in the least to have diminished the gaiety and good humour of the court of Francis.

At this period John Calvin, in opposition to the discipline and doctrines of Rome, was framing his novel church at Geneva: in which the whole substance and form of divine worship was reduced to praying, preaching, and singing. In the last of these three, he chose to depart widely from the catholic usage: and, either because he thought that novelty was sure to succeed, that the practice of antiphonal chanting was superstitious, or that the people were excluded from bearing a part in the more solemn and elaborate performance of ecclesiastical music, or that the old papistic hymns were unedifying, or that verse was better remembered than prose, he projected, with the advice of Luther, a species of religious song, consisting of portions of the psalms intelligibly translated into the vernacular language, and adapted to plain and easy melodies, which all might learn, and in which all might ioin. This scheme, either by design or accident, was luckily seconded by the publication of Marot's metrical psalms at Paris, which Calvin immediately introduced into his congregation at Geneva. Being set to simple and almost monotonous notes by Guillaume de Franc, they were soon established as the principal branch in that reformer's new devotion, and became a characteristical mark or badge of the Calvinistic worship and profession. Nor were they sung only in his churches. They exhilarated the convivial assemblies of the Calvinists, were commonly heard in the streets, and accompanied the labours of the artificer. The weavers and woollen manufacturers of Flanders, many of whom left the loom and entered into the ministry, are said to have been the capital performers in this science. At length Marot's psalms formed an appendix to the catechism of Geneva, and were interdicted to the catholics under the most severe penalties. In the language of the orthodox, psalm-singing and heresy were synonimous terms.

It was Calvin's system of reformation, not only to strip religion of its superstitious and ostensible pageantries, of crucifixes, images, tapers, superb vestments, and splendid processions, but of all that was estimable in the sight of the people, and even of every simple ornament, every significant symbol, and decent ceremony; in a word, to banish every thing from his church which attracted or employed the senses, or which might tend to mar the purity of an abstracted adoration, and of a mental intercourse with the deity. It is hard to determine, how Calvin could reconcile the use of singing, even when parged.

from the corruptions of worship. On a pa tion were to be allow pictures in the church the multitude and th for the more elegant turers of Germany we was necessary that h by some kind of pleas qualify and enliven th and preaching. Calv church on a severe me auxiliary to devotion which might engage t his worship: and sen of a republic, and av prompts even vulgar i rhyme and music, he refined for common ca rapid propagation of are a strong proof of France and Germany singing: which being flame of fanaticism, tion, and frequently s hymns of Geneva, u excited and supported the most flourishing tumult, and fomented tiful and venerable ch

This infectious free very critical point of the and the new psalmody some few officious zea who wished to abolish but more particularly NIFICAT, JUBILATE, hymns, which were su ancient connection with form, to be unsuitable

Although Wyat and Psalms into metre, TI version of the Psalms v was a native of Ham college. Having passe the robes to Henry VIII. In this department, either his diligent services or his knack at rhyming so pleased the king, that his majesty bequeathed him a legacy of 100 marks. He continued in the same office under Edward VI., and is said to have acquired some degree of reputation about the court for his poetry. Being of a serious disposition, and an enthusiast to reformation, he was much offended at the lascivious ballads which prevailed among the courtiers: and, with a laudable design to check these indecencies, undertook a metrical version of the Psalter, 'thinking thereby,' says Antony Wood, that the courtiers would sing them instead of their sonnets, but did not, only some few excepted.' [ATH. Oxon. i. 76.] Here was the zeal, if not the success, of his fellow labourer Clement Marot. A singular coincidence of circumstances is, notwithstanding, to be remarked on this occasion. Vernacular versions for general use of the Psalter were first published both in France and England, by laymen, by court-poets, and by servants of the court. Nor were the respective translations entirely completed by themselves: and yet they translated nearly an equal number of psalms, Marot having versified 50, and Sternhold 51. Sternhold died in the year 1549. His 51 psalms were printed the same year by Edward Whitchurch, under the following title. 'All such Psalms of David as 'Thomas Sternholde late grome of the kinges Maiestyes robes did in 'his lyfe tyme drawe into Englyshe metre,' They are without the musical notes, as is the second edition in 1552. He probably lived to prepare the first edition for the press, as it is dedicated by himself to Edward VI.

Contemporary with Sternhold, and his coadjutor, was John Hopkins: of whose life nothing more is known, than that he was a clergyman and schoolmaster of Suffolk, and perhaps a graduate at Oxford about the year 1544. Of his abilities as a teacher of the classics, he has left a specimen in some Latin stanzas prefixed to Fox's MARTYROLOGY. He is rather a better English poet than Sternhold, and translated 58 of the psalms, distinguished by the initials of his name.

Of the rest of the contributors to this undertaking, the chief at least in point of rank and learning, was William Whyttingham, promoted by Robert earl of Leicester to the deanery of Durham, yet not without a strong reluctance to comply with the use of the canonical habiliments. Among our religious exiles in the reign of Mary, he was Calvin's principal favorite, from whom he received ordination. So pure was his taith, that he was thought worthy to succeed to the congregation of Geneva, superintended by Knox, the Scotch reformer; who, from a detestation of idols, proceeded to demolish the churches in which they were contained. It was one of the natural consequences of Whyttingham's translation from Knox's pastorship at Geneva to an English deanery, that he destroyed or removed many beautiful and harmless monuments of ancient art in his cathedral.

To a man, who had so to be convinced that all the operations of c by the magnificent pi solemnity, and had n Beside the psalms he innovating still furthe Decalogue, the Nicen Prayer, the TE DEU hymns which follow ti ments and the Athana should become more they could receive in reduced into rhyme, was, to render that mo to accommodate ever to clothe our whole li was a lover of music, under his own direction he was enabled to len the introduction of th indulge the reader wit poetry from his Cree Creed.

The Yet

From the Apostolic C

Fre I in

The Ten Commandm

Non Non T

Twenty-seven of the Norton, [marked N.] poet, in writing the tre Buckhurst, It is cert.

¹ Among them

sublime strokes which sir Philip Sydney discovered in that venerable drama. He was of Sharpenhoe in Bedfordshire, a barrister, and in the opinion and phraseology of the Oxford biographer, a bold and busy Calvinist about the beginning of the reign of queen Elizabeth. He was patronised by the Protector Somerset; at whose desire he translated an epistle addressed by Peter Martyr to Somerset, into English, in 1550. Under the same patronage he probably translated also Calvin's Institutes.

Robert Wisdome, a protestant fugitive in the calamitous reign of queen Mary, afterwards archdeacon of Ely, and who had been nominated to an Irish bishoprick by Edward VI., rendered the twenty-fifth psalm of this version. But he is chiefly memorable for his metrical prayer, intended to be sung in the church, against the Pope and the Turk, of whom he seems to have conceived the most alarming apprehensions. It is probable, that he thought popery and mahometanism were equally dangerous to christianity, at least the most powerful and the sole enemies of our religion. This is the first stanza.

Preserve us, Lord, by thy dear word, From POPE and TURK defend us, Lord! Which both would thrust out of thy throne Our Lord Jesus Christ, thy dear son!

Happily we have hitherto survived these two formidable evils! Among other orthodox wits, the facetious bishop Corbet has ridiculed these lines. He supposes himself seized with a sudden impulse to hear or to pen a puritanical hymn, and invokes the ghost of Robert Wisdome, as the most skilful poet in this mode of composition, to come and assist. But he advises Wisdome to steal back again to his tomb, which was in Carfax church at Oxford, silent and unperceived, for fear of being detected and intercepted by the Pope or the Turk. But I will produce Corbet's epigram, more especially as it contains a criticism written in the reign of Charles 1., on the style of this sort of poetry.

TO THE CHOST OF ROBERT WISDOME.

Thou once a body, now but ayre, Arch-botcher of a psalm or prayer, From Carfax come!

And patch us up by a zealous lay, With an old ever and for ay, Or all and some.

Or such a spirit lend me, As may a hymne down send me To purge my braine:

¹ See Strype's Cranmer, p. 274, 276, 277. Pealing 79, 104, 212, 122, 123, and 134, 000 marked with W. K. Pealin 136, with T. C. It is not known to whom these values become.

But, Robert, looke behind thee, Lest TURK or POPE do find thee, And go to bed againe¹.

The entire version of the psalter was at length published by John Day, in 1562, attached for the first time to the common prayer, and entitled, 'The whole Booke of Psalmes collected into English comby T. Sternhold, J. Hopkins, and others, conferred with the Figure with apt Notes to sing them withall.' Calvin's music was introde to correspond with the general parsimonius spirit of his worship; no to captivate the passions, and seduce the mind, by a levity, a write, or a richness of modulation, but to infuse the more sober and unrange ing ecstasies. The music he permitted, although sometimes it is wonderful effects, was to be without grace, elegance, or elegance These apt notes were about forty tunes, of one part only, and note unisonous key; remarkable for a certain uniform strain of sombie gravity, and applicable to all the psalms in their turns, as the star and sense might allow. They also appear in the subsequent pressions, particularly of 1564, and 1577. They are believed to a tain some of the original melodies, composed by French and Gen Many of them, particularly the celebrated one # = hundreth psalm, are the tunes of Goudimel and Le Jeune, who = among the first composers of Marot's French psalms2. Not a few sea probably imported by the protestant manufacturers of cloth Flanders, and the Low Countries, who fled into England from to persecution of the Duke de Alva, and settled in those counties when their art now chiefly flourishes. It is not however unlikely, that of our own musicians, who lived about the year 1562, and who come always tune their harps to the religion of the times, such as Market Tallis, Tye, Parsons, and Munday, were employed on this occasion yet under the restriction of conforming to the jejune and unadons movements of the foreign composers. I presume much of the primare harmony of all these ancient tunes is now lost, by additions, various and transpositions.

This version is said to be conferred with the Ebrue. But I am a clined to think, that the translation was altogether made from

vulgate text, either in Latin or English.

It is evident that the prose psalms of our liturgy were chiefly sulted and copied, by the perpetual assumption of their words combinations: many of the stanzas are literally nothing more than prose-verses put into rhyme. As thus,

Thus were they stained with the workes
Of their owne filthie way;
And with their owne inventions did
A whoring go astray. [PSALM cvi. 38.]

POEMS, Lond. 1647. quod. p. 49.
 See this matter traced with great skill and accuracy by Hawkins, Hint. Moz. E. ph.

Whyttingham, however, who had travelled to acquire the literature then taught in the foreign universities, and who joined in the translation of Coverdale's Bible, was undoubtedly a scholar, and an adept in the Hebrew language.

It is certain that every attempt to clothe the sacred Scripture in verse, will have the effect of misrepresenting and debasing the dignity of the original. But this general inconvenience, arising from the nature of things, was not the only difficulty which our versifiers of the psalter had to encounter, in common with all other writers employed in a similar task. Allowing for the state of our language in the middle of the sixteenth century, they appear to have been but little qualified either by genius or accomplishments for poetical composition. It is for this reason that they have produced a translation entirely destitute of elegance, spirit, and propriety. The truth is, that they undertook this work, not so much from an ambition of literary fame, or a consciousness of abilities, as from motives of piety, and in compliance with the cast of the times. I presume I am communicating no very new criticism when I observe, that in every part of this translation we are disgusted with a languor of versification, and a want of common prosody. The most exalted effusions of thanksgiving, and the most sublime imageries of the divine majesty, are lowered by a coldness of conception, weakened by frigid interpolations, and disfigured by a poverty of phraseology. Thomas Hopkins expostulates with the deity in these ludicrous, at least trivial, expressions.

Why doost withdrawe thy hand aback,
And hide it in thy lappe?

O plucke it out, and be not slack
To give thy foes a rappe!!

What writer who wished to diminish the might of the supreme Being, and to expose the style and sentiments of Scripture, could have done it more skilfully, than by making David call upon God, not to consume his enemies by an irresistible blow, but to give them a rap? Although some shadow of an apology may be suggested for the word rap, that it had not then acquired its present burlesque acceptation,

Why dost thou thus withdraw thy hand, Out of thy besom, for our good,

Even thy right hand restraine? Drawe backe the same againe!

In another stanza he has preserved Hopkin's rhymes and expletives, and, if possible, lowered his language and cauences. Ps. lxxiv. r.

Hast thou neglected us? Of thine owne pasture thus?

Oh why, our God, for evermore Why amoust thy wrath against the sheep

Here he has chiefly displayed the imcking of God's wrath, which kindles in Hopkins. The particle that was never so distinguished and dignified. And it is hard to say, why his majesty should thuse to make the divine indignation imode, tasker than burn, which is was gested by the original.

¹ Ps Ixxiv. 12. Perhaps this verse is not much improved in the translation of king James I, who seems to have rested entirely on the image of why withdrawest thou not time kind, which he has expressed in Hopkins manner.

or the idea of a petty si which the practice or proceed and with the Jews cated on any considerate

For why, To hi

Nor is there greater del

And at m

The psalmist says, t'which cometh forth as comparison of the sun Jewish custom, was ush state, preceded by torch the passage. [Ps. xix.

In them A pli Who like Doth

The translator had be which, even in the sense the comparison. But a nothing more than free description by an importion of the most importion of the most important.

The miraculous man wilderness in their de omnipotence, is thus in 'thou wentest forth be wilderness: the earth of God; even as Sina is the God of Israel. 'thine inheritance, and of God are twenty tho is among them, as in represented these great

When the
The
And brou
Whit
The earth
Hear

The mount Sinai shooke in such sorte, As it would cleave in sunder.

Thy heritage with drops of rain And if so be it barren was,

Abundantly was washt, By thee it was refresht.

God's army is two millions, Of warriours good and strong, The Lord also in Sinai Is present them among. [Ps. lxviii. 7. seq.]

If there be here any merit, it arises solely from preserving the expressions of the prose version. And the translator would have done better had he preserved more, and had given us no feeble or foreign enlargements of his own. He has shown no independent skill or energy. When once he attempts to add or dilate, his weakness appears. It is this circumstance alone, which supports the two following well-known stanzas¹.

The Lord descended from above,
And bowde the heavens high;
And underneath his feet he cast
The darknesse of the skie.

On Cherubs and on Cherubims
Full roiallie he rode;
And on the winges of all the windes
Came flying all abrode. [Ps. xviii. 9, 10.]

Almost the entire contexture of the prose is here literally transferred, unbroken and without transposition, allowing for the small deviations necessarily occasioned by the metre and rhyme. It may be said, that the translator has testified his judgment in retaining so much of the original, and proved he was sensible the passage needed not any adventitious ornament. But what may seem here to be judgment or even taste, I fear, was want of expression in himself. He only adopted what was almost ready done to his hand.

To the disgrace of sacred music, sacred poetry, and our established worship; these psalms still continue to be sung in the church of England. It is certain, had they been more poetically translated, they would not have been acceptable to the common people. Yet however they may be allowed to serve the purposes of private edification, in administering spiritual consolation to the manufacturer and mechanic, as they are extrinsic to the frame of our liturgy, and incompatible with the genius of our service, there is perhaps no impropriety in wishing, that they were remitted and restrained to that church in which they sprung, and with whose character and constitution they seem so aptly to correspond. Whatever estimation in point of composition they might have attracted at their first appearance in a ruder age, and however instrumental they might have been at the infancy of the reformation in weaning the minds of men from the papistic riwal, all

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these considerations can ment for their being ret and the growing refinen lete and contemptible. for its poetry, in the rei has contracted the air o in proportion as good t inspired only disgust : : Francis I., they seemed reign of Louis XIV. [1]

To obviate these obje time to modernise this a tolerable and intelligible diction. But, to say no arbitrary corrections ha known words, the textur was, has been destroyed weak, like a plain old G antiquity, have lost that which they derived from executed with prudence deavour to explain; and character of writing, and which it professes to rewarrantable and incong abominable in any book, fident, that were Sternl so far from owning who ' ceed against the innov. It is certain, that this tr state, by ascertaining perhaps undeservedly d the English language, m ment of our ancient lite demning the practice of be understood to recom reprobate any version at he church.

In the mean time, not these metrical psalms wi of their style, it should be into our church by lawfu the puritans, and after never received any royal withstanding it is said in ALLOWED to be 'sung in all churches of all the people together before and after evening prayer, and also before and after sermons: and moreover in private houses for their godly solace and comfort, laying apart all ungodly songs and ballads, which tend only to the nourish-'ing of vice and the corrupting of youth.' At the beginning of the reign of queen Elizabeth, when our ecclesiastical reformation began to be placed on a solid and durable establishment, those English divines who had fled from the superstitions of queen Mary to Frankfort and Geneva, where they had learned to embrace the opposite extreme, and where, from an abhorrence of catholic ceremonies, they had contracted a dislike to the decent appendages of divine worship, endeavoured, in conjunction with some of the principal courtiers, to effect an abrogation of our solemn church service, which they pronounced to be antichristian and unevangelical. They contended that the metrical psalms of David, set to plain and popular music, were more suitable to the simplicity of the gospel, and abundantly adequate to all the purposes of edification : and this proposal they rested on the authority and practice of Calvin, between whom and the church of England the breach was not then so wide as at present. But the queen and those bishops to whom she had delegated the business of supervising the liturgy, among which was the learned and liberal archbishop Parker, objected, that too much attention had already been paid to the German theology. She declared, that the foreign reformers had before interposed, on similar deliberations, with unbecoming forwardness: and that the Common Prayer of her brother Edward had been once altered, to quiet the scruples, and to gratify the cavils, of Calvin, Bucer, and Fagius. She was therefore invariably determined to make no more concessions to the importunate partisans of Geneva, and peremptorily decreed that the choral formalities should still be continued in the celebration of the sacred offices. [CANONS and INJUNCTIONS A.D. 1559. NUM. xlix.]

SECTION XLVL

THE spirit of versifying the psalms, and other parts of the Bible, at the beginning of the reformation, was almost as epidemic as psalmsinging. William Hunnis, a gentleman of the chapel under Edward VI. and afterwards chapel-master to queen Elizabeth, rendered into rhyme many select psalms, which had not the good fortune to be rescued from oblivion by being incorporated into Hopkins's collection, nor to be sung in the royal chapel. They were printed in 1550, with

this title, 'Certayne Ps 'drawen furth into Eng 'ryght honourable syr' 'imprinted!.'

I know not if among for sin, comprehending They are dedicated to to the gospel he much Sydney college in Cami n HANDFUL OF HONE nomic, Prayers to Ch. metre, with musical not To say nothing of his R. Cribb, and the Lost She book of GENESIS, which honeysuckles and his he a large contributor to the will be said in its place John Hall, or Hawle, a and author of many traout of the proverbes Scripture, and certayr metre by John Halla. the proverbs had been i Thomas Sternhold. siasticus and St. Paul's Hall with his cotempor sionary from heaven to n set of metrical visions thusiasm, and the purit: in opposition to our ser William Baldwyn, of

William Baldwyn, of MIRROUR OF MAGISTY English meeter on the 1549. It is dedicated

¹ I have also seen Hunnis's 'in English metre,' printed by I Printed by T. Marshe, 1578

B There is an edition in qua David translated into English with certaine chapters of the seen a book by Hall called the songs, with notes, 1555. 8vo. I SURGENY, Lond. 1563. John R

⁴ Strype, ANN. i. p. 291. ch. 3 5 In 4to. I have seen also " Without date, or name of printer

rhyme are extant by Francis Seagar, printed by William Seres in

1553, with musical notes, and dedicated to lord Russell.

Archbishop Parker also versified the psalter; not from any opposition to our liturgy, but, either for the private amusement and exercise of his religious exile, or that the people, whose predilection for psalmody could not be suppressed, might at least be furnished with a rational and proper translation. It was finished in 1557. And a few years afterwards printed by Day, the archbishop's printer, in quarto, with this title, 'The whole Psalter translated into English metre, which contayneth an hundredth and fifty psalmes. The first Quinquagene". * Quoniam omnis terræ deus, psallite sapienter. Ps. 14. 47. Imprinted at London by John Daye, dwelling over Aldersgate beneath Saint Martyn's. Cum privilegio per decennium37. Without date of the printer, or name of the translator. In the metrical preface prefixed, he triesto remove the objections of those who censured versifications of Scripture, he pleads the comforts of such an employment to the persecuted theologist who suffers voluntary banishment, and thus displays the power of sacred music.

> The psalmist stayde with tuned songe The rage of myndes agast, As David did with harpe among To Saule in fury cast.

With golden stringes such harmonie His harpe so sweete did wrest, That he relieved his phrenesie Whom wicked sprites possest⁵.

Whatever might at first have been his design, it is certain that his version, although printed, was never published : and notwithstanding the formality of his metrical preface above-mentioned, which was professedly written to shew the spiritual efficacy or virtue of the psalms in metre, and in which he directs a distinct and audible mode of congregational singing, he probably suppressed it, because he saw that the practice had been abused to the purposes of fanaticism, and adopted by the puritans in contradiction to the national worship; or at least that such a publication, whatever his private sentiments might have been, would not have suited the nature and dignity of his high office in the church. Some of our musical antiquaries, however, have

¹ At the end is a poem entitled, 'A Description of the Lyfe of Man, the World and 'Yankites thereof.' Princ. 'Who on earth can justly rejoyce.'

2 The second quinquagene follows, fol. 146. The third and last, fol. 260.

3 In black letter. Among the prefaces are four lines from lord Surrey's Eccusionature. Attached to every palm is a prose collect. At the end of the palms are venious of Te Desim, Benedictus, Quicunque outh, two. 6vc.

4 Day had a licence, Jun. 3, 1561, to print the pealms in metre. Ames, p. 238.

5 He thus remonstrates against the secular ballads,

justly conjectured, that the archbishop, who was skilled in music, and had formerly founded a music-school in his college of Stoke Clamintended these psalms, which are adapted to complicated tunes of four parts, probably constructed by himself and here given in force, for the use of cathedrals; at a time, when compositions in counterpoint was uncommon in the church, and when that part of our choir-service called the motet or anthem, which admits a more artificial display a harmony, and which is recommended and allowed in queen Elizabeth's earliest ecclesiastical injunctions, was yet almost unknown, or but a very imperfect state. Accordingly, although the direction is at quite comprehensible, he orders many of them to be suing by the rector chori, or chantor, and the quier, or choir, alternately. That at least he had a taste for music, we may conclude from the following not inelegant scale of modulation, prefixed to his ciph tunes above-mentioned.

'THE NATURE OF THE EYGHT TUNES.

The first is meke, devout to see,
The second sad, in maiesty:
The third doth rage, and roughly brayth,
The fourth doth fawne, and flattry playth:
The fifth deligth, and laugheth the more,
The sixth bewayleth, it wepeth full sore.
The seventh tredeth stoute in froward race

He forth brought me : in libertie, To waters delicate.

My soule and hart: he did convart, To me he shewth the path: Of right wisness: in holiness, His name such vertue hath.

Yea though I go: through death his wo
His vale and shadow wyde:
I feare no dart: with me thou art
With rod and staffe to guide.

Thou shalt provyde: a table wyde,
For me against theyr spite:
With oyle my head: thou hast bespred,
My cup is fully dight. [Fol. 13.]

I add, in the more sublime character, a part of the eighteenth psalm, which Sternhold is supposed to have exerted his powers most successfully, and without the interruptions of the pointing which perhaps as designed for some regulations of the music, now unknown.

The earth did shake, for feare did quake,
The hills theyr bases shooke;
Removed they were, in place most fayre,
At God's ryght fearfull looke.

Darke smoke rose to hys face therefro,
Hys mouthe as fire consumde,
That coales at it were kyndled bright
When he in anger funde.

The heavens full lowe he made to bowe, And downe dyd he ensue; And darkness great was undersete His feete in clowdy hue.

He rode on hye, and dyd so flye,
Upon the Cherubins;
He came in sight, and made his flight
Upon the wyng of wyndes.

The Lorde from heaven sent downe his leaven
And thundred thence in ire;
He thunder cast in wondrous blast
With hayle and coales of fyre. [Fol. 35.]

Here is some degree of spirit, and a choice of phraseology. But on e whole, and especially for this species of stanza, Parker will be found want facility, and in general to have been unpractised in writing nglish verses. His abilities were destined to other studies, and lapted to employments of a more archiepiscopal nature.

The industrious Strype, Parker's biographer, after a diligent search ever could gain a sight of this translation: nor is it even mentioned

by Ames, the inquisitiv the late Mr. West's libe hishop Kennet, who he bishop permitted his w of the nobility. It is would be deservedly de students who labour on generally known, that this anonymous version poet by the name of Jo have been the property the title, in somewhat o The auctor of this box in the close of Wells. rity than this slender Recper, a native of Sor year 1564, and who af translated The whole 1 150 psalms, etc. print ' gate, about 1570, in 4 Deum, The song of the all in metre. At the to several psalms. other faculties, he has ' yet I suppose he had Oxon. i. 181.] If this fear we are still to see and Ames1.

A considerable con Crowley, educated in ha fellowship in 1542. printer and preacher in where, says Wood, he gift of preaching in the 235.] In 1550 he pri VISION, but with the ichelping forward the refithe absurdities of poper valuable or useful, as it those peaceable philos literature. His pulpit faction, happily co-oper tion: and his shop and

There is a metrical Englisher 1320, which has merit. So

of those talents which qualified him for captivating the attention and moving the passions of the multitude, under queen Elizabeth he held many dignities in a church, whose doctrines and polity his undiscerning zeal had a tendency to destroy. He translated into popular rhyme, not only the psalter, but the litany, with hymns, all which he printed together in 1549. In the same year, and in the same measure, he published The Voice of the last Trumpet blown by the seventh angel. This piece contains twelve several lessons, for the instruction or amendment of those who seemed at that time chiefly to need advice: and among whom he enumerates lewd priests, scholars, physicians, beggars, yeomen, gentlemen, magistrates, and women. He also attacked the abuses of his age in 31 EPIGRAMS, first printed in 1551. The subjects are placed alphabetically. In his first alphabet are Abbayes, Alehouses, Alleys, and Almeshouses. The second, Bailiffs. Bawds, Beggars, Bear-bayting, and Brawlers. They display, but without spirit or humour, the reprehensible practices and licentious manners which then prevailed. He published in 1551, a kind of metrical sermon on Pleasure and Pain, Heaven and Hell. Many of these, to say nothing of his almost innumerable controversial tracts in prose, had repeated editions, and from his own press. But one of his treatises, to prove that Lent is a human invention and a superstitious institution, deserves notice for its plan : it is a Dialogue between Lent and Liberty. The personification of Lent is a bold and a perfectly new prosopopeia. In an old poem of this age against the papists, written by one doctor William Turner a physician, but afterwards dean of Wells, the Mass, or mistress MISSA, is personified, who. arrayed in all her meretricious trappings, must at least have been a more theatrical figure. Crowley likewise wrote, and printed in 1581. a rhyming manual, The School of Vertue and Book of good Nurture. This is a translation into metre, of many of the less exceptionable Latin hymns anciently used by the catholics, and still continuing to retain among the protestants a degree of popularity. One of these begins, Jam Lucis orto sydere. At the end are prayers and graces in rhyme. This book, which in Wood's time had been degraded to the stall of the ballad-singer, and is now only to be found on the shelf of the antiquary, was intended to supersede or abolish the original Latin hymns, which were only offensive because they were in Latin, and which were the recreation of scholars in our universities after dinner on festival days. At an archiepiscopal visitation of Merton college in Oxford, in the year 1562, it was a matter of enquiry, whether the superstitious hymns appointed to be sung in the Hall on holidays, were changed for the psalms in metre: and one of the fellows is

¹ Strype, Ecct. Mass. ii. p. 138. See the speakers in Ochin's Dialogue against the Peye, englished by Poynet, printed in 2349. Strype, ibid. 198.

accused of having atte Te Deum in the refect

It will not be foreig doctor Cosins, prebend before the parliament usages in his cathedr worn an embroidered used a consecrated kni vated the blue cap an bishop Hatfield's tomb which was decorated v the psalms of Sternhole

BUT among the theolog is Christopher Tye, a musical preceptor to pr princesses Mary and 1 organist of the royal ch profession of music, he and having been taug closely connected, and ture would be more in verse, he projected a tr familiar metre. It app versified, which for ma the hands of a translate mean the most suscepti tament, would have bec ecclesiastical stanza. kind to music, was still ever, he completed onl printed in 1553, by Will the reader, who is not as period, will hardly be su 'APOSTLES translated 'kinges most excellent 1

¹ Strype's Parker, B. 11. Ch. 2d edit. p. 354. 2 Neale's Hist. Purit. vol. i. p. 789.

and one of the Gentylmen of hys graces most honourable Chappell, with notes to eche chapter to synge and also to play upon the Lute, very necessarye for studentes after theyr studye to fyle their wittes, and alsoe for all christians that cannot synge, to reade the good and godlye storyes of the lives of Christ his apostles.' It is dedicated in Sternhold's stanza, 'To the vertuous and godlye learned prynce *Edward VI.' As this singular dedication contains, not only anecdotes of the author and his work, but of his majesty's eminent attention to the study of the scripture, and of his skill in playing on the lute, I need not apologise for transcribing a few dull stanzas; especially as they will also serve as a specimen of the poet's native style and manner, unconfined by the fetters of translation.

> Your Grace may note, from tyme to tyme, That some doth undertake Upon the Psalms to write in ryme, The verse plesaunt to make :

And some doth take in hand to wryte Out of the Booke of Kynges; Because they se your Grace delyte In suche like godlye thynges1.

And last of all, I youre poore man, Whose doinges are full base, Yet glad to do the best I can To give unto your Grace,

Have thought it good now to recyte The stories of the Actes Even of the Twelve, as Luke doth wryte, Of all their worthy factes .-

Unto the text I do not ad, For nothyng take awaye; And though my style be gros and bad, The truth perceyve ye may,-

My callynge is another waye, Your Grace shall herein fynde My notes set forth to synge or playe, To recreate the mynde.

And though they be not curious2, But for the letter mete; Ye shall them fynde harmonious, And eke pleasaunt and swete.

A young monarch singing the ACTS OF THE APOSTLES in verse to

I That is, they are plain and unisonous; the established character of this port of mostles

I Strype says, that 'Sterahold composed several psalms at first for his own solace.' For he set and sung them to his organ. Which music king Edward VI. sometime-hearing, for he was a gentleman of the privy-chamber, was much delighted with these 'Which occasioned his publication and dedication of them to the said king,' ESSASS Manna, B. i. ch. r. p. 26.

his lute, is a royal char proceeds,

proceeds,

That suc Your In stede
Thes:
So shall In w
His lawe In y
And eke No g
Your sub
Thes:
'Thy lyf,
'As c
'Thou de
'As c

From this sample of hastily predetermine, the able decorations to hearth the There is as much elegan stanzas of the fourteen which I shall therefore

> It chause As the Together The Where the God' That so the

Doctor Tye's ACTS royal chapel of Edwar impropriety of the des to have been perceived age. This circumstan seasonable effect, of tur more rational system: lected from the prose p of the reign of Elizabet tricate music was wante brated Tallis and a few not only justly suppose ancient choral melody by

mony, expression, contrivance, and general effect, are allowed to be perfect models of the genuine ecclesiastic style. Fuller informs us. that Tye was the chief restorer of the loss which the music of the church had sustained by the destruction of the monasteries1. Tye also appears to have been a translator of Italian. The History of Nastagio and Traversari translated out of Italian into English by C. T. perhaps Christopher Tye, was printed at London in 15692.

It is not my intention to pursue any farther the mob of religious rhymers, who, from principles of the most unfeigned piety, devoutly laboured to darken the lustre, and enervate the force, of the divine pages. And perhaps I have been already too prolix in examining a species of poetry, if it may be so called, which even impoverishes prose; or rather, by mixing the style of prose with verse, and of verse with prose, destroys the character and effect of both. But in surveying the general course of a species of literature, absurdities as well as excellencies, the weakness and the vigour of the human mind, must have their historian. Nor is it unpleasing to trace and to contemplate those strange incongruities, and false ideas of perfection, which at various times, either affectation, or caprice, or fashion, or opinion, or prejudice, or ignorance, or enthusiasm, present to the conceptions of men, in the shape of truth.

I must not, however, forget, that Edward VI. is to be ranked among the religious poets of his own reign. Fox has published his metrical instructions concerning the eucharist, addressed to sir Antony Saint Leger. Bale also mentions his comedy called the WHORE OF BABYLON, which Holland the heroologist, who perhaps had never seen it, and knew not whether it was a play or a ballad, in verse or prose, pronounces to be a most elegant performance. [HEROOLOG. p. 27.] Its elegance, with some, will not perhaps apologise or atone for its subject : and it may seem strange, that contoversial ribaldry should have been suffered to enter into the education of a great monarch. But the genius, habits, and situation, of his age should be considered. The reformation was the great political topic of Edward's court. Intricate discussions in divinity were no longer confined to

¹ Worthers, ii. 244. Tallis here mentioned, at the beginning of the reign of Efizabeth, and by proper authority, enriched the music of Marbeek's liturgy. He set to music the Tr. Drum, Benedictus, Machielat, Nunchimittis, and other offices, to which Marbeek had given only the conto firms, or plain chant. He composed a new Litany still in use; and improved the simpler modulation of Marbeek's Suffrages, Kyries after the Commandments, and other versicles, as they are sung at present. There are two chants of Tallis, one to the Venitte Excertance, and another to the Athanasian Creed.

2 In duedecimo.—I had almost forgot to observe, that John Mardiley, clerk of the king's Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called Suffelb-house in Southwark, translated e4 of David's Paalms into Engine Mint, called

the schools or the clery as importance, interest the general attention. spiritual tyranny, reflect suffered, and with ex These feelings were spirit of innovation, the bounds of truth. ebullitions, which gro appear eccentric and ri

We who live at a d between popery and pro peaceably established, and philosophy, are apt and unworthy the cha and example in the you sary, while the reformat preceptors, to impress o ples of Rome, and a p seemed likely to prev letters, and his serio endeavours to cultivate theology, which was no and other amiable vir Edward in an eminent partiality which youth excited by expectation liberty secured to a c in dictating his panegyr

The new settlement judices of the most inte state of contention, and the people, excited so g lads and the stage, were the papal and protestant

The Ballad of Lux BANDMAN, written in I spirit, and supports a de another written about the English Bible, the verr [Percy Ball, ii. 102.] PLOWMAN, with the add now was not uncommon

Strype has printed a

1550, which is a lampoon against the new preachers or gospellers, not very elegant in its allusions, and in Skelton's style. The anonymous satirist mentions with applause Mayster Huggarde, or Miles Hoggard. a shoemaker of London, and who wrote several virulent pamphlets against the reformation, which were made important by extorting laboured answers from several eminent divines¹. He also mentions a nobler clarke, whose learned Balad in defence of the holy Kyrke had triumphed over all the raillery of its numerous opponents. The same industrious annalist has also preserved A song on bishop Latimer, in the octave rhyme, by a poet of the same persuation3. And in the catalogue of modern English prohibited books delivered in 1542 to the parish priests, to the intent that their authors might be discovered and punished, there is the Burying of the Mass in English rithme. But it is not my intention to make full and formal collection of these fugitive religious pasquinades, which died with their respective controversies.

In the year 1547, a proclamation was published to prohibit preaching. This was a temporary expedient to suppress the turbulent harangues of the catholic ministers, who still composed no small part of the parochial clergy: for the court of augumentations took care perpetually to supply the vacant benefices with the disincorporated monks, in order to exonerate the exchequer from the payment of their These men, annuities. both from inclination and hoping to restore the church to its ancient orthodoxy and opulence, exerted all their powers of declamation in combating the doctrines of protestantism, and in alienating the minds of the people from the new doctrines and reformed rites of worship. Being silenced by authority, they had recourse to the stage: and from the pulpit removed their polemics to the play-house. Their farces became more successful that their sermons. The people flocked eagerly to the play-house, when deprived not only of their ancient pageantries, but of their pastoral discourses, in the church. Archbishop Cranmer and the protector Somerset were the chief objects of these dramatic invectives. At length, the same authority which had checked the preachers, found it expedient to control the players: and a new proclamation, which I think has not yet appeared in the history of the British drama, was promulgated in the following terms. [Dat. 3. Edw. vi. Aug. 8.] The inquisitive reader will observe, that from this instrument plays appear to have been long before a general and familiar

One of these pieces is, "A Confutation to the answer of a wicked ballad," printed in 1550. Crowley above mento ned wrote, "A Confutation of Miles Hoggard's wicked ballad made in defence of the transulation that intuition of the Sacrament." Lond, 1548, oct.

² Nerype, Eccl. Mem. ii Append. i. p. 34.
3 Bid. vol. i. Append. silv. p. 121.
4 Burnet, Hist. Rei. vol. i. Rec. Num. xxvl. p. 257.
6 Full, Chards Hist. ry B. vu. Cent. xvi. p. 373.

species of entertainm but in the great tow present sense, was co interludes are forbidd great number of the and PLAYES as we the realm, doe for th matters tending to s and laws; whereupo 'much disquiet, di the Kinges Majesty uncle Edward duke Councell, straightly 'Majesties subjects, o from the ninth day of 4 All-saints next comit IN THE ENGLISH T LOGUE, or other mat

It should, however, be t sort of abuse long before, monly supposed to be a My popery, and perhaps the first before, under Bale as a poe is exceedingly scarree, and h thre lawes, of Nature, M Papystes, most wycked.

Papystes, most wycked.

Papystes, most wycked.

Papystes, most wycked.

Papparellynge of the six Vy wytche, Sodomy lyke a me Phansee or spynituall lawe flyre. The rest of the parte opened by INFIDELITAS—semplierae Deus, quiadim sicut corum sudoribus vivit mur, per dominum nostrum to have known, that this prof ligionthan any part of the mi verse a conversation with Jayree, or friar, with special capen. This is the most to It was a

It was a Preached With us was it And to our Where no good

In another place, the old

And I wyll
The seven to
As Dorbel,
The Mastre
Henricus de
Aristotle, as
With the co

² Holidays.

or private within this realm, upon pain, that whosoever shall PLAY in ENGLISH any such PLAY, ENTERLUDE, DIALOGUE, or other MATTER 'shall suffer imprisonment, or other punishment at the pleasure of his' 'Majestie'.' But when the short date of this proclamation expired. the reformers, availing themselves of the stratagems of an enemy, attacked the papists with their own weapons. One of the comedies on the side of reformation still remains?. But the writer, while his own religion from its simple and impalpable form was much less exposed to the ridicule of scenic exhibition, has not taken advantage of that opportunity which the papistic ceremonies so obviously afforded to burlesque and drollery, from their visible pomp, their number, and their absurdities: nor did he perceive an effect which he might have turned to use, suggested by the practice of his catholic antagonists in the drama, who, by way of recommending their own superstitious solemnities, often made them contemptible by theatrical representation.

This piece is entitled. An Enterlude called LUSTY IUVENTUS: lively describing the Frailtie of youth: of Nature prone to Vyce: by Grace and Good Councell traynable to vertue3. The author, of whom nothing more is known, was one R. Wever, as appears from the colophon. 'Finis, quod R. Wever. Imprinted at London in Paules churche yarde 'by Abraham Vele at the signe of the Lambe.' Hypocrisy is its best character: who laments the loss of her superstitions to the devil, and recites a long catalogue of the trumpery of the popish worship in the metre and manner of Skelton⁴. The chapter and verse of Scripture are often announced: and in one scene, a personage, called God's MERCYFULL PROMISES, cites Ezekiel as from the pulpit.

The Lord by his prophet Ezekiel sayeth in this wise playnlye.

As in the xxiii chapter it doth appere: Be converted, O ye children, &c. [Ibid. p. 159.]

From this interlude we learn, that the young men, which was natural were eager to embrace the new religion, and that the old were unwilling to give up those doctrines and modes of worship, to which they had been habitually attached, and had paid the most implicit and reverential obedience, from their childhood. To this circumstance the devil, who is made to represent the Scripture as a novelty, attributes, the destruction of his spiritual kingdom.

> The old people would beleve stil in my lawes, But the yonger sort lead them a contrary way: They wyll not beleve, they playnly say.

¹ Fuller, ibid. p. 391. STAT. 2, 3. Edw. vi. A.D. 1548. Giba Cop. i. p. 261. edit. 1761.

8 Giba Cop. i. p. 191. edit. 1761.

8 Hawkins's Old Plays, i. p. 135.

Bale's THREE LAWES abovementioned, SIGN. B. v.

Here have I prayte gynnes, With soch as the people wynnes

756 INJUNCTION OF Q

In old tradition But they wyll '

The devil then, in o Hypocrisy, who attemp and says that the Script man, [Ibid. 141.] a phra put into the mouth of an argument in jest, whi the protestants, and wh had better been suppres

> The world Since chil Now ever The fathe

It was among the repr and the unlearned thou tures, and to debate the logical speculation. Th opening and close of [Ibid. p. 121, 153.]

The protestants cont has exhibited a remon sident of the North, re sons, to the number of to be servants of sir on their sleeves, have 'Ing certain Plays and Philip, and the formalit or players, who were c or badge.

When the English lit after its suppression un from the stage; and a ballads, farces, and into and it was again enacte feitures, should abuse th 'songs or rimes.' [Ann the year 1542, before th

I ECCL. MRM. iii. APPEND. 1

his servents so offending. One Henry Nicholas a nati enthusiastic German books in CONDEDIA, a worke in rhyn from God and Cryst, set forth slated out of base Almayne in been printed abroad. Our and istic fanaticism, called the Fat

present liberal establishment, yet when men had begun to discern and to reprobate many of the impostures of popery, it became an object of the legislature to curb the bold and seditious spirit of popular poetry. No sooner were the Scriptures translated and permitted in English, than they were brought upon the stage: they were not only misinterpreted and misunderstood by the multitude, but profaned or burlesqued in comedies and mummeries. Effectually to restrain these abuses, Henry, who loved to create a subject for persecution, who commonly proceeded to disannul what he had just confirmed, and who found that a freedom of enquiry tended to shake his ecclesiastical supremacy, framed a law, that not only Tyndale's English Bible, and all the printed English commentaries, expositions, annotations, defences, replies, and sermons, whether orthodox or heretical, which it had occasioned, should be utterly abolished; but that the kingdom should also be purged and cleansed of all religious plays, interludes, rhymes, ballads, and songs, which are equally pestiferous and noysome to the

peace of the church1. Henry appears to have been piqued as an author and a theologist in adding the clause concerning his own INSTITUTION OF A CHRISTIAN MAN, which had been treated with the same sort of ridicule. Yet under the general injunction of suppressing all English books on religious subjects, he formally excepts, among others, some not properly belonging to that class, such as the CANTERBURY TALES, the works of Chaucer and Gower, CRONICLES, and STORIES OF MENS LIVES, [Ibid. Artic. vii. There is also an exception added about plays, and those only are allowed which were called MORALITIES, or perhaps interludes of real character and action, 'for the rebuking and reproaching of * vices and the setting forth of virtue.' MYSTERIES are totally rejected. [Ibid. Artic. ix.] The reservations which follow, concerning the use of a corrected English Bible, which was permitted, are curious for their quaint partiality, and they shew the embarrassment of administration, in the difficult business of confining that benefit to a few, from which all might reap advantage, but which threatened to become a general evil, without some degrees of restriction. It is absolutely forbidden to be read or expounded in the church. The lord chancellor, the speaker of the house of commons, captaines of the wars, justices of the peace, and recorders of cities, may quote passages to enforce their public harangues, as has been accustomed. A nobleman or gentleman may read it, in his house, orchards, or garden, yet quietly, and without disturbance "of good order." A merchant also may read it to himself privately. But the common people, who had already abused this liberty to the purpose of division and dissensions, and under the denomination of women, artificers, apprentices, journeymen, and servingmen.

I STAT. Ann. 34, 35. Henr. VIII. Cap. L. Tyndale's Bible was printed at Paris 1316.

758 ATTEMPT OF HEN.

are to be punished wit are detected in reading

It should be observe But such was the priv read 'to themselves an in the Old or New Test of a sumptuary law, w articles of finery, that Undoubtedly the duche principles of piety, at le read a book which was But the partial distribut not long remain. This The claim of the peop bigotry, the prejudice, or

I must add here, in re lation of the Bible, whi into the churches, is sup has transmitted and pe otherwise have been obs remarked, that at the sa our native English at an many Latin words2.

These were suggested medium by the translate into our common speecl readers even above the appeared in English. than we now imagine, for the translation, when wit their ancient ignorance, English phrases, many I they contained an inhere.

And of an old DIETARIE FOR archbishop is allowed to have two bishop six blackbirds at once, a b four dishes in his first course, he i nay have six suipes, an archde, are allowd in these proportions. A rector of sixteen marks, only Strype's PARKER, APPEND, p. 65. In the British Museum, there is Bible, which was found in the tem Perhaps his majesty possessed this

⁹ More particularly in the Lation, adoption, manifestation, correction, community, & c. & c. And in other words

the common tongue afforded no correspondent expressions of sufficient

energy.

To the reign of Edward VI. belongs Arthur Kelton, a native of Shropshire or Wales. He wrote the CRONICLE OF THE BRUTES in English verse. It is dedicated to the young king, who seems to have been the general patron; and was printed in 15472. Wood allows that he was an able antiquary; but laments, that he 'being withall poetically given, must forsooth write and publish his lucubrations in *verse; whereby, for rhime's sake, many material matters, and the due timing of them, are omitted, and so consequently rejected by historians and antiquarians.' [Ath. Oxon. i. 73.] Yet he has not supplied his want of genealogical and historical precision with those strokes of poetry which his subject suggested; nor has his imagination been any impediment to his accuracy. At the end of his CHRON-ICLE is the GENEALOGY OF THE BRUTES, in which the pedigree of Edward VI. is lineally drawn through 32 generations, from Osiris the first king of Egypt. Here too Wood reproaches our author for his ignorance in genealogy. But in an heraldic enquiry, so difficult and so new, many mistakes are pardonable. It is extraordinary that a Welshman should have carried his genealogical researches into Egypt. or rather should have wished to prove that Edward was descended from Osiris: but this was with a design to shew, that the Egyptian monarch was the original progenitor of Brutus, the undoubted founder of Edward's tamily. Bale says that he wrote, and dedicated to sir William Herbert, afterwards earl of Pembroke, a most elegant poetical panegyric on the Cambro-Britons. [Bale, xi. 97.] But Bale's praises and censures are always regulated according to the religion of the authors he notices.

The first Chanson a boine, or Drinking-Ballad, of any merit, in our language, appeared in the year 1551. It has a vein of ease and humour, which we should not expect to have been inspired by the simple beverage of those times. I believe I shall not tire my reader by giving it at length; and am only afraid that in this specimen the transition will be thought too violent, from the poetry of the puritans to a convivial and ungodlie ballad.

I cannot cat, but little meat,
My stomach is not good;
But sure I think, that I can drink
With him that wears a hood. [A monk.]
Though I go bare, take ye no care,
I nothing am a colde;
I stuffe my skin so full within,

Such as, Idele'atrea, contritus, helecansta, sucramentum, elementa, humilitas, satisfacilis, cerementa, absolutio, mysterium, pentientia, 5%. See Gardiner's proposals in Hurnet, Hist. Rev. vol. I. B. iii. p. 315. And Fuller, Ch. Hist. B. v. Cent. svi. p. 238. 2 Lond. Octavo. Pr. 'In the golden time when al' things.'

760 THE FIRST DRIN

Of joly Backe and Booth But, belly, Wheth

I love no
And a
A little bro
Moche
No frost n
Can h
I am so w
Of joly
Backe and
And TIB n
Loveth

Full oft dr
The te
Then doth
Even a
And', saith,
Of th
Backe and
Now let th

Even:
They shall
Good:
And al goo
Or hav
God save t
Wheth
Backe and

This song opens the a comedy, written and at Christ's College in C is said to have been w bably was a member o comedy in our languag Mystery nor Morality, a disposition of plot, an writer has a degree of foonery, but is often d more polished age he have disgraced, a bette

Having drank she says.
 On the authority of MSS. Osteevens, is the oldest I have seen

that a learned audience could have endured some of these indelicate scenes. But the established festivities of scholars were gross and agreeable to their general habits; nor was learning in that age always accompanied by gentleness of manners. When the sermons of Hugh Latimer were in vogue at court, the university might be justified in applauding GAMMER GURTON'S NEEDLE.

SECTION XLVIII.

TRUE genius, unseduced by the cabals and unalarmed by the dangers of faction, defies or neglects those events which destroy the peace of mankind, and often exerts its operations amidst the most violent commotions of a state. Without patronage and without readers, I may add without models, the earlier Italian writers, while their country was shook by the intestine tumults of the Guelfes and Guibelines, continued to produce original compositions both in prose and verse, which yet stand unrivalled. The age of Pericles and of the Peloponnesian war was the same. Careless of those who governed or disturbed the world, and superior to the calamities of a quarrel in which two mighty leaders contended for the prize of universal dominion, Lucretius wrote his sublime didactic poem on the system of nature, Virgil his bucolics, and Cicero his books of philosophy. The proscriptions of Augustus did not prevent the progress of the Roman literature.

In the turbulent and unpropitious reign of queen Mary, when controversy was no longer confined to speculation, and a spiritual warfare polluted every part of England with murders more atrocious than the slaughters of the most bloody civil contest, a poem was planned, although not fully completed, which illuminates with no common lustre that interval of gross darkness, which occupies the annals of English poetry from Surrey to Spenser, entitled, A MIRROUR FOR

MAGISTRATES.

More writers than one were concerned in the execution of this piece:
but its primary inventor, and most distinguished contributor, was
Thomas Sackville the first lord Buckhurst, and first earl of Dorset.
Much about the same period, the same author wrote the first genuine
English tragedy, which I shall consider in its proper place.

Sackville was born at Buckhurst, a principal seat of his ancient and illustrious family in the parish of Withiam in Sussex. His birth is placed, but with evident inaccuracy, under the year 1536. At least it

A Archhistop Abbot, in Sackville's Funeral-sermon, says he was aged as when he died, in the year 1608. If so, he was not twenty years of age when he wrote Gozzofitter.

762 BIOGRAPHIC NOTICE

should be placed six y standing in his childhoo it may reasonably be con in Oxford. But he appu bridge, [Wood, ATH. became celebrated as a love of poetry, which he Inner Temple. It was I before he began his trainitiated in the study of which could not be his r the bias of his genius, he species of literature, by entertainment and hone however, and ample patr situations and employn abilities having acquired the poet was soon lost in extinguished the milder should be remembered, of an artful court, that i the integrity of a private an apology to his memo sinuations of a rival part that his original elegan forth, in the exercise of frequently disgusted at with which the public le and Naunton relates, the 'he was so facete and ch Even in the decisions a chamber, which was neve and encouraged an una oratory: on which accou that he was called the p. 678.] After he was m had succeeded to a most ing the business of an er epistle to Clerke's Latin t London in 1571, which treatise remarkable for its mistress Elizabeth paid a and fidelity, or because s indignation against the Sackville, in 1591, was a

versity of Oxford, she condescended earnestly to solicit the university in his favour, and in opposition to his competitor the earl of Essex. At least she appears to have approved the choice, for her majesty soon afterwards visited Oxford, where she was entertained by the new chancellor with splendid banquets and much solid erudition. It is neither my design nor my province, to develope the profound policy with which he conducted a peace with Spain, the address with which he penetrated or baffled the machinations of Essex, and the circumspection and success with which he managed the treasury of two opulent sovereigns. I return to Sackville as a poet, and to the history of the MIRROUR OF MAGISTRATES1.

About the year 1557, he formed the plan of a poem, in which all the illustrious but unfortunate characters of the English history, from the conquest to the end of the fourteenth century, were to pass in review before the poet, who descends like Dante into the infernal region, and is conducted by SORROW. Although a descent into hell had been suggested by other poets, the application of such a fiction to the present design, is a conspicuous proof of genius and even of invention. Every personage was to recite his own misfortunes in a separate soliloguy. But Sackville had leisure only to finish a poetical preface called an INDUCTION, and one legend, which is the life of Henry Stafford duke of Buckingham. Relinquishing therefore the design abruptly, and hastily adapting the close of his INDUCTION to the appearance of Buckingham, the only story he had yet written, and which was to have been the last in his series, he recommended the completion of the whole to Richard Baldwyne and George Ferrers.

Baldwyne seems to have been graduated at Oxford about the year 1532. He was an ecclesiastic, and engaged in the education of youth. I have already mentioned his metrical version of SOLOMON'S SONG, dedicated to Edward VI His patron was Hen, lord Staffords.

George Ferrers, a man of superior rank, was born at saint Albans, educated at Oxford, and a student of Lincoln's-inn. Leland, who has given him a place in his ENCOMIA, informs us, that he was patronised by lord Cromwell. [Fol. 66.] He was in parliament under Henry VIII.; and in 1542, imprisoned by that whimsical tyrant, perhaps very unjustly, and for some cabal now not exactly known. About the same time, in his juridical capacity, he translated the MAGNA CHARTA from French into Latin and English, with some other statutes of England. In a scarce book, William Patten's Expedition into Scotlande of the

¹ Many of his Letters are in the Canala. And in the university register at Oxford, (Mar. sr. 1997,) see his Letter about the Habits. See also Howard's Coll. p. 297.
² Ut inter. He wrote also Three books of Moral Philosophy. And The Lives used Servings of Philosophers, Emperors, Kung, &**c., dedicated to long Stafford, often printed at Loudon in quarto. Altered by Thomas Palfreyman, Lond, 1808, 1909. Also, Similies and Properts. And The Use of Adagies. Bale says, that he wrote, *Connection etam aliquot,* p. 103, * 1 For Robert Redman. No date. After 1920. At the end he is called George Ferrers. In duodecimo. Redman printed Magna Changa in French, 1920. Duodecim. pbloog.

most woorthely fortuna London in 15481, and p it appears from the foll protector Somerset. tectors, and one of the He is said to have com makes a part of Grafton was a composer almost diversion of the court : inn, he bore the office Greenwich during the 'Ferrers gentleman of the 12 days of Christi ' 1067] at Greenwich : 'that the king had grea No common talents wer he wrote some rhymes, TEMP.] He died at account of George Ferr author of the ARTE OF Edward Ferrers a writ tencies2. Our author w the old translator of the and is buried in the ch

Baldwyne and Ferrer attempt, did not attend viting some others to the and Phayer, chose such Fabyan and Hall, as see and which very probab wars of York and Lance investigation appear to

These legends with the follows. Robert Tresi

¹ Dedicated to sir William ² Arth. Oxon. i. 193. The sin recting the dramatic poets to the Mirkour for Magistra, were written with much skill a much good recreation that he I simpose were never printed. Warwickshire 1504. He was Theatra Poet. p. 211. Surplangerous adventure of Richarcharde to Bristowe in a small three should be written Ferreira. ³ Hall's Umon of the two up printed at London, 1546. fol.

Ferrers. The two Mortimers, surnamed Roger, in 1829, and 1387, by Baldwyne. Thomas of Woodstock, duke of Gloucester, uncle to Richard II., murdered in 1397, by Ferrers. Lord Mowbray, preferred and banished by the same king in 1398, by Churchyard. King Richard IL, deposed in 1399, by Baldwyne. Owen Glendour, the pretended prince of Wales, starved to death in 1401, by Phayer. Henry Percy, earl of Northumberland, executed at York in 1407, by Baldwyne. Richard Plantagenet, earl of Cambridge, executed at Southampton in 1415, by Baldwyne. Thomas Montague, earl of Salisbury, in 1428, by Baldwyne. James I. of Scotland, by Baldwyne. William de la Poole. duke of Suffolk, banished for destroying Humphry duke of Gloucester in 1450, by Baldwyne. Jack Cade, the rebel in 1450, by Baldwyne. Richard Plantagenet, duke of Yorke, and his son, the earl of Rutland, killed in 1460, by Baldwyne. Lord Clifford, in 1461, by Baldwyne. Tiptoft, earl of Worcester, in 1470, by Baldwyne. Richard Nevil, earl of Warwick, and his brother John, lord Montacute, killed in the battle of Barnet, 1471, by Baldwyne. King Henry VI. murdered in the Tower of London, in 1471, by Baldwyne. George Plantagenet, third son of the duke of York, murdered by his brother Richard in 1478, by Baldwyne. Edward IV., who died suddenly in 1483, by Skelton1. Sir Anthony Woodville, lord Rivers and Scales, governor of prince Edward, murdered with his nephewlord Gray in 1483, by Baldwyne². Lord Hastings betrayed by Catesby, and murdered in the Tower by Richard duke of Gloucester in 14833. Sackville's INDUCTION. Sackville's Duke of Buckingham. Collingbourne, cruelly executed for making a foolish rhyme, by Baldwyne. Richard, duke of Gloucester, slain in Bosworth field by Henry VII in 1485, by Francis Seagers. [A translator of the PSALMS.] Jane Shore, by Churchyards. Edmund, duke of Somerset killed in the first battle of St. Albans in 1454, by Ferrers. Michael Joseph, the blacksmith and lord Audely, in 1496, by Cavyl.

It was injudicious to choose so many stories which were then recent. Most of these events were at that time too well known to become the proper subject of poetry, and must have lost much of their solemnity by their notoriety. But Shakespeare has been guilty of the same fault. The objection, however, is now worn away, and age has given

a dignity to familiar circumstances.

* The SECONDE PARTE begins with this Life.

¹ Printed in his Works. But there is an old edition of this piece alone, without date, in chiedecimo.

² Substribed in Niccols's edition, 'Master D.' that is, John Dolman. It was intended to introduce here The two Princes murdered in the tower, 'by the lord Yaulx, who undertooks 'to penne it, says Ealdwyne, but what he hath done therein I am not certaine,' id. exilia. Dolman above mentioned was of the Middle-temple. He translated into English Tully's Traculable Quartons, dedicated to Jewel bishop of Salisbury, and printed in 150s. shootened.

⁴ In the Prologue which follows, Ballwyne says, he was 'exhorted to procure Maister 'Churchyarde to undertake and to peene as many more of the remaynder, as myglit be attayned, &c.' fol. civi. a.

This collection, or set of poems, was printed in quarto, in 1550, with the following title. 'A MYRROVRE FOR MAGISTRATES, Wherein may be seen by example of others, with howe greuous plages vices are 'nunished, and howe frayl and vnstable wordly prosperity is founde euen of those whom Fortyne seemeth most highly to favour. File quem faciunt aliena pericula cautum. Anno 1559. Londial, la 'gedibus Thomæ Marshe.' A Mirrour was a favorite title of a book especially among the old French writers. Some anecdotes of the orblication may be collected from Baldwyne's DEDICATION TO THE No-BILITIE, prefixed. 'The wurke was begun and parte of it profit in Queene Maries tyme, but hyndred by the Lord Chancellour that then was1: nevertheles, through the meanes of my lord Stafford; the fyrst parte was licenced, and imprynted the fyrst yeare of the raygot of this our most noble and vertuous queene [Elizabeth], and decicated then to your honours with this preface. Since whych time, although I have been called to another trade of lyfe, yet my good ked 'Stafford hath not ceassed to call upon me to publyshe so much as I had gotten at other mens hands, so that through his lordshype earnest meanes I have now also set furth another parte, contenting as little of myne owne as the fyrst parte doth of other mens [SIGNAT. C ii.]

The plan was confessedly borrowed from Boccace's DE CASTES PRINCIPUM, a book translated, as we have seen, by Lydgate, but which never was popular, because it had no English examples. But Baldwyne's scope and conduct, with respect to this and other circumstances will best appear from his Preface, which cannot be easily found, and which I shall therefore insert at large. 'When the printer had pur-'posed with himselfeto printe Lydgate's books of the FALL OF PRINCES. and had made pryvye therto many both honourable and worshiping he was counsayled by dyvers of them, to procure to have the story contynewed from where as Bochas left, unto this present time ; chief of such as Fortune had dalyed with in this ylande.-Which advoc 'lyked him so well, that he requyred me to take paines therin. But because it was a matter passyng my wit and skyll, and more thanks than gaineful to meddle in, I refused utterly to undertake it, except l 'might have the help of suche, as in wit were apte, in learnyng allowed, and in judgement and estymacyon able to wield and furnysh = weighty an enterpryse, thinkyng even so to shift my handes. But he earnest and diligent in his affayres, procured Atlas to set under his

¹ This chancellor must have been bishop Gardiner.

The challend has neve been obsole of Guerrell and the of Buckingham, a scholar and writer. Wood, Ath, Oxon. i. 108 One of his books is dedicated to the Protector Source.

Aubrey gives us a rhyming epitaph in Howard's chapel in Lambeth church, writen by the mobleman to his sister the duchess of Norfolk. SURKEY, vol. v. p. 235. It is substrated they most bounden brother Henry lord Stafford. Bale says that he was 'rerum ac disciplinarum notitia ornatus,' and that he died in 1538, par. post. 122

shoulder. For shortly after, divers learned men, whose manye giftes nede fewe prayses, consented to take upon them parte of the travayle. And when certaine of them, to the numbre of seven, were through a general assent at an appoynted tyme and place gathered together to devyse thereupon, I resorted unto them, bearing the booke of Bochas translated by Dan Lidgate, for the better observation of his order. Which although we liked wel, yet would it not cumly serve, seeing that both Bochas and Lidgate were dead; neither were there any alive that meddled with like argument, to whom the UNFORTUNATE might make their mone. To make therefore a state mete for the matter. they all agreed that I should usurpe Bochas rowme, and the WRETCHED PRINCES complayne unto me : and take upon themselves every man for his parte to be sundry personages, and in their behalfes to bewaile unto ME their greevous chances, heavye destinies, and wofull misfortunes. This done, we opened such bookes of Cronicles as we had there present. And maister Ferrers, after he had found where Bochas left, which was about the ende of kinge Edwarde the thirdes raigne,

to begin the matter sayde thus.' I marvayle what Bochas meaneth, to forget among his MISERABLE PRINCES such as wer of our nacion, whose numbre is as great, as their adventures wunderfull. For to let passe all, both Britons, Danes, and Saxons, and to come to the last Conquest, what a sorte are they! and some even in his [Boccace's] owne time! As for example, king Richard the fyrst, slayne with a quarle in his chyefe prosperitie. Also king John his brother, as sum saye, poysoned. Are not their histories 'rufull, and of rare example? But as it should appeare, he being an 'Italian, minded most the Roman and Italike story, or els perhaps he wanted our countrey Cronicles. It were therefore a goodly and a notable matter, to search and discourse our whole story from the first beginning of the inhabiting of the yle. But seeing the printer's minde 'is, to have us folowe where Lidgate left, we will leave that great labour 'to other that may intend it, and (as blinde Bayard is always boldest) I will begyn at the time of Rychard the second, a time as unfortunate as 'the ruler therein. And forasmuch, frend Baldwyne, as it shal be 'your charge to note and pen orderlye the whole proces, I will, so 'far as my memorie and judgemente serveth, sumwhat further you in the truth of the storye. And therefore omittinge the ruffle of Jack Strawe and his meyney, and the murther of manye notable men which therby happened, for Jacke, as ye knowe, was but a poor prynce; I will begin with a notable example which within a while after ensued. And although he be no Great Prynce, yet sithens he had a princely office, I will take upon me the miserable person of syr ROBERT TRE-SILIAN chyefe justyce of England, and of other which suffered with

¹ How many they are. Quarell. The bolt of a cross-brow. 3 Multitude. Crew.

which, one excepted, b great Unfortunate ; and related to the silent per the Greek tragedies, or t whole was to form a so: independent soliloquies. is preserved by the intri logue, which also serves the air of a stage-direct this interposition, which the method of the recita and OWEN GLENDOUR. and to all PRINCES a passed through a mise seyng the revgne of H perous in hys doynges of outforthe and inwa '[peers] were fallen the 'yet because theyr exan 'pose, we passed over a brother was chiefe: wh trayterous attempt. An tune's owne whelpes, an 'unmete to be overpasse 'pany, What, my mayste hath no man affection to some other belyke, that 'trouth, there is no specia sion, and uttered their respective complaints, at the gates of Elysium, under the guidance of SORROW.

Many stanzas in the legends written by Baldwyne¹ and Ferrers, and their friends, have considerable merit, and often shew a command of language and versification². But their performances have not the pathos which the subject so naturally suggests. They give us, yet often with no common degree of elegance and perspicuity, the chronicles of Hall and Fabyan in verse. I shall therefore, in examining this part of the MIRROUR OF MAGISTRATES, confine my criticism to Sackville's INDUCTION and Legend of Buckingham.

SECTION XLIX.

SACKVILLE'S INDUCTION, which was to have been placed at the head of our English tragical story, and which loses much of its dignity and propriety by being prefixed to a single life, and that of no great historical importance, is opened with the following poetical landscape of winter. [Fol. cxvi.]

The wrathfull winter, prochinge on apace, With blustring blasts had all ybard the treene; And old Saturnus with his frosty face With chilling colde had pearst the tender greene: The mantels rent, wherein enwrapped been The gladsome groves, that nowe laye overthrowen, The tapets torne, and every bloom downe blowne.

The soile that earst so seemly was to seen, Was all despoyled of her beauty's hewe; And soote freshe flowres, wherewith the sommers queen Had clad the earth, now Boreas blastes downe blewe; And small fowles flocking in theyr song did rewe The winters wrath, wherewith eche thinge defaste In wofull wise bewayld the sommer paste.

Hawthorne had lost his motley lyverye,
The naked twigges were shivering all for colde;
And droppinge downe the teares abundantly,
Eche thing, methought, with weping eye me tolde
The cruell season, bidding me witholde
Myselfe within: for I was gotten out
Into the feldes where as I walkt about.

That is, Baldwyne had previously prepared and written his legend or monologue, and one of the company was to act his part, and assume this appearance, fol, xviii. b.

These lines in CollingBourne's legend are remarkable, fol, cxiiii. a.

Like Pegama a poet must have wynges,

To flye to heaven, or where him liketh best.

Almightic Jove must harbor in bin brees.

49

When loe the

The altered scene deformed by the fro overspread with dar human life, the tra prosperity.

And sorrow The lively g The sturdy The fieldes It taught we To dye the If sommors

Then lookin With nighte Which erst That chearf Beholding d The sodayn The sundry

Immediately the fi

And strayt is For that I is In black all A piteous w Furth from And syghing Tare al her

Her body sta As is the sta Her wealked Her colour p In woe and And as the s So dented w

I stoode again. Tween dread That while in The teares of But when I is The deadly d With dolefull.

Unwrap thy And stint bet What tho Thou canst not dure with sorowe thus attaynt, And with that worde, of sorrowe all forfaynt, She looked up, and prostrate as she laye, With pitcous sounde, lo! thus she gan to saye,

Alas, I wretche, whom thus thou seest distrayned, With wasting woes, that never shall aslake, SORROWE I am, in endeles tormentes payned, Among the Furies in the infernall lake; Where Pluto god of hell so grieslie blake Doth holde his throne, and Lethes deadly taste Doth reive remembrance of eche thyng forepast.

Whence come I am, the drery destinie,
And luckles lot, for to bemone of those,
Whom Fortune in this maze of miserie,
Of wretched chaunce, most wofull myrrours chose:
That when thou seest how lightly they did lose
Theyr pompe, theyr power, and that they thought most sure,
Thou mayest soon deme no earthlye joye may dure.

SORROW then conducts the poet to the classical hell, to the place of torments and the place of happiness.

I shall thee guyde first to the griesly lake,
And thence unto the blissful place of rest:
Where thou shalt see and heare the playnt they make,
That whilom here bare swinge [sway] among the best.
This shalt thou see. But great is the unrest
That thou must byde, before thou canst attayne
Unto the dreadfull place where those remayne.

And with these wordes as I upraysed stood
And gan to folowe her that straight forth paste,
Ere I was ware, into a desert wood
We nowe were come: where hand in hand embraced
She led the way, and through the thicke so traced
As, but I had beene guyded by her might,
It was no waye for any mortal wight.

But loe! while thus amid the deserte darke
We passed on, with steppes and pace unmeete,
A rumbling roar confusde, with howle and barke
Of dogs, shooke all the grounde under our feete,
And strooke the din within our eares so deepe,
As half distraught unto the grounde I fell,
Besought returne, and not to visit hell.

An hydeous hole al vast, withouten shape,
Of endles depth, orewhelmde with ragged stone,
With oughly mouth and griesly jawes doth gape,
And to our sight confounds itself in one.
Here entred we, and yeding [going] forth, anone
An horrible lothly lake we might discerne,
As black as pitche, that cleped [called] is Averne.

772 HELL.-REMORSE

A deadly gul With fowle b Which upp i That over th Choakt with Hither we co In dreadfull

Our author appear taste, that very roma happily copied and I within the porch of he figure of this dreadful which are feigned to I indented with gashes a

> And, first, wi Sat deep RE: With tears; Her wretched To sob and s With though Would wear

Her eyes uns Whirl'd on ea So was her n Tost and ton Of those dete With dreadfu Wishing for

Next, saw we With foot un Benumb'd wi Search'd ever His cap born 'Stoin'd and a And fearing g

And, next, wi Sat fell Reve Devising mea Never in rest, But frets with Of wreaking for To die by dea

When fell RE Had show'd h With tremblin 'Till in our ey When fro my Ruing, alas, upon the woeful plight Of MISERY, that next appear'd in sight:

His face was lean, and some-deal pin'd away, And eke his hands consumed to the bone; But, what his body was, I cannot say, For on his carkass rayment had he none, Save clouts and patches pieced one by one; With staff in hand, and scrip on shoulders cast, His chief defence against the winter's blast:

His food, for most, was wild fruits of the tree,
Unless sometime some crums fell to his share,
Which in his wallet long, God wot, kept he,
As on the which full daint'ly would he fare;
His drink, the running stream, his cup, the bare
Of his palm closed; his bed, the hard cold ground:
To this poor life was MISERY ybound.

Whose wretched state when we had well beheld, With tender ruth on him, and on his feers, In thoughtful cares forth then our pace we held. And, by and by, another shape appears of greedy CARE, still brushing up the breers; His knuckles knob'd, his flesh deep dinted in, With tawed hands, and hard ytanned skin:

The morrow grey no sooner hath begun To spread his light, e'en peeping in our eyes, But he is up, and to his work yrun; But let the night's black misty mantles rise, And with foul dark never so much disguise The fair bright day, yet ceaseth he no while, But hath his candles to prolong his toil.

By him lay heavy SLEEP, the cousin of Death, Flat on the ground, and still as any stone, A very corpse, save yielding forth a breath; Small keep took he, whom fortune frowned on, Or whom she lifted up into the throne Of high renown, but, as a living death, So, dead alive, of life he drew the breath.

The body's rest, the quiet of the heart,
The travel's ease, the still night's feer was he,
And of our life in earth the better part;
Rever of sight, and yet in whom we see
Things oft that chance and oft that never be;
Without respect, esteemed equally
King CROESUS' pomp and IRUS' poverty.

And next, in order sad, OLD-AGE we found: His beard all hoar, his eyes hollow and blind; With drooping cheer still poring on the ground,

774 CARE.-SLEEP .- OLD AGE, COUSIN OF DEATH .- PALE MALADY.

As on the place where nature him assign'd To rest, when that the sisters had untwin'd His vital thread, and ended with their knife The fleeting course of fast-declining life:

There heard we him with broken and hollow plaint. Rue with himself his end approaching fast, And all for nought his wretched mind torment. With sweet remembrance of his pleasures past, And fresh delights of lusty youth forewaste; Recounting which, how would he sob and shriek, And to be young again of JOVE beseek!

But, an' the cruel fates so fixed be
That time forepast cannot return again,
This one request of Jove yet prayed he,
That, in such wither'd plight, and wretched pain,
As eld, accompany'd with her lothsome train,
Had brought on him, all were it woe and grief,
He might awhile yet linger forth his lief,

And not so soon descend into the pit;
Where Death, when he the mortal corpse hath slain,
With rechless hand in grave doth cover it;
Thereafter never to enjoy again
The gladsome light, but, in the ground ylain,
In depth of darkness waste and wear to nought,
As he had ne'er into the world been brought;

But who had seen him sobbing how he stood Unto himself, and how he would bemoan His youth forepast,—as though it wrought him good To talk of youth, all were his youth foregone,— He would have mus'd, and marvel'd much, whereon This wretched Age should life desire so fain, And knows full well life doth but length his pain:

Crook-back'd he was, tooth-shaken, and blear-eyed. Went on three feet, and, sometimes, crept on four; With old lame bones, that rattled by his side; His scalp all pil'd, and he with eld forelore, His wither'd fist still knocking at death's door; Fumbling, and driveling, as he draws his bread; For brief, the shape and messenger of Death.

And fast by him pale MALADY was placed:
Sore sick in bed, her colour all foregone;
Bereft of stomach, savour, and of taste,
Ne could she brook no meat but broths alone:
Her breath corrupt; her keepers every one
Abhorring her; her sickness past recure,
Detesting physick, and all physick's cure.
But O the deletal sight that then we see I

But, O, the doleful sight that then we see I We turn'd our look, and on the other side A grisly shape of FAMINE mought we see: With greedy looks, and gaping mouth, that cry'd And roar'd for meat, as she should there have dy'd; Her body thin and bare as any bone, Whereto was left nought but the case alone.

And that, alas, was gnaw'n on every where, And full of holes; that I ne mought refrain From tears, to see how she her arms could tear, And with her teeth gnash on the bones in vain, When, all for nought, she fain would so sustain Her starven corpse, that rather seem'd a shade That any substance of a creature made:

Great was her force, whom stone-wall could not stay:
Her tearing nails snatching at all she saw:
With gaping jaws, that by no means ymay
Be satisfy'd from hunger of her maw,
But eats herself as she that hath no law:
Gnawing, alas, her carkass all in vain,
Where you may count each sinew, bone, and vein.

On her while we thus firmly fix'd our eyes,
That bled for ruth of such a dreary sight,
Lo, suddenly she shright in so huge wise
As made hell gates to shiver with the might;
Wherewith, a dart we saw, how it did light
Right on her breast, and, therewithal, pale DEATH
Enthrilling it, to reve her of her breath:

And, by and by, a dumb dead corpse we saw, Heavy, and cold, the shape of Death aright, That daunts all earthly creatures to his law, Against whose force in vain it is to fight; Ne peers, ne princes, nor no mortal wight, No towns, ne realms, cities, ne strongest tower, But all, perforce, must yield unto his power:

His dart, anon, out of the corpse he tooke, And in his hand (a dreadful sight to see) With great triumph eftsoons the same he shook, That most of all my fears affrayed me; His body dight with nought but bones, pardy; The naked shape of man there saw I plain, All save the flesh, the sinew, and the vein.

Lastly stood WAR, in glittering arms yelad,
With visage grim, stern look'd, and blackly hued:
In his right hand a naked sword he had,
That to the hilts was all with blood imbrued;
And in his left (that kings and kingdoms rued)
Famine and fire he held, and therewithal
He razed towns, and threw down towers and all:

Cities he sack'd, and realms (that whilom flower'd In honour, glory, and rule, above the rest)
He overwhelm'd, and all their fame devour'd.
Consum'd, destroy'd, wasted, and never ceas'd 'Till he their wealth, their name, and all oppress'd: His face forehew'd with wounds; and by his side There hung his TARGE, with gashes deep and wide:

In mids of which depainted there we found Deadly DEBATE, all full of snaky hair That with a bloody fillet was ybound, Outbreathing nought but discord every where: And round about were pourtray'd, here and there, The hugy hosts; DARIUS and his power, His kings, his princes, peers, and all his flower.—

XERXES, the Persian king, yet saw I there, With his huge host, that drank the rivers dry, Dismounted hills, and made the vales uprear; His host and all yet saw I slain, pardy: Thebes too I saw, all razed how it did lie In heaps of stones; and Tyrus put to spoil, With walls and towers flat-even'd with the soil.

But Troy, (alas!) methought, above them all, It made mine eyes in very tears consume; When I beheld the woeful word befall, That by the wrathful will of gods was come, And JOVE's unmoved sentence and foredoom On PRIAM king and on his town so bent, I could not lin but I must there lament;

And that the more, sith destiny was so stern
As, force perforce, there might no force avail
But she must fall: and, by her fall, we learn
That cities, towers, wealth, world, and all shall quail;
No manhood, might, nor nothing mought prevail;
All were there prest, full many a prince and peer,
And many a knight that sold his death full dear:

Not worthy HECTOR, worthiest of them all,
Her hope, her joy, his force is now for nought:
O Troy, Troy, Troy, there is no boot but bale!
The hugy horse within thy walls is brought;
Thy turrets fall; thy knights, that whilom fought
In arms amid the field, are slain in bed;
Thy gods defil'd, and all thy honour dead:
The flames upspring, and cruelly they creep
From wall to roof, 'till all to cinders waste:
Some fire the houses where the wretches sleep;
Some rush in here, some run in there as fast;
In every where or sword, or fire, they taste:
The walls are torn, the towers whirl'd to the ground;
There is no mischief but may there be found.

CASSANDRA yet there saw I how they hal'd From PALLAS' house, with spercled tress undone, Her wrists fast bound, and with Greek rout impal'd; And PRIAM eke, in vain how he did run To arms, whom PYRRHUS with despite hath done To cruel death, and bath'd him in the baign Of his son's blood before the altar slain.

But how can I descrive the doleful sight
That in the shield so lively fair did shine?
Sith in this world, I think, was never wight
Could have set forth the half not half so fine:
I can no more, but tell how there is seen
Fair ILIUM fall in burning red gledes down,
And, from the soil, great Troy, NEPTUNUS' town.

These shadowy inhabitants of hell-gate are conceived with the vigour of a creative imagination, and described with great force of expression. They are delineated with that fulness of proportion, that invention of picturesque attributes, distinctness, animation, and amplitude of which Spenser is commonly supposed to have given the first specimens in our language, and which are characteristical of his poetry. We may venture to pronounce that Spenser, at least, caught his manner of designing allegorical personages from this model, which so greatly enlarged the former narrow bounds of our ideal imagery, as that it may justly be deemed an original in that style of painting. For we must not forget, that it is to this INDUCTION that Spenser alludes, in a sonnet prefixed to his Pastorals, in 1579, addressed To the right knowrable THE LORD OF BUCKHURST, one of her maiesties privile councell.

In vaine I thinke, right honourable lord,
By this rude rime to memorize thy name,
Whose learned Muse hath writ her owne record
In golden verse, worthy immortal fame.

Thou much more fit, were leisure for the same,
Thy gracious soveraignes prayses to compile,
And her imperiall majestie to frame
In loftie numbers and heroick stile.

The readers of the FAERIE QUEENE will easily point out many particular passages Sackville's INDUCTION suggested to Spenser.

From this scene SORROW, who is well known to Charon and to Cerberus the hideous hound of hell, leads the poet over the loathsome lake of rude Acheron, to the dominions of Pluto, which are described in numbers too beautiful to have been relished by his cotemporaries, or equalled by his successors.

Thence come we to the horrour and the hell, The large great kyngdomes, and the dreadful raygne Of Pluto in his trone where he dyd dwell,

Through silen From hence u And through t Which leade u And where tha Which parts th Whence none s Or from Elizius Here they are surrour who met an untimely d sentenced to eternal nig Loe here, quot That whilom s Now laid full I 1.ven with one They pass in order Henry duke of Bucking Then first came His cloake of 1 Wringing his h Which of a duk With gastly lok Oft spred his a With rufull che His cloake he r His hair al torn My hart so mol As feelingly, me With stormy syghes the place did so complayne, As if his hart at eche had burst in twayne.

Thryse he began to tell his doleful tale, And thryse the syghes did swalowe up his voyse; At eche of whiche he shryked so withale, As though the heavens ryved with the noyse : Til at the last recovering his voyse : Supping the teares that all his breast beraynde On cruell Fortune weping thus he playnde.

Nothing more fully illustrates and ascertains the respective merits and genius of different poets, than a juxtaposition of their performances on similar subjects. Having examined at large Sackville's Descent into Hell, for the sake of throwing a still stronger light on his manner of treating a fiction which gives so large a scope to fancy, I shall employ the remainder of this section in setting before my reader a general view of Dante's Italian poem, entitled COMMEDIA, containing a description of Hell, Paradise, and Purgatory, and written about the year 1310. In the meantime, I presume that most of my readers will recollect and apply the sixth Book of Virgil: to which, however, it

may be necessary to refer occasionally.

Although I have before insinuated that Dante has in this poem used the ghost of Virgil for a mystagogue, in imitation of Tully, who in the SOMNIUM Scipionis supposes Scipio to have shewn the other world to his ancestor Africanus, yet at the same time in the invention of his introduction, he seems to have had an eye on the exordium of an old forgotten Florentine poem called TESORETTO, written in Frottola, or a short irregular measure, exhibiting a cyclopede of theoretic and practic philosophy, and composed by his preceptor Brunetto Latini about the year 1270. Brunetto supposes himselflost in a wood, at the foot of a mountain covered with animals, flowers, plants, and fruits of every species, and subject to the supreme command of a wonderful Lady, whom he thus describes. 'Her head touched the heavens, which served at once for a veil and an ornament. The sky grewdark or screne at her voice, and her arms extended to the extremi-'ties of the earth.' This bold personification, one of the earliest of the rude ages, is of NATURE. She converses with the poet, and describes the creation of the world. She enters upon a most unphilosophical and indeed unpoetical detail of the physical system : developes the head of man, and points out the seat of intelligence and of memory. From physics she proceeds to morals: but her principles are here confined to the theology and the laws of the church, which she couches in technical rhymes1.

Brunetto's TESORETTO was abstracted by himself from his larger prose work on the same subject, written in old French and never printed, entitled TESORO HEST, ACAD, INSCRIPT, tom. vii. 206, seq. The TESORO was afterwards translated into Italian by one Bono Gampboni, and printed at Trevisa, viz. '11. TESORO di Messer Brunetto Latino, Fiorentisse,

780 DANTE, UNDER

Dante, like his market forest. He attempt illuminated by the hunger, and a lion panied by a she-wo precipitately into the poet, the sun was sile.

In the middle of a implores pity and he shade of Virgil who courage, and to guid long discourse with I wander through the neigh conversation of Virgithe fears of the poet, wand compares this reviby the frost of a niexpands its vivid col Qual' il fioretti dal n

Dante, under the co on this occasion alw mythologies. At lea another school. He bottomless abyss, which a rotund shape: or ra opening as it descend subterraneous regions, ment of this dreadful

^{*}Precettore del divino poeta l'tengeno. In Trivisa, 1474
cia el Tesoro di S. Brunetto
le cose. It was printed aga
have confounded this Italia
Salvati, Avertis. Dream. i
INFERNO: and after the color
this insertion. 'Risposta di I
'nol suo inferno.' The Tasoo
printed, but is exceedingly sc.
INF. CANT. i. The same

² CANT. II. In another par conciled. Here the poet co spring, who looks out in the n severe and unexpected frost. afield. CANT. xxiv. This po one, in which a person looking needle. INF. CANT. xv.

The first object which the poet perceives is a gate of brass, over which were inscribed in characters of a dark hue, di colore ofcuro, these verses.

Per me si va nella citta dolente:
Per me si va nel eterno dolore:
Per me si va tra la perduta gente.
Giustizia mosse'l mio alto fattore:
Fece me li divina potestate,
La somma Sapienzia, e l'primo Amore.¹
Dinanzi a me non fur cose create
Se non eterne, el io duro eterno.
Lassate ogni speranza voi ch'entraste. [CANT. iii.]

That is, 'By me is the way to the woeful city. By me is the way to 'the eternal pains. By me is the way to the damned race. My 'mighty maker was divine Justice and Power, the Supreme Wisdom, 'and the First Love. Before me nothing was created. If not eternal, 'I shall eternally remain. Put away all hope, ye that enter.'

There is a severe solemnity in these abrupt and comprehensive sentences, and they are a striking preparation to the scenes that ensue. But the idea of such an inscription on the brazen portal of hell, was suggested to Dante by books of chivalry; in which the gate of an impregnable enchanted castle, is often inscribed with words importing the dangers or wonders to be found within. Over the door of every chamber in Spenser's necromantic palace of Busyrane, was written a threat to the champions who presumed to attempt to enter. [FAIR. QU. iii. xi. 54.] This total exclusion of hope from hell, here so finely introduced and so forcibly expressed, was probably remembered by Milton, a disciple of Dante, where he describes,

Regions of sorrow, dolefull shades, where peace And rest can never dwell, HOPE NEVER COMES THAT COMES TO ALL. [PAR. L. i. 65.]

I have not time to follow Dante regularly through his dialogues and adventures with the crowds of ghosts, ancient and modern, which he meets in the course of this infernal journey. In these interviews, there is often much of the party and politics of his own times, and of allusion to recent facts. Nor have I leisure particularly to display our author's punishments and phantoms. I observe in general, that the ground-work of his hell is classical, yet with many Gothic and extravagant innovations. The burning lakes, the fosses, and fiery towers which surround the city of DIs, and the three Furies which wait at its entrance, are touched with new strokes. [See CANT. ix. vii.] The Gorgons, the Hydra, the Chimera, Cerberus, the serpent of Lerna, and the rest of Virgil's, or rather Homer's, infernal apparitions, are dilated with new touches of the terrible, and sometimes made ridiculous by

1 He means the Platonic 'Epos. The Italian expositors will have it to be the Holy

782 DANTE HAS ENL

the addition of comic intention of burlesque, a single word only¹, in consisting of trees wh are hard as iron, the I

Non r Non r

Cacus, whom Virgil ha the shape of a Centaur is perched a dragon ho supposed that Dante t cent nightly representa the bishop of Ostia on This is mentioned by choice of so strange a any absurdity in the wr chose this subject as MYSTERY represented perhaps a spectacle pu ideas of the church. with all its inconsisten derable part of this we fancy, of pagan and cl of tragical and comic of satirical and sublime poem discover an orig border on sublimity. hundred cantos on hel is partly owing to the w. early compositions, in and without rejection, ar by modern writers.

Dante has beautifully souls ingering on the bearing from the trees in Autumn

> Come d'Au L'un appres Vede a la Similmente Getta si di Per cenni,

In the Fields inhabit

Achilles, Paris, and Tristan, or sir Tristram. One of the old Italian commentators on this poem says, that the last was an English knight

born in Cornovaglio, or Cornwall, a city of England'.

Among many others of his friends, he sees Francisca the daughter of Guido di Polento, in whose palace Dante died at Ravenna, and Paulo one of the sons of Malatesta lord of Rimini. This lady fell in love with Paulo; the passion was mutual, and she was betrothed to him in marriage; but her family chose rather that she should be married to Lanciotto, Paulo's eldest brother. This match had the most fatal consequences. The injured lovers could not dissemble or stifle their affection: they were surprised, and both assassinated by Lanciotto. Dante finds the shades of these distinguished victims of an unfortunate attachment at a distance from the rest, in a region of his INFERNO desolated by the most violent tempests. He accosts them both, and Francisca relates their history: yet the conversation is carried on with some difficulty, on account of the impetuosity of the storm which was perpetually raging. Dante, who from many circumstances of his own amours, appears to have possessed the most refined sensibilities about the delicacies of love, enquires in what manner, when in the other world, they first communicated their passion to each other. Francisca answers, that they were one day sitting together, and reading the romance of LANCELOT; where two lovers were represented in the same critical situation with themselves. Their changes of colour and countenance, while they were reading, often tacitly betrayed their yet undiscovered feelings. When they came to that passage in the romance, where the lovers, after many tender approaches, are gradually drawn by one uniform reciprocation of involuntary attraction to kiss each other, the book dropped from their hands. By a sudden impulse and an irresistible sympathy, they are tempted to do the same. Here was the commencement of their tragical history.

Noi leggiavam' un giorno per diletto
Di LANCILOTTO, comme amor le strinse;
Soli eravamo, et senza alcun sospetto.
Per piu fiate gli occhi ci sospinse
Quella lettura et scolorocc' il viso;
Ma sol un punto fu qual che ci vinse.
Quando legemmo il disiato riso
Esser baciato da cotanto amante
Questi che mai da me no fia diviso
La bocca mi bascio tutto tremante:
GALEOTTO² fu il libro, et chi lo scrisse
Quel giorno piu non vi legemmo avant. [Cant v.]

2 He is one of the knights of the Round Table, and is commonly called Sir Galhaan, in

¹ In the xvi. Canto of the Paraniso, king Arthur's queen General, who belongs to sir Tristram's romance, is mentioned.

784 THE DRAGON, HOR

But this picture, in w cerned, I have to contra vator Rosa has here bor are not of the soft and

Through man They pass'd, and mar O'er many a frozen n

A hurricane suddenly described.

> Et gia ven Un fraças Per cui tre Non altrin Impetuoso Che fier la Gli rami se Dinanzi po Et fa fuggi

Dante and his mysta the face of a man with form ends in a serpent terminated by a sting, hands are rough with sides have all the rich and Turkey, or in the l language, he is,

-A dragon, ho

No monster of romance

Lo dosso, e Dipinte ave Con piu col Fon fur ma Ne fur tar

The conformation of the is the subject, perhaps in able shapes which sate on Although the fiction is for

> The one seem'd But ended foul i Voluminous and With mortal sting

Virgil, seeming to acl

¹ CANT. Avii. Dante says, that But this foolish comparison is affect knowledge from Pliny, or rather fro

mounts the back of Geryon. At the same time Dante mounts, whom Virgil places before, 'that you may not, says he, be exposed to the 'monster's venomous sting.' Virgil then commands Geryon not to move too rapidly, 'for, consider, what a new burthen you carry!'

---- 'Gerion muoviti omai,

Le ruote large, e lo scender sia poco:
Pensa la nuova soma che tu hai.' [Cant xvii.]

In this manner they travel in the air through Tartarus: and from the back of the monster Geryon, Dante looks down on the burning lake of Phlegethon. This imagery is at once great and ridiculous. But much later Italian poets have fallen into the same strange mixture. In this horrid situation says Dante,

> I sentia gia dalla man destra il gorgo Far sotto noi un orribile stroscio: Perche con gli occhi in giu la testa sporsi Allor fu io piu timido allo scoscio Perioch i vidi fuochi, e sente pianti, Oud' io tremando tutto mi rancosco. [Cant. xvii.]

This airy journey is copied from the flight of Icarus and Phaeton, and at length produced the Ippogrifo of Ariosto. Nor is it quite improbable, that Milton, although he has greatly improved and dignified the idea, might have caught from hence his fiction of Satan soaring over the infernal abyss. At length Geryon, having circuited the air like a faulcon towering without prey, deposits his burthen and vanishes.

While they are wandering along the banks of Phlegethon, as the twilight of evening approaches, Dante suddenly hears the sound of a horn more loud than thunder, or the horn of Orlando.

Dante descries through the gloom, what he thinks to be many high and vast towers, molte alti torri. These are the giants who warred against heaven, standing in a row, half concealed within and half extant without an immense abyss or pit.

Gli orribili giganti, cui minaccia

Giove del cielo ancora quando tuona. [Cant xxxi.]

But Virgil informs Dante that he is deceived by appearances, and that these are not towers but the giants.

³ In Canto 34, Dante and Virgil return to light on the back of Lucifer, who (like Milton's Satan, ii. 227,) is described as having wings like sails.

Vele di mar non vid' io mai est celi.

And again, — Quando l'ale furo aperte assai,

This Canto begins with a Latin line,

Vexilla regis prodeunt inferni.

2 Or Roland, the subject of archbishop Turpin's romance.

Non for Che so Come

Dante views the hore a leathern thong from to body stands ten ells hig vance. They both more Cocytus. The giant, so a ship!. One cannot hinted, how judiciously just beauties, and avoic bold inventions. At the sometimes heightened, ditions or misrepresents. One of the torments

punishment of being et

Eran l'ombre Mettendo i de

The ice is described This species of infernal by scripture, nor suggest and which has been a has its origin in the le to have been taken from by saint Jerom and the torments of hell, in which had formed a visionary In another department, Dante represents some of his criminals rolling themselves in human ordure. If his subject led him to such a description, he might at least have used decent expressions. But his

diction is not here less sordid than his imagery.

It is not to be supposed, that a man of strong sense and genius, whose understanding had been cultivated by a most exact education, and who had passed his life in the courts of sovereign princes, would have indulged himself in these disgusting fooleries, had he been at all apprehensive that his readers would have been disgusted. But rude and early poets describe every thing. They follow the public manners: and if they are either obscene or indelicate, it should be remembered that they wrote before obscenity or indelicacy became offensive.

Some of the Guilty are made objects of contempt by a transformation into beastly or ridiculous shapes. This was from the fable of Circe. In others, the human figure is rendered ridiculous by distortion. There is one set of criminals whose faces are turned round towards their backs.

> — E'l piante de gli occhi Le natiche bagnava per lo fesso. [CANT. xx.]

But Dante has displayed more true poetry in describing a real event than in the best of his fictions. This is in the story of Ugolino count of Pisa, the subject of a very capital picture by Reynolds. The poet, wandering through the depths of hell, sees two of the Damned gnawing the skulls of each other, which was their daily food. He enquires the meaning of this dreadful repast.

La bocca sollevo dal fiero pasto Quel peccator, forbendola a capelli Del capo ch'egli havea di retro guasto¹.

Ugolino quitting his companion's half-devoured skull, begins his tale to this effect. 'We are Ugolin count of Pisa, and archbishop 'Ruggieri. Trusting in the perfidious counsels of Ruggieri, I was 'brought to a miserable death. I was committed with four of my 'children to the dungeon of hunger. The time came when we expected food to be brought. Instead of which, I heard the gates of the horrible tower more closely barred. I looked at my children, and could not speak.

- 'L'hora s'appressava
'Che'l cibo ne soleva essere adotto;
'E per suo sogno ciascun dubitava;
'Ed io senti chiavar l'uscio di sotto
'A l'Orribile Torre, ond'io guardai
'Nel viso a mici figliuoli, senza far metta.

I CANT. REXIII. They are both in the lake of ice.

788 DANTE'S PURGATO

- I could not complain. 1 little Anselm, Anselm
- the matter ?
- 'I could neither weep 'night. When the sca. the dolorous prison,
 - 'Com'un poco di rag
- and I could again se
- 'image was stamped, I supposing I did this th
- 'denly up, exclaimed, C
- cat us !
- 'Ambo le
- E quei
- Di mani
- Et disser
- Se tu mi
- "I restrained myself the "We were all silent, tha
- didst thou not swallow
 - "Quel di,
 - Ahi! dur
- 'The fourth day being out, My father, why a
- 'expired, one after th
- famished as you see
- began to crawl over the
- for three days after the names. At length, far
- this, the poet adds, with mangled skull. It is n
- men, who described und
- attributes, are introduce Dante, might have give
- VIRORUM ILLUSTRIUM, the original model of the
- Dante's PURGATORY HELL. As his hell was supposes Purgatory to be height. At intervals are
- cylinder. In these recess expiate their crimes, acco one department they pas

steep. On the top of the whole, or the summit of Purgatory, is a platform adorned with trees and vegetables of every kind. This is the Terrestrial Paradise, which has been transported hither we know not how, and which forms an avenue to the Paradise Celestial. It is extraordinary that some of the Gothic painters should not have given

us this subject.

Dante describes not disagreeably the first region which he traverses on leaving Hell.¹ The heavens are tinged with sapphire, and the star of love, or the sun, makes all the orient laugh. He sees a venerable sage approach. This is Cato of Utica, who, astonished to see a living man in the mansion of ghosts, questions Dante and Virgil about the business which brought them thither. Virgil answers: and Cato advises Virgil to wash Dante's face, which was soiled with the smoke of hell, and to cover his head with one of the reeds which grew on the borders of the neighbouring river. Virgil takes his advice; and having gathered one reed, sees another spring up in its place. This is the golden bough of the Eneid, uno avulso non deficit alter. The shades also, as in Virgil, crowd to be ferried over Styx: but an angel performs the office of Charon, admitting some into the boat, and rejecting others. This confusion of fable and religion destroys the graces of the one and the majesty of the other.

Through adventures and scenes more strange and wild than any in the Pilgrim's Progress, we at length arrive at the twenty-first Canto. A concussion of the earth announces the deliverance of a soul from Purgatory. This is the soul of Statius, the favourite poet of the dark ages. Although a very improper companion for Virgil, he immediately joins our adventurers, and accompanies them in their progress. It is difficult to discover what pagan or christian idea regulates Dante's dispensation of rewards and punishments. Statius passes from Purgatory to Paradise, Cato remains in the place of expiation, and Virgil is con-

demned to eternal torments.

Dante meets his old acquaintance Forese, a debauchee of Florence. On finishing the conversation, Forese asks Dante when he shall have the pleasure of seeing him again. This question in Purgatory is diverting enough. Dante answers with much serious gravity, 'I know not the time of death: but it cannot be too near. Look back on the troubles in which my country is involved!' [CANT. xxiv.] The dispute between the pontificate and the empire, appears to have been the predominant topic of Dante's mind. This circumstance has filled Dante's poem with strokes of satire. Every reader of Voltaire must remember that lively writer's paraphrase from the INFERNO, of the story of count Guido, in which are these inimitable lines. A Franciscan friar abandoned to Beelzebub thus exclaims,

Je suis un

Je fus abso

'Un grand i

Pourvu qu'a

' J'ai fait sou 'A tes pareil

Le Diable s

Lors il m'en
 Il appliqua
 Vingt coups

Que Dieu le

Dante thus translate present. I take this of petual reference to rece yet with this very ma Virgil's sixth book, for cotemporaries of the he is a satirical history of

Dante sees some of to meagre and emaciated in a place where all live example of Melcager, extinction of which comparison of a mirro cations do not satisfy instruction, explains he how it is enlarged, and drift of our author is means to shew his skill something of this in the tions of a similar sort, ophy, mark the writers of

The PARADISE of Da PURGATORY. Its fiction explained, are all concesuccessively views the and at last of God hims

Heaven as well as he cription; which it was perversions or misinteends with the deity, as he returns to earth.

It must be allowed, that the scenes of Virgil's sixth book have many fine strokes of the terrible. But Dante's colouring is of a more gloomy temperature. There is a sombrous cast in his imagination: and he has given new shades of horror to the classical hell. We may say of Dante, that

— Hell

Grows DARKER at his FROWN. [PAR. L. ii. 720.]

The sensations of fear impressed by the Roman poet are less harrassing to the repose of the mind: they have a more equable and placid effect. The terror of Virgil's tremendous objects is diminished by correctness of composition and elegance of style. We are reconciled to his Gorgons and Hydras, by the grace of expression, and the charms of versification.

In the mean time, it may seem a matter of surprise, that the Italian poets of the thirteenth century who restored, admired, and studied the classics, did not imitate their beauties. But while they possessed the genuine models of antiquity, their unnatural and eccentric habits of mind and manners, their attachments to system, their scholastic theology, superstition, ideal love, and above all their chivalry, had corrupted every true principle of life and literature, and consequently prevented the progress of taste and propriety. They could not conform to the practices and notions of their own age, and to the ideas of the ancients, at the same time. They were dazzled with the imageries of Virgil and Homer, which they could not always understand or apply: or which they saw through the mist of prejudice and misconception. Their genius having once taken a false direction, when recalled to copy a just pattern, produced only constraint and affectation, a distorted and unpleasing The early Italian poets disfigured, instead of adorning their works, by attempting to imitate the classics. The charms which we so much admire in Dante, do not belong to the Greeks and Romans. They are derived from another origin, and must be traced back to a different stock. Nor is it at the same time less surprising, that the later Italian poets, in more enlightened times, should have paid so respectful a compliment to Dante as to acknowledge no other model, and with his excellencies, to transcribe and perpetuate all his extravagancies.

SECTION L

I NOW return to the MIRROUR OF MAGISTRATES, and to Sackville's Legend of Buckingham, which follows his INDUCTION.

The Complaynt of HENRYE DUKE OF BUCKINGHAM, is written with a force and even elegance of expression, a copiousness of phraseology,

792 THE CURSE OF BUCKINGHAM ON THE TRAITOR BANASTRE

and an exactness of versification, not to be found in any other parts of the collection. On the whole, it may be thought tedious and langual But that objection unavoidably results from the general plan of the pieces. It is impossible that soliloquies of such prolixity, and designed to include much historical and even biographical matter, should corp where sustain a proper degree of spirit, pathos, and interest. In the exordium are these nervous and correct couplets.

Whom flattering Fortune falsely so beguilde, That loe, she slew, where erst ful smooth she smilde.

Again,

And paynt it forth, that all estates may knowe: Have they the warning, and be mine the woe.

Buckingham is made to enter thus rapidly, yet with much addressinto his fatal share of the civil broils between York and Lancaster.

But what may boot to stay the sisters three, When Atropos perforce will cut the thred? The dolefull day was come, when you might see Northampton field with armed men orespred.

In these lines there is great energy.

O would to God the crueil dismall day
That gave me light fyrst to behold thy face,
With foul eclipse had reft my sight away,
The unhappie hower, the time, and eke the day, &c.

And the following are an example of the simple and sublime united

And thou, Alecto, feede me with thy foode! Let fall thy serpents from thy snaky heare! For such reliefe well fits me in my moode, To feed my plaint with horroure and with feare! With rage afresh thy venomd worme areare.

Many comparisons are introduced by the distressed speaker. But it is common for the best poets to forget that they are describing what is only related or spoken. The captive Proteus has his simile of the nightingale; and Eneas decorates his narrative of the disastrous captured and the same of the disastrous captured and the same of the disastrous captured to the disastr

Buckingham in his reproaches against the traitorous behaviour of his ancient friend Banastre, utters this forcible exclamation, which breathes the genuine spirit of revenge, and is unloaded with poetral

superfluities.

Hated be thou, disdainde of everie wight,
And pointed at whereever thou shalt goe:
A traiterous wretch, unworthy of the light
Be thou esteemde: and, to encrease thy woe,
The sound be hatefull of thy name alsoe.
And in this sort, with shame and sharpe reproch.
Leade thou thy life, till greater grief approch.

The ingenious writers of these times are perpetually deserting prooriety for the sake of learned allusions. Buckingham exhorts the peers and princes to remember the fate of some of the most renowned heroes of antiquity, whose lives and misfortunes he relates at large, and often the most glowing colours of poetry. Alexander's murder of Clitus thus described in stanzas, pronounced by the poet and not by Euckingham.

And deeply grave within your stonie harts
The dreerie dole, that mightie Macedo
With teares unfolded, wrapt in deadlie smarts,
When he the death of Clitus sorrowed so,
Whom erst he murdred with the deadlie blow;
Raught in his rage upon his friend so deare,
For which, behold loe how his panges appeare!

The launced speare he writhes out of the wound, From which the purple blood spins in his face: His heinous guilt when he returned found, He throwes himself uppon the corps, alas! And in his armes howe oft doth he imbrace His murdred friend! And kissing him in vaine, Forth flowe the floudes of salt repentant raine.

He calls for death, and loathing longer life, Bent to his bane refuseth kindlie foode, And plungde in depth of death and dolours strife Had queld¹ himselfe, had not his friendes withstoode. Loe he that thus has shed the guiltlesse bloode, Though he were king and keper over all, Yet chose he death, to guerdon death withall.

This prince, whose peere was never under sunne, Whose glistening fame the earth did overglide, Which with his power the worlde welnigh had wonne, His bloudy handes himselfe could not abide, But folly bent with famine to have dide; The worthie prince deemed in his regard That death for death could be but just reward.

Our MIRROUR, having had three neweditions in 15632, 1571, and 15748,

¹ Killed. Manqueller is murderer.

² This edition, 1563, printed by Thomas Morshe, has clx leaves, with a table of contents t the end.

A This edition, printed also for T. Marshe, is improperly enough entitled "The Last Parte of the Mirrour for Magistrates, &c." But it contains all that is in the foregoing ditions, and ends with JANE SHORE, or SHORE'S WIFE. It has 163 leaves. In the title page to work is said to be "Newly corrected and amended." They are all in quarto, and all black letter.

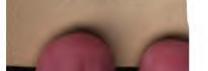
was reprinted in quart new lives, under the co

Higgins lived at Wi Oxford, was a clergym a preceptor of boys, or Udal, a celebrated mas OF TERENCE, a manua epigram by the elegant In the pedagogic chara * newlie corrected, am ames of men, townes the Latine or French Higgins, late student few English verses. London, 1572. written by Higgins, an plishments. He calls eminent patron of let Churchyard the poet i Another of his works in Adrian Junius, translat Flemming, and printed 1585. [Octavo.] It is Doctor Valentine, mast sham4, 1584. From thi nected with the school shire. He appears to For in that year he pu gotten controversialist, from Winsham.

To the MIRROUR OF TION in the octave stans new series from Alban king of Albanie or Scotl

But Higgins found his own versit his friend's.

6 At fol. 108. 2. The two last this edition, are JANE SHORE



But in the Preface Higgins a of the title, a story-book was pulett. 4to. Also The MIRROUR

² In TERENTH FLOSCULOS N. is also prefixed to the book, with ³ Perhaps at Trinity college,

The Dedication of his Mirro He says, that he translated trim gymnasiarcha, moriens, pr veterem suum omnibus libris s

this edition by Higgins, among the pieces after the conquest, first appeared the Life of CARDINAL WOLSEY, by Churchyard [fol. 265, b.]: of SIR NICHOLAS BURDET, by Baldwine [fol. 244. a.]; and of ELEANOR COBHAM [fol. 140. b.], and of HUMFREY DUKE OF GLOUCESTER. [fol. 146. a.] by Ferrers. Also the Legend of KING JAMES THE FOURTH OF SCOTLAND, [fol. 253. b.], said to have been penned fiftie yeares ago, [fol. 255. b.], and of FLODDEN FIELD, said to be of equal antiquity, and subscribed FRANCIS DINGLEY, [fol. 258. b.], the name of a poet who has not otherwise occurred. Prefixed is a recommendatory poem in stanzas by the above-mentioned Thomas Newton of Cheshire1, who understood much more of Latin than of English poetry.

The most poetical passage of Higgins's performance in this collection is in his Legend of QUEENE CORDILA, or Cordelia, king Lear's youngest daughter. [Fol. 36. b.] Being imprisoned in a dungeon, and coucht on strawe, she sees amid the darkness of the night a griesly

ghost approach,

Eke nearer still with stealing steps shee drewe: Shee was of colour pale and deadly hewe.

Her garment was figured with various sorts of imprisonment, and pictures of violent and premature death.

> Her clothes resembled thousand kindes of thrall, And pictures plaine of hastened deathes withall.

Cordelia, in extreme terror, asks,

- What wight art thou, a foe or fawning frend? If Death thou art, I pray thee make an end-But th' art not Death !- Art thou some Fury sent My woefull corps with paynes more to torment?

With that she spake, 'I am thy frend DESPAYRE.

'Now if thou art to dye no whit afrayde

"Here shalt thou choose of Instruments, beholde,

Shall rid thy restlesse life.'-

DESPAIR then, throwing her robe aside, shews Cordelia a thousand instruments of death, knives, sharpe swordes, and ponyards, all bedyde with bloode and poysons. She presents the sword with which Dido slew herself.

Lo! here the blade that Dido of Carthage hight, &c.,

Cordelia takes this sword, but doubtfull yet to dye. DESPAIR then represents to her the state and power which she enjoyed in France, her troops of attendants, and the pleasures of the court she had left.

printed at London by Henry Marshe, being the assigne of Thomas Marshe neare to saint Dunstanes church in Fleetestreete, 1587. It has 170 leaves. The last signature is M m 4. 1 Subscribed Thomas Newtonus Constrainment, 1587.

796 LEGEND OF HIGGINS AND FAERIE QUEENE OF SPENSER.

She then points out her present melancholy condition and dreas situation.

> She shewde me all the dongeon where I sate, The dankish walles, the darkes, and bade me smell And byde the savour if I like it well.

Cordelia gropes for the sword, or fatall knife, in the dark, which DE PAIR places in her hand.

> DESPAYRE to ayde my senceless limmes was glad, And gave the blade: to end my woes she bad.

At length Cordelia's sight fails her so that she can see only Destal who exhorts her to strike.

And by her elbowe DEATH for me did watch.

DESPAIR at last gives the blow. The temptation of the Reduce knight by DESPAIR in Spenser's FAERIE QUEENE, seems to be been copied, yet with high improvements, from this scene. The stanzas of Spenser bear a strong resemblance to what I have defined from CORDELIA'S Legend.

Then gan the villaine¹ him to oueraw,
And brought unto him swords, ropes, poysons, fire,
And all that might him to perdition draw;
And bade him chuse what death he would desire:
For death was due to him that had prouokt God's ire,

But when as none of them he sawe him take,
He to him raught a dagger sharpe and keene,
And gaue it him in hand: his hand did quake
And tremble like a leafe of aspin greene,
And troubled bloud through his pale face was seene
To come and goe, with tydinges from the hart,
As it a running messenger had beene.
At last, resolv'd to worke his finall smart

He lifted up his hand that backe againe did start. [FAER. QU. LT.]
The three first books of the FAERIE QUEENE were published in 18

Higgins's Legend of Cordelia in 1587.

At length the whole was digested anew with additions, in 1610, he Richard Niccols, an ingenious poet, of whom more will be said her after, under the following title. 'A MIRROUR FOR MAGISTRATE being a true Chronicle-history of the untimely falles of such under trundle princes and men of note as have happened since the first entrate of Brute into this Iland untill this our age. NEWLY ENLABITE with a last part called a WINTER NIGHT'S VISION being an additional control of the such as t

1 That is, DESPAIR.

2 Of the early use in the middle age of the world SPECULUM as the title of a book, use Finnaeus's DESERTATIO-HISTORICA-LITTERARIA, prefixed to the KONGS-SECO-SEROYAL MIRROUR, an ancient prose work in Norvegian, written about 1170, printed in 410. fol. xviii.

such Tragedies especially famous as are exempted in the former torie, with a poem annexed called England's Eliza. At idon, imprinted by Felix Kyngston, 1610. [A thick quarto.] ols arranged his edition thus. Higgins's INDUCTION is at the head e Lives from Brutus to the Conquest. Those from the conquest ORD CROMWELL's legend written by Drayton and now first added1. ntroduced by Sackville's INDUCTION. After this are placed such as had been before omitted, ten in number, written by Niccols himwith an INDUCTION. [Fol. 555.] As it illustrates the history of work, especially of Sackville's share in it, I will here insert a part iccol's preface prefixed to those TRAGEDIES which happened after conquest, beginning with that of Robert Tresilian. 'Hauing erto continued the storie from the first entrance of BRVTE into iland, with the FALLES of svch PRINCES as were neuer before time in one volume comprised, I now proceed with the rest, ch take their beginning from the Conquest; whose penmen being ny and diuerse, all diuerslie affected in the method of this their RROUR, I purpose onlie to follow the intended scope of that most orable personage, who by how much he did surpasse the rest in eminence of his noble condition, by so mych he hath exceeded n all in the excellencie of his heroicall stile, which with golden he had limmed out to posteritie in that worthie object of his de the TRAGEDIE OF THE DUKE OF BUCKINGHAM, and in his face then intituled MASTER SACKUILS INDUCTION. This worthy sident of learning intended to perfect all this storie of himselfe n the Conquest. Being called to a more serious expence of time in the great state affaires of his most royall ladie and eraigne, he left the dispose therof to M. Baldwine, M. Ferrers, others, the composers of these Tragedies: who continving r methode, which was by way of dialogue or interlocytion beet euerie Tragedie, gaue it onlie place before the dyke of Buckam's COMPLAINT. Which order I since having altered, have ed the Induction in the beginninge, with euerie Tragedie owing according to syccession and ivst compytation of time, ch before was not obserued2.1

the Legend of Richard III., Niccols appears to have copied passages from Shakespeare's Tragedy on that history. In the ing of the play Richard says,

Now are our brows bound with victorious wreaths, Our bruised arms hung up for monuments: Our stern alarums changed to merry meetings; Our dreadful marches to delightfull measures,

ayton wrote three other legends on this plan, Robert duke of Normandy, Matilda, and Gaveston, of which I shall meak more particularly under that writer.

Lagy. Compare Baldwyne's Prologue at fol. cxiv. b. edit. 1550. ut supr.

798 NICCOLS, SHAKES

Grim-visag'd And now, ins To fright the He capers ni To the lasciv

These lines eviden Niccols's Legend.

> The b Were turn'd The war-god And rattling To sweet-tun God Mars la And turn'd h In stead of c He bathed hi And set his t

Part of the tent-scen Richard, starting from

> Methought the Came to my To morrow's

. So Niccols,

I thought tha By death had With balefull And of the b That they on To whom I th And gainst m

But some of the sta on Shakespeare's ide: give the reader the mo this work.

> For loe, eftsoo Leauing th' al Seasing on me From forth my Where fiends

1 Act v. Sc. ult. Drayton ha S. xxii.

When to the Appear the Of his owne Most cruelly Lord Hastin Him peacen

The Polyolaton was publish

Who in sterne strife stood gainst each other bent, Who should my hateful bodie most torment.

Tormented in such trance long did I lie,
Till extreme feare did rouze me where I lay,
And caus'd me from my naked bed to flie:
Alone within my tente I durste not stay,
This dreadfull dreame my soul did so affray
When wakt I was from sleepe, I for a space
Thought I had beene in some infernall place.

About mine ears a buzzing feare still flew,
My fainting knees languish for want of might
Vpon my bodie stands an icie dew;
My heart is dead within, and with affright
The haire vpon my head doth stand vpright:
Each limbe abovt me quaking, doth resemble
A riuers rush, that with the wind doth tremble.

Thus with my guiltie soules sad torture torne The dark nights dismall houres I past away: But at cockes crowe, the message of the morne, My feare I did conceale, &c. [Page 764.]

If internal evidence was not a proof, we are sure from other evidence that Shakespeare's tragedy preceded Niccols's legend. The tragedy was written about 1597. Niccols, at eighteen years of age, was admitted into Magdalene college in Oxford, in the year 16021. It is easy to point out other marks of imitation. Shakespeare has taken nothing from Seagar's Richard III., printed in Baldwine's collection, or first edition, in the year 1559. Shakespeare, however, probably caught the idea of the royal shades, in the same scene of the tragedy before us, appearing in succession and speaking to Richard and Richmond, from the general plan of the MIRROUR OF MAGISTRATES: more especially, as many of Shakspeare's ghosts there introduced, for instance, King Henry IV., Clarence, Rivers, Hastings, and Buckingham, are the personages of five of the legends belonging to this poem.

SECTION LL

By way of recapitulating what has been said, and in order to give a connected and uniform view of the MIRROUR OF MAGISTRATES in its most complete and extended state, its original contents and addi-

¹ Registr, Univ. Oxon. He retired to Magdalene Hall, where he was graduated in Arts, 2506. Ibid.

Soo BIOGRAPHIC SUB;

tions, I will here det this last or Niccols's editions, and some ot

Niccols's edition, at edition of 1587, an At of Contents, and The mentioned, begins with TION, written by Higg follow these Lives.

Albanact, youngest Huns. King Locrine, bine of Locrine. Sabi Malin. King Mempi king of Albany. Kir by Molucius Donwall King Kimarus, King King Varianus, Irel Claudius Tiberius Ne Tiberius Drusus. Do Pict. Severus, Fulg pag. 185.] All these f first part of Higgin's are in Baldwyne's, or I presume, these live Niccols's edition. Car dragon, Cadwallader, written by Thomas B have next a new title, * happie Falles of sych 'Wherein may be seen Then, after an Epistle Niccols, follow, Sack Ferrers's Tresilian. F Mowbray, Ferrers's Kin Percy. Baldwyne's Ri tague earl of Salisbury frey duke of Glouceste Suffolk. Baldwyne's Ja set. Richard Plantager of Worcester. Richard Plantagenet, duke of lord Rivers. Dolman's ham. Collingburne.

Burdet. Churchyard's Jane Shore. Churchyard's Wolsey. Drayton's Lord Cromwell, All these1, Humfrey, Cobham, Burdet, Cromwell, and Wolsey, excepted, form the whole, but in a less chronological disposition, of Baldwyne's collection, or edition, of the year 1559, as we have seen above: from whence they were reprinted, with the addition of Humfrey, Cobham, Burdet, and Wolsey, by Higgins, in his edition aforesaid of 1587, and where Wolsey closes the work. Another title then appears in Niccols's edition, [after p. 547.] 'A WINTER NIGHT'S VISION. Being an Addition of svch Princes especially famovs, who were exempted in the former HISTORIE. By Richard Niccols, Oxon. Magd. Hall. At London, by Felix Kyngston, 1610.' An Epistle to the Reader, and an elegant Sonnet to Lord Charles Howard lord High Admiral, both by Niccols, are prefixed?. Then follows Niccols's IN-DUCTION to these new lives. [From pag. 555.] They are, King Arthur. Edmund Ironside. Prince Alfred. Godwin earl of Kent. Robert Curthose. King Richard I. King John. Edward II. The two Young Princes murthered in the Tower, and Richard III.3 Our author, but with little propriety, has annexed 'ENGLAND'S ELIZA, or the victoriovs and trivmphant reigne of that virgin empresse of sacred memorie Elizabeth Queene of England, &c. At London, by Felix 'Kyngston, 1610.' This is a title page. Then follows a Sonnet to the virtuous Ladie the Lady Elizabeth Clere, wife to sir Francis Clere, and an Epistle to the Reader. A very poetical INDUCTION is prefixed to the ELIZA, which contains the history of queen Elisabeth, then just dead, in the octave stanza. Niccols, however, has not entirely preserved the whole of the old collection, although he made large additions. He has omitted James I. of Scotland, which appears in Baldwyne's edition of 15594, and in Higgins's of 15875. He has also omitted, and probably for the same obvious reason, James IV, of Scotland, which we find in Higgins. Nor has Niccols retained the Battle of Flodden-field, which is in Higgins's edition. [Fol. 256, a.] Niccols has also omitted Seagars's King Richard III., which first occurs in Baldwyne's edition of 1559, [Fol. cxlvii. b.] and afterwards in Higgins's of 1587. [Fol. 230. b.] But Niccols has written a new Legend on this subject, cited above, and one of the best of his additional lives.

¹ That is, from p. 250.

² From the Sonnet it appears, that our author Niccols was on board Howard's ship the Anke, when Cadiz was taken. This was in 1596. See also pag. 361, stanz. iv.

³ Ending with pag. 769.

⁴ At fol. alii. b.

⁵ Fol. 137. b.

Anker, when Cadirwas taken. This was in 1890. See also pag. 861, stanz. IV.

3 Ending with pag. 769.

4 At fol. alii. b.

6 Fol. 327. c. In Ulpian Fullwell's Flowers or Fame, an old qto, book both in prose and verse, in praise of the reign of Henry VIII. and printed by W. Hoskyns in 1878, is a trager monologue, in the octave stanza of James IV. of Scotland, and of his son, fol. 22. b. The whole title is, "The Flower or Fame, containing the bright renowne and most fortunate reigne of Henry viii. Wherein is mention of matters by the rest of our chronographers overpassed. Compyled by Vlpian Fullwell." Annexed is a panegyric of three of the same Henry's moble and vertuous queens. And "The service done at Haddington in Scotland the seconde year of the reigne of king Edward the sixt." Bt. lett. Fullwell will occur hereafter in his propose place. his proper place.

HALL 802

This ed [Pag. 750.] 1610, I believe was : The MIRROUR of Hall's SATIRES, publ

Another, Delights i Urgeth hi Rhyme of Then brin To tell ho

That it should have b far from proving that contrary conclusion m superseded by the gro titled ALBION'S ENGL of James I. That it Elizabeth, appears, no testimony of sir Philip ranked among the m trical preface prefixed lated into English remembered that only the translator is suppo

In Lyncoln Graye Thou shalt Thy That Melp Had ta

¹B. i. Sat. v. duodecim. B Pygmallons Image, an accad 1598. Sat. iv. This is undou VILLANTE, printed 1599. Lib.

Fond censu So vile to t Exquisite t May run fo What not a But must the On MAGIST And striue What shall Ope their so But must ou

The two last pieces indeed do n plan. Resumend is Daniel's C gue on that subject.

² Sidney says, 'I esteem the partes,' He then mentions Si Ancab. Lond. 100, fol. Sidney consequently Niccole's, addition.

³ Coloph. 'Imprinted at Lon' Commerce. Re. Anno M.D.L.M.

And all their woorks with stately style And goodly grace to endight.

There shalt thou se the selfe same Northe,

Whose woork his witte displayes; And DYALL doth of PRINCES paynte, And preache abroade his prayse1.

There Sackvyldes SONNETS2 sweetly sauste,

And feative fyned bee: There Norton's Ditties do delight, There Yelverton's4 do flee

Well pewrde with pen: such yong men three As weene thou mightst agayne,

To be begotte as Pallas was Of myghtie Jove his brayne.

There heare thou shalt a great reporte Of BALDWYNE's worthie name,

Whose MIRROUR doth of MAGISTRATES Proclayme eternall fame.

And there the gentle Blunduilleb is By name and eke by kynde

Of whom we learne by Plutarches lore What frute by foes to fynde.

There Bauande bydes⁶, that turnde his toyle

A common wealth to frame, And greater grace in English gyves To woorthy authors name.

There Googe a gratefull name has gotte, Reporte that runneth ryfe;

Who crooked compasse doth describe And Zodiake of lyfe7 .-A pryncely place in Parnasse hill

¹ Sir Thomas North, second son of Edward lord North of Kirtling, translated from French into English Antonio Guevara's Herologium Principum. This translation was printed in 1557, and dedicated to Queen Mary, fol. Again, 1548, 1582, 4to. This is the book mentioned in the text. North studied in Lincola's Inn in the reign of queen Mary. I am not sure that the translator of Plutarch's Lives in 1579 is the same. There is Doni's Morall Philosophia from the Italian by sir Thomas North, in 1652.

² Sackville lord Buckhurst, the contributor to the Mirinour of Magistrates. I have never seen his Sonners, which would be a valuable accession to our old poetry. But probably the term someth here means only verse in general, and may signify nothing more man his part in the Mirrour of Magistrates, and his Gordonucke.

³ Norton is Sackville's condition in Gordonucke.

⁴ The Epilogue to Gascoigne's Jocasta, acted at Grays-inn in 1566, was written by Christopher Yelverton, a student of that ion, afterwards a knight and a judge. I have never seen his Dirttins here mentioned.

topher Velverton, a student of that ion, afterwards a knight and a judge. I have never seen his DITTHES here mentioned.

Thomas Blundeville of Newton-Flotman in Norfolk, from whence his dedication to lord Leicester of an English version of Furio's Spanish tract on Counsels and Counselsons is deated, Apr. 1. 1570. He printed many other prose pieces, chiefly translations. His Plutares mentioned in the text, is perhaps a manuscript in the Eritish Museum, Plutarens Commentary that learning is requisite to a print, practicated into English meetr by Themas Blundevile, MSS. Rig. 18. A. 43.

William Bayande, a student in the Middle-Temple, translated into English Ferraias Montanus Dr field a Republic Manuscript in a Hedication to queen Elizabeth, Decemb. 25. 1550, 40 Bl. Lett. Printed by John Kingston. 'A woorke of Jonnes Ferrarius Montanus touchings the good orderinge of a common weale '&c.' Englished by William Bayande.' He was at Oxford.

Barmaby Googe's Palingenius will be spoken of hereafter.

For t Whence of For t Whereas Shall That have Abou And when

These, he adds, are a In a small black WITTES, chiefly comp Webbe's DISCOURSE and printed at Londo mentioned with appla * TRATES lately augme ' penned by the choy oprtioned uaine of the ' uerse may challenge That sensible old Eng on the style of our mo MIRROUR OF MAGIST his HYPERCRITICA, e according to the true sixteen years ago.' written by a judicious writers, the chief of wh

1Fol. vii. a. duodecim. Ik. also, 'A Toucheston for it. 'abuses, as trouble the chur 'Newly sett foorth, by E. H. 'at his shop at the Greene D 'the 'Epistle dedicatorie to name Eoward Hake is subset 'cation, to be diligently obsert 'children and scholars in learn an epitome of a Latin tract D to maister John Hardowe his Pleas, observing at the same 'fpleas' is now a dayes growen be was educated under John 'You being trained vp together 'learned and exquisite teacher 'rather that most worthy parer 'whose memory, if I should in specimen of this little piece, master Hopkins. He is speak

Wereto, as hath been sayd With morall sawes in court Fine Comedies with pleast Do teache unto philosophie So as nathles we careful be And wanton iestes of poets Good stories from the Bible As Quintus Curtius and su Saville, cardinal Alen, Bacon, and Raleigh, he proceeds thus, 'In verse there are Edmund Spenser's HYMNES1. I cannot advise the allowance of other his poems as for practick English, no more than I can Jeffrey Chaucer, Lydgate, Pierce Plowman, or LAUREATE Skelton. It was laid as a fault to the charge of Salust, that he used some old outworn words stoln out of Cato in his books de Originibus. And for an historian in our tongue to affect the like out of those our poets, would be accounted a foul oversight.-My judgment is nothing at all in poems or poesie, and therefore I dare not go far; but will simply deliver my mind concerning those authors among us, whose English hath in my conceit most propriety, and is nearest to the bhrase of court, and to the speech used among the noble, and among the better sort in London: the two sovereign seats, and as it were parliament tribunals, to try the question in. Brave language are * Chapman's Iliads.-The works of Samuel Daniel containe somewhat aflat, but yet withal a very pure and copious English, and words as warrantable as any mans, and fitter perhaps for prose than measure. Michael Drayton's Heroical Epistles are well worth the reading also for the purpose of our subject, which is to furnish an English historian with choice and copy of tongue. Queen Elizabeth's verses, those which I have seen and read, some extant in the elegant, witty, and artificial book of the ART OF ENGLISH POETRIE, the work, as the same is, of one of her gentlemen-pensioners, Puttenham, are princely as her prose. Never must be forgotten St. PETER'S COMPLAINT, and those other serious poems said to be father Southwell's: the English whereof, as it is most proper, so the sharpness and light of wit is very rare in them. Noble Henry Constable was a great master in English tongue, nor had any gentleman of our nation a more pure, quick, or higher delivery of conceit, witness among all other that Sonnet of his before his Majesty's LEPANTO. I have not seen much of sir Edward Dyer's poetry, Among the lesser late poets, George Gascoigne's Works may be endured. But the best of these times, if Albion's England be not preferred, for our business, is the MIRROUR OF MAGISTRATES, and in that MIRROUR, Sackvil's INDUCTION, the work of Thomas, afterward earl of Dorset and lord treasurer of England: whose also the famous Tragedy of GORDOBUC, was the best of that time, even in sir Philip Sidney's judgement; and all skilful Englishmen cannot but ascribe as much thereto, for his phrase and eloquence therein. But before in age, if not also in noble, courtly, and lustrous English, is that of the Songes and Sonnettes of Henry Howard earl of Surrey, (son of that victorious prince, the duke of * Norfolk, and father of that learned Howard his most lively image "Henry Earl of Northampton,) written chiefly by him, and by sir

¹ The pieces mentioned in this extract will be considered in their proper places.

'Thomas Wint, not th

Nevertheless, they

honourable wit, if the

his English translati

he admirably rendr

that those other were

Walter Raleigh, of sir Foulk Grevile in

'mended. I dare not

' this heroick kind.

Montague lord bish

writings. But if I sh

then confess, that I more smart, and put

' vital, judicious, and n

4 poems1,

Bolton's HYPERCRITICA, ' ADDRESSE, IV. SECT. III. pag. Annal. Cont. And Ad. Muri MSS, A. Woob, Mus. Assisted little tract was occasioned by of our old Latin historians, 15 which contains a Vindication Gul, Neubrig, PRAFFAT, APPE ton's principal work now extan "Worke." Lond, 1624, fol. T with plates of many curious are to whom Bolton seems to have to whom Bolton seems to have edit, 1770. In it he supports, by the Britons to Boadices, ch difference between epitomes as noble friend Endymon Potter, in the accounts given by Florus serving, that generalities are: gives us 'in proper words the 'themselves, in all their necess' spacious minate, attended wi bane.' He published, howeve Emperor Tiberius, never printe tory of England. Hypercrit. 1 a book entitled 'Agon Herston MSS, Cort. Faustin E. 1, 7. MSS. COTT. Faustin. E. r. 7.
Latin Poem upon the translation
borough to Westminster abbey. borough to Westminster abbey.

II. for Speed's Chronicle: b
Becket, another Life was writter
Surfeit to A. B. C.' Lond. 12mo.
1657, son of king bishop of Lond
of philological antiquity, was h
printed, but prepared for the p
principal aim of this treatise is to
time of Nero: and that cons
towns, in his Commentaries, is fi
ii. 446.) had a fair MSS. of this
is not known when or where he as a Convictor, that is, an inder
1586. In Archiv. ibid. Wood (N
written about rfore. But our at
Works published by bishop Mor
A few particulars relating to th
be seen in Hearne's MSS. Coll

Among several proofs of the popularity of this poem afforded by our old comedies, I will mention one in George Chapman's MAY-DAY printed in 1611. A gentleman of the most elegant taste for reading, and highly accomplished in the current books of the times, is called One that has read Marcus Aurelius,1 Gesta Romanorum, and the MIRROUR OF MAGISTRATES?

The books of poetry which abounded in the reign of Oueen Elizabeth, and were more numerous than any other kinds of writing in our language, gave birth to two collections of FLOWERS selected from the works of the most fashionable poets. The first of these is, ENG-LAND'S PARNASSUS. Or, the choysest Flowers of our moderne Poets, with their poeticall Comparisons, Descriptions of Bewties, Personages, Castles, Pallaces, Mountaines, Groues, Seas, Springs, Rivers, &c. Whereunto are annexed other various Discourses both pleasaunt and profitable. Imprinted at London for N. L. C. B. and Th. Hayes, 16001. The collector is probably Robert Allots, whose initials R. A. appear subscribed to two sonnets prefixed, one to sir Thomas Mounson, and the other to the Reader. The other compilation of this sort is entitled, 'BELVIDERE, or the Garden of the Muses. London, imprinted for Hugh Astly, 16006.2 The compiler is one John Bodenham. In

Also Original Letters from Austis to Hearne. MSS. Bibl. Bodl. RAWLINS. I add, that Edmund Bolton has a Latin copy of recommendatory verses, in company with George Chapman, Hugh Holland, Donne, Selden, Beaumont, Fletcher, and others, prefixed to the old

man, Hugh Holland, Donne, Selden, Beaumont, Fletcher, and others, prefixed to the old folio edition of Benjamin Jonson's Works in 1626.

2 'Lord Bernera's Golden boke of 'Marcus Aurelius emperour and eloquent oratour.' The first edition I have seen was by Berthelette, 1536, qto. It was often reprinted. But see Mr. Stevens's 'Shakespeare, vol. i. p. 91. edit, 1778. 'Marcus Aurelius is among the Coppies of James Roberts, a considerable printer from 1573, down to below 1500 MSS.

Coxeter. Ames, Hist. Print. p. 341,

2Acr ui. fol. 30, 4to. I take this opportunity of remarking, that Ames recites, printed for Richard Jones, "The Mirour of Majistrates by G. Whetstone, 1584," qto. Hist. Print. p. 347. I have never seen it, but I believe it has nothing to do with this

work.

a Poetical extracts.

4 In duodecimo, cont. 310 pages.
5 A copy which I have seen has R. Allot, instead of R. A. There is a cotempory book seller of that name. But in a little book of EFIGRAMS by John Weever, printed in 1500, (12mo.) I find the following compliment.

'Ad Robertum Allot et Christopherum Middleton, Quicke are your wits, sharp your conceits, Short, and more moret, your lays; Quick but no wit, sharp no conceit. Short and lesse sweet my Praise.

Hath not Shores. Wife, although a lightskirts she, Given him a long and laiting memory ?

Short and lease receef my Praise."

6 'Or sentences gathered out of all kinds of poets, referred to certaine methodical heads, 'profitable for the use of these times to rhyme upon any occasion at a little warning.' Oct. But the compiler does not cite the names of the poets with the extracts. This work is ridiculed in an anonymous old play, 'The Return from Parassus, Or the Scourge of Simony, 'Dublickly acted by the students in St. John's College Cambridge, 1606, 'Qo. Judicio 1278, 'Considering the furies of the times, I could better see these young can-qualing bucksters 'shoot off their pelletts, so they could keep them from these English Flores Poetarom; but 'now the world is come to that pass, that there starts up every day an old goose that site 'hatching up these eggs which have been filched from the next of crowes and kestrella, &c. Act., i. Se., ii. Thenfoliows a criticism on Spensor, Constable, Lodge, Daniel, Watton, Drayton, Davis, Marston, Marlowe, Churchyard, Nashe, Locke, and Hudson Churchyard is commended for his Legend of Shuma's Wire in the Mirroux or Magnetics. TRATES

or a plan to present its popular in rhyme, in the It is reasonable to sa MAGISTRATES enriched drama. These lives are have seen, that they sa imagine, that HISTORIA

By the way, in the Register of Wife is mentioned as a part of S lico or Runaway Redcap, prim with Pericles Prince of Tyre. Pestle, written 1613, Jann Sho Stationer's Register (Oxenbridg 'and Death of Master Shore an 'bie his servanta.'

At least it is certain, the

his his servants.

1 Allot's is much the most com judicious, the extracts more cop respectively cites the rames of Bastard. George Chapman. John Davices. Michael Dray jeffrey. Abraham Fraunce. Gohn Higgins. Thomas Hudsor Thomas Kyd. Thomas Hudsor Thomas Kyd. Thomas Lodge. Jarvis Markham. John Marston Oxford. George Pecle. Matthe Philip Sidney. Edmund Spenso Sylvester. George Turberville. Weever. Sir Thomas Wyat. I she Atpantar But I will quote V. Cellection of choice Flowers and the Atpantar But this tho I ha Atm. Oxon, p. 606. But the most renowned poets of King James I. But this tho I ha Atm. Oxon, p. 606. But the most eminent poets throughout.

by Fabyan, Hall, and Holinshed, which opened a new field of subjects and events; and, I may add, produced a great revolution in the state of popular knowledge. For before those elaborate and voluminous compilations appeared, the History of England, which had been shut up in the Latin narratives of the monkish annalists, was unfamiliar and almost unknown to the general reader.

SECTION LIL

In tracing the gradual accessions of the MIRROUR OF MAGISTRATES, an incidental departure from the general line of our chronologic series has been incurred. But such an anticipation was unavoidable, in order to exhibit a full and uninterrupted view of that poem, which originated in the reign of Mary, and was not finally completed till the beginning of the seventeenth century. I now therefore return to the reign of queen Mary.

To this reign I assign Richard Edwards, a native of Somersetshire about the year 1523. He is said by Wood to have been a scholar of Corpus Christi college in Oxford: but in his early years, he was employed in some department about the court. This circumstance appears from one of his poems in the Paradise of Daintie Devises, a mis-

cellany which contains many of his pieces.

In youthfull yeares when first my young desires began
To pricke me forth to serve in court, a slender tall young man,
My fathers blessing then, I asked upon my knee,
Who blessing me with trembling hand, these wordes gan say to me,
My sonne, God guide thy way, and shield thee from mischaunce,
And make thy just desartes in court, thy poore estate to advance, &c.
[Ed. 1585. 4to. CARM. 7.]

In the year 1547, he was appointed a senior student of Christ Church in Oxford, then newly founded. In the British Museum there is a small set of MSS. sonnets signed with his initials, addressed to some of the beauties of the courts of queen Mary, and of queen Elizabeth. Hence we may conjecture, that he did not long remain at the university. About this time he was probably a member of Lincoln's-inn. In the year 1561, he was constituted a gentleman of the royal chapel by queen Elizabeth, and master of the singing boys there. He had received his musical education, while at Oxford, under George Etheridge².

¹ MSS. COTTON Tit. A. xxiv. 'To some court Ladies.'-Pr. 'Howarde is not hawghte, &c.'

2 George Etheridge, born at Thame in Oxfordshire, was admitted Scholar of Corpus

When queen Elizab Edwards, who was on PALAMON AND ARCIT Church hall. I believ DAMON AND PYTHIA that the first edition Garrick's collection, [Qto. Bl. lett.] The Fleet-street, in 1570, AND PITHIAS, newly queenes maiestie by 'Mayster Edward then degree of low humour the two lacquies, which He probably wrote man having mentioned lor Ferrers, as most emin Comedy and Interlude For Edwards, besides to have been a contri pageants. In a word, which minister to popu fashionable sonnetteer, mimic, of the court. I of the histrionic art, he to act plays; and they those of St. Paul's Cath intendency of Edwards.

Christi college Oxford, under th 1539. In 1533, he was made n mended by lord Williams of Thi to be admitted a fellow of his co sue the medical line, that schem Elizabeth at her accession: but and established a private semins music, and logic. Notwithstand presented to the queen when she father Henry, now in the British elegant preface in Latin verse to DRA, which he published in 1584, "cian, and one of the most exchelly delighted in the lute and English, Latin, Greek, and He "est skill." ANGL SCRIPT. p. 78 David's Psalms into a short Hebritons in MSS. His familiar frien serts that his many excellent 1 Lond. 1589, p. 111. His chief pa Sir Walter Mildmay, and Robert given Etheridge so long a note, b Compare Fox, Martynolog, iii. 1 Quarto, Bl. lett. The thrids 2 ARTR op ENGLISH PORTRY. fi

The most poetical of Edwards' ditties in the PARADISE OF DAINTIE DEVISES is a description of May1. The rest are moral sentences in His SOUL-KNELL, supposed to have been written on his death-bed, was once celebrated?. His popularity seems to have altogether arisen from those pleasing talents of which no specimens could be transmitted to posterity, and which prejudiced his partial cotem-

poraries in favour of his poetry. He died in the year 15663.

In the Epitaphs, Songs, and Sonets of George Turbervile, printed in 1570, there are two elegies on his death; which record the places of his education, ascertain his poetical and musical character, and bear ample testimony to the high distinction in which his performances, more particularly of the dramatic kind, were held. The first is by Tubervile himself, entitled, 'An Epitaph on Maister Edwards, some 'time Maister of the Children of the Chappell and gentleman of Lyn colnes inne of court.'

Ye learned Muses nine And sacred sisters all: Now lay your cheerful cithrons downe,

And to lamenting fall.—
e daunce, The chiefest of your traine, For he that led the daunce, I meane the man that Edwards hight,

By cruell death is slaine. Ye courtiers chaunge your cheere, Lament in wastefull wise :

For now your Orpheus has resignde, In clay his carcas lies.

O ruth! he is bereft, That, whilst he lived here, For poets penne and passinge wit Could have no English peere.

His vaine in verse was such, So stately eke his stile, His feate in forging sugred songes With cleane and curious files; And Romaines would repine, As all the learned Greekes,

¹Carm, 6. edit. 1585. It seems to have been a favourite, and is complimented in another piece, A reply to M. Edwardes May, subscribed M. S. ibid. Carm. 29. This miscellany, ot which more will be said bereafter, is said is the tile to 'be devised and written for the most parte by M. Edwardes sometime of her maiestics Chappell. Edwards however had been dead twelve years when the first edition appeared, viz. in 1578,

2 It is mentioned by George Gascoigne in his Epistle to the young Gentlemen, before his works, 1587. qu.

B Wood, ATH. OXON, i. 151, ibid. FAST, 71

Wood, Arst. Oxon. i. 151, ibid. Fast. 71

Shakespeare has inserted a part of Edwards's song In Commerciation of Municke, extant at length in the Parabush of Danyten Deutsen, (fol. 34, b.) in Roseno and Juliet. 'When griping grief, &c.' Act iv. Sc. 5. In some Miscellany of the reign of Elizabeth, I have seen a song called The Wattow-carta. Ars, attributed in Edwards and the same, I think, that is liconced to T. Colwell in 1964, beginning, 'I are not the fyrst that bath rakes in 'Annale, the weatrynge of the willowe gardinale.' This song, often reprinted, seems to have been written in consequence of that sung by Deademona in Othersto, with the burden, July, O the greene willowe shall be my gurdand. OTHELL ACT iv. Sc. 3. See Routers of This Stationary, A. fol. 179, b. Hence the antiquity of Deademona's song may in some degree be ascertained. I take this opportunity of observing, that the hallad of Suannan, part of which is saing by six Toby in Twentern Neutr, was incomed to T. Colwell, in 1964, with the title, 'The godlye and constants wyfe Suannan.' Bid. fol. 59. b. There is a play on this subject, ibid. fol. 176. a. Tw. N. Act ii. Sc. 2. And College. Perverage. 33, 400.

If they did live againe, From Plau And learne

The other is written Translation of Virgil's years after Edwards a Edwards's play at PALA at Oxford in 15661. It the worshipfull Mayste *Children in the queene

O happie house, O place That plante To that And Christ The fru Plunge up a Your tr Whilst Child

1 Miles Winsore of the same col-formance was much liked by the q

formance was much liked by the quewas appointed by the university ham in Bucks; and when he had. Spanish ambassador, and looking a farty young man? Wood, Aragent antiquary.

**Corpus Christi college at Oxfoo a While the royal chapel and its In a puritanical pamphlet withouth the Chapel stript and whipt, an will neur be suppress, while her ma "They had as well be at their popis This is perhaps the earliest notice in They had as well be at their popsa. This is perhaps the earliest notice in dians, at least the earliest proof of it gave still greater offence to the subjects in the royal chapel itself, youthes profane the Lordes Day geous decking of their apparell, poets, &c. ibid fol, xiii. b. But Stephen Gosson's books against either those thinges are fained the either those thinges are fained that a great many comedies more at 15 man. D 4. Undoubtedly the ac of saint Paul's cathedral; but it mistand the Cathedral or its Singing choristers. See Gossons *PLAYES and the Play of Playes, a freeder, and the Play of Playes, a freeder, are truly set donne and date. Bl. Lett. 12mo. We are su long after the reformation. Not it BLAST OF RETRAIT FROM PLAIES, ABUSE, p. 24, b. edit. 1579. As to:

BLAST OF RETRAIT FROM PLAIES, ABUSE, p. 24, b. edit. 1579. As to:

Lond, 1582, 890. It appears for when the whole theatre fell to the killed. [Henry Cave's Narration heard's Teature of Gast's Tudgem Refutation of Heywood's Afologic Refutation of Hoywood's Apologic

Whilst court a court shall be; Good Edwards, eche astat1 shall much Both want and wish for thee! Thy tender tunes and rhymes Wherein thou wontst to play, Eche princely dame of court and towne Shall beare in minde away. Thy DAMON2 and his Friend3, ARCITE and PALAMON, With more full fit for princes eares, &c.

Francis Meres, in his 'PALLADIS TAMIA, Wits Treasurie, being the second part of WITS COMMONWEALTH,' published in 1598, recites Maister EDWARDES of her maiesties chapel as one of the best for comedy, together with 'Edward earle of Oxforde, doctor Gager of Oxford, maister Rowly once a rare scholler of Pembrooke Hall in Cambridge, eloquent and wittie John Lillie, Lodge, Gascoygne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony 'Mundye', our best plotter, Chapman, Porter, Wilson, Hathway, and

Stubbe's Anatomic of Abuses, p. 134, 135, edit. Lond. 1505.] And we learn from Richard Reulidges's Monster lately found out and discovered, or the Scourging of Tiphers, a circumstance not generally known in our dramatic history, and perhaps occasioned by these profanctions of the Sabbath, that 'Many godly citizens and wel-disposed gentlemen of London 'considering that play-houses and dieng-houses were traps for yong gentlemen and others,—'made humble suite to queene Elizabeth and her Prity-councel, and obtained leave from her 'Majesty, to thrust the Players out of the citty; and to pull downe all Play-houses and Dicing-houses within their Liberties: which accordingly was effected, and the Play-houses, 'in Gractous [Grace-church] Street, Bistors Gate street,' that nigh Paules, that on 'Ludgate Hill., and the White-Franks, were quite put downs and suppressed, by the case of these religious senators.' Lond. 1526. fol. 24. But notwithstanding these precise measures of the city magistrates and the prity-council, the queen appears to have been a constant attendant at plays, especially those presented by the children of her chapel.

1 Estate. Rank of life.

2 Hamlet calls Horatio, O Danion dear, in allusion to the friendship of Damon and Pythias, celebrated in Edwards's play. Hamt. Act in: Sc. 2.

3 Pythias. I have said above, that the first edition of Edwards's Damon and Pythias, was printed by William Howe in Fleet-street, in the year 1570, 'The trajicall comedo, &c. But perhaps it may be necessary to retract this assertion. For in the Recister of the Stationers, under the year 1565, a receipt is entered for the licence of Alexander Lacy to print, 'A ballat entituled tow [two] lamentable Songes Pitritas and Damon.' Recister & God for the discovery poen prefixed to be the first edition of Preston's Carnovase, so trequently ridiculed by his cotemporaries.

4 Ibid, fol. 78. b. And not to multiply in the text citations in proof of Edwards's popularity from forgotten or obscure poets, I observe at the bottom of the page,

With him also, as seemeth me, Who nothyng gyuing place to him

Our EDWARDS may compare; Doth he syt in agail chayre.

5 A famous writer of Latin plays at Oxford. Of I have never seen any of Autony Munday's plays. It appears from Kemp's Ning Dales Wonder, printed in 1600, that he was famous for writing ballads. In The Request to the imputent generation of Ballad-makers, Kemp calls Munday, 'one whose employed "ment of the pageant was unterly spent, he heing knowne to be Etherton's immediate heir, &c.' Signat. D 2. See the next note. He seems to have been much employed by the Henry Chettle!! Putte Poesie, mentions the 'ea majesties chappel, for Among the books of

booksellers as a publisher and the English college, and was the Englishman's Rosses Lyi But he afterwards turned protes 'the Jesuit,' in 1582, 1980. Lon earl of Leicester. Two godly instrument in God's church Mr. Winchester, during his exile. Munday frequently used his init this time, Lond. 1611, 8vo. Thi Hearne. REGISTR STATION. B He was a city-port, and a c

Hearne. REGISTR STATION B
He was a city-poet, and a c
CREVEO-TRIUMPHOS. &c., devise
DRAFENY, &c. by A. M. résé.
Story of ROBIN-MOOD. Printed
the honour of fishmongers, conce
résé, 4to.—Fur TRIUMPHS or
draper of London, 4to. Probabl
invention in these or the like shor printed in \$586, says, that he he art, very excellent works, especi-and to be esteemed as rare poets

printed in 1886, says, that he ha art, very excellent works, especiant to be esteemed as rare poetrical to the same scene, there is an obly on are in print already for the In the same scene, there is an obly on are in print already for the In the same scene, there is an obly on a series of the same scene, there is an obly on a series of the same scene to the stage. Munday's Discovery of Caminonymous reply called 'A True 'Whereunto is annexed certayne place. Bl. Lett. Never scen by 1833, 8vo. At the end is a C. Munday was first a stage playe deceeding of his master. Then cosener in his journey. Coming lieued, but neuer admitted in the and being wery of well doing, stage for folly. Being thereby dafterwards began agant to ruffer in Barbiean with his good mistres. Over of this boyes infelicitie two sideath of Everaud Haunse was jubach. And shortly after setting piece is, 'a breef Discourse of the Barkshire, &c. Gathered by A. He published in 1618, a new edmaterials which he pretends to have to the same stage of the Barkshire, &c. John of the count library to the British Museum.

1 Fol. 28a. I do not recollect to I romance, with some verses intermise 'H. C. Nuda Veritas. Printed at 'Sold at his shop by London bride containing anecdotes of the petty lin Nashe, Tarleton, and the players 'paritions with their Inuectines 's ento him to be published after Pieudial. By H. C. Imprinted at In the Epistle prefixed, To the Gabout three moneths since died M 'Booke sellers handes, among other 'to diucers Play-Markers is oftensimentions an Epistle prefixed to the

to divers PLAY-MAKERS is offensi mentions an Epistle prefixed to the Chichester, now dispersed, was a collection of short comic stories in prose, printed in the black letter under the year 1570, f sett forthby maister Richard Edwardes mayster of her maiesties reuels. Undoubtedly this is the same Edwards: who from this title expressly appears to have been the general conductor of the court festivities: and who most probably succeeded in this office George Ferrers, one of the original authors of the MIRROUR OF MAGISTRATES2. Among these

and who most probably succeeded in this office, George Ferrers, one of the original authors of the MIRROUR OF MAGISTRATES. Among these The work consists of four or five Addresses. The first is an ironical Admonition to the Ballad-singers of London, from Antonic Now Now, or Antony Munday, just mentioned in the text, a great Ballad-writer. From this piece it appears, that the ancient and respectable profession of ballad-making, as well as of ballad-singing, was in high repute about the meropolis and in the country fairs. Signat. C. 'When I was liked, says Anthonic, there was no thought of that idle vpatart generation of ballad-singers, neither was there a printer so I level that would set his finger to a laxiciations line.' But now, he adds, 'ballads are advantaged counties. There is many a tradesman, of a worshipfull trade, yet no stationer, who after a little bringing vope apprentices to singing brokerie, takes into his shoppe some fresh men, and trustes his olde servauntes of a two months standing with a dozen groates worth of ballads. In which if they prove thriftie, he makes them prety chapmen, able to spred more pamphlets by the state forbidden, than all he booksellers in London, &c.' The name of many ballads are here also recorded, Warntray Alla. The Caracas Winstra, Catopyrano and trabels, are said to have got twenty shillings a day by singing at Braintree fair in Easter. Another of these Addresses is from Robert Greene to Peiroe Pennilesses. Signat, E. Another from Tarleton the Player to all maligners of homest wirth. E. 2. 'Is it not lamentable, sayes he, that a man should spende his two peace on plays in an afternoonel—If players were suppressed, it would be to the no smal profit of the Rowinge Alleys in Bedlam and other places, that were farely wont in the afternoones to be left empty by the recourse of good fellowes into that suppositable creation of stage-playing. And it were not be players as the supposite of the proposition of the supposite of the players are used, halle the daye is by most much a

tales was that of the I TAMING OF THE SHRI the immediate source of the TAMING OF A OLD PLAYS, Lond. 1779 almost exactly tallied v an epistle of Ludovicus riage of Duke Philip th will give it in the word list, who flourished abo cum aliquot præcipuis conspicatus est medio tem. In co visum est 'quo illi interdum essi 'Palatium, et lecto Duc 'ejus imponi, exutaque s 'indui. De mane ubi 'cularii Ducis, qui non 'luberet surgere, et qui 'sunt Ducis vestimenta. 'est, prodiit e cubiculo, a rent. Interfuit sacro, da 'ut Duci. A sacro ad pr 'larius attulit chartas lu 'tibus, sub serum deamb 'cepit aves aliquot aucu prandium. Accensis 1 ' puellæ atque nobiles a dehinc comessatio quæ 'producta est in multar

And again, 'For Tragedie the Lor as I have sene of theirs, deserve as I have sene of theirs, deserve magnificent meter, are perhaps of Macquistrattes; and he might more private entertainment of the and Enterlude are perhaps to be un dramas for a theatre, as little drafestivities. The court-shows, like dialogues in verse, and the whole also accounts for Puttenham's seen Mactistrattes, by name, among it is much to our purpose, that no plin print or MSS, are now known to which we are now concerned. Gas has some title to the dramatic chan exhibitions at Kenilworth, appears it dialogues to be spoken in character, proof of his reputed excellence in confilled that department.

I also take this opportunity, the cake. There was a second edition of Aspley, Lond. 1621, 410.

Aspley, Lond. 1621, 410.

præstantissimo: et postquam collapsus in somnum altissimum, jussit eum Dux vestimentis prioribus indui, atque in eum locum reportari, quo prius fuerat repertus: ibi fransegit noctem totam dormiens. Postridie experrectus cæpit secum de vita illa Ducali cogitare, incertum habens fuissetne res vera, an visum quod animo esset per quietem observatum. Tandem collatis conjecturis omnibus atque argumentis, statuit somnium fuisse, et ut tale uxori liberis ac viris narravit. Quid interest inter diem illius et nostros aliquot annos? Nihil penitus, nisi quod hoc est paulo diuturnius somnium, ac si quis unam duntaxat horam, alter vero decem somniasset!.

To an irresistible digression, into which the magic of Shakespeare's name has insensibly seduced us, I hope to be pardoned for adding another narrative of this frolic, from the ANATOMY OF MELAN-CHOLY by Democritus junior, or John Burton, a very learned and ingenious writer of the reign of James I. 'When as by reason of unseasonable weather, he could neither hawke nor hunt, and was now tired with cards and dice, and such other domesticall sports, or to see ladies dance with some of his courtiers, he would in the evening walke disguised all about the towne. It so fortuned, as he was walking late one night, he found a country fellow dead drunke, snorting on a bulke: hee caused his followers to bring him to his palace. and then stripping him of his old clothes, and attyring him in the court-fashion, when he wakened, he and they were all ready to attend upon his Excellency, and persuaded him he was some great Duke. The poore fellow admiring how he came there, was served in state all day long: after supper he saw them dance, heard musicke, and 'all the rest of those court-like pleasures. But late at night, when he was well tipled, and again faste asleepe, they put on his old robes, and so conveyed him to the place where they first found him. Now the fellowe had not made there so good sport the day before, as he did now when he returned to himselfe; all the jest was, to see how he looked upon it. In conclusion, after some little admiration, the poore man told his friends he had seene a vision, constantly believed it, would not otherwise be persuaded, and so the joke ended?! If this is a true story, it is a curious specimen of the winter diversions of a very polite court of France in the middle of the fifteenth century. The merit of the contrivance, however, and comic effect of this practical joke, will atone in some measure for many indelicate circumstances with which it must have necessarily been attended. I presume it first appeared in Vives's Epistle. I have seen the story of a tinker disguised like a lord in recent collections of humorous tales, probably

Burton's ANATOMY OF MELANCHOLY. Part. ii. §. 2. pag. 232 fol. Oxon. 2624. There is an older edition in quarto.

¹ Heuterus, Ren. Bunguno. Lib. iv. p. 130. edit. Plantin. 1584. fol. Heuterus says, this story was told to Vives by an old officer of the duke's court.

transmitted from Edwa more carefully.

I have assigned Edwa in the character of geheight. I have mention of that reign, and of the

If I should be thoug speaking of Edwards, I a tribute of respect to the of our dramatic writers

S

ABOUT the same time fle didactic poets, in a scien one of the most beautiful man's life have uncomme and his history conveys: himself. He seems to he to his own discontented change of situation.

He was born of an and in Essex; and was place giate chapel of the castle

1 Vig. Tit. A. xxiv. MSS. Corr

HAWARDE is not hau That wolde alure ech DACARS is not danger Hir noble stature may

At the end, 'Finis R. E.' I have poetical miscellany, printed by T. 'lettes, &c.' Entered to Colwell i quit Edwards's songs, without citin Daintet Deuises, on Terence's apo Signat. G. ii. edit. 1585.

In going to my na I heard a wife sin She sighed sore, a That would not co She was full wear She rocked it, and Then did she say, The falling out of

The close of the second stanza is pr

Then kissed she har The falling out of

This chapel had a dean, six pret

voice, he was impressed from Wallingford college into the choir of saint Paul's cathedral in London; where he made great improvements under the instruction of John Redford the organist, a famous musician. He was next sent to Eton school, where, at one chastisement, he received fifty-three stripes of the rod, from the severe, but celebrated master Nicholas Udall1. His academical education was at Trinity-hall in Cambridge: but Hatcher affirms, that he was from Eton admitted a scholar of King's college in that university, under the year 15432. From the university he was called up to court by his singular and generous patron William lord Paget, in whose family he appears to have been a retainer3. In this department he lived ten years: but being disgusted with the vices, and wearied with the quarrels of the courtiers, he retired into the country, and embraced the profession of a farmer, which he successively practised at Ratwood in Sussex, Ipswich in Suffolk, Fairstead in Essex, Norwich, and other places. Here his patrons were sir Richard Southwells, and Salisbury dean of Norwich. Under the latter he procured the place of a singing-man in Norwich cathedral. At length, having perhaps too much philosophy and too little experience to succeed in the business of agriculture, he returned to London ; but the plague drove him away from town, and he took shelter at Trinity college in Cambridge. Without a tincture of careless imprudence, or vicious extravagance, this desultory character seems to have thrived in no vocation. Fuller says, that his stone, which gathered no moss, was the stone of Sisyphus. His plough and his poetry were alike unprofitable. He was by turns a fiddler and a farmer, a grazier and a poet with equal success. He died very aged in London in 1580, and was buried in saint Mildred's church in the Poultry6.

Some of these circumstances, with many others of less consequence, are related by himself in one of his pieces, entitled the AUTHOR'S LIFE, as follows.

¹ Udall's English interludes, mentioned above, were perhaps written for his scholars. Thirty-five lines of one of them are quoted in Wilson's Απτπ ον Logistz, edit. 1567. Int. 67. a. 'Sucte maistresse whereas, &c.'

MSS. Catal. Prapos. Soc. Schol. Coll. Regal. Cant.

Our author's Husbanderr is dedicated to his son Lord Thomas Paget of Beaudearr, fol.

ch ii. edit, ut infr.
 4 In Peacham's MINERVA, a book of emblems printed in 1612, there is the device of a whetone and a scythe with these lines, fol. 61, edit. 410.

They tell me, Tusser, when thou wert alive, And hadst for profit turned every stone, Where ere thou camest thou couldst newerthrine, Though heereto best couldst counsel every one, As it may in thy Husbander appeare Wherein aftesh thou flust among vs here. So like thy selfe a number more are wont. To sharpen others with advice of wit, Wherein thy themselves are like the whetstone blunt, &c.

⁵ Lipe of Six Thomas Pore, 2d. edit. p. 213.
6 Epitaph in Stowe's Survey London p. 474. edit. 2618. 4to. And Fuller's Worthurs. p. 324.

What robes h What bread he Then WALLIN Of

Thence for my Away of forse, For sundrie m Suc The better bre. To serue the q For time so sp And

But marke the
By friendships
So found I grac
Still
With REDFORI
For cunning su
By whom some
So 6

From Paules
To learne straig
Where fiftie thr
At c
The fault but si
It came to pas,
See, Udall, see,
To r

To LONDON he
With thankes to
That to thy HA
I got
There ioy I felt,

At length he married a wife an obvious reason, he exp. disappointed.

> Through Uenus' I chanced soone Of cl Which well and

² The livery, or vestit liberata, ofter 2 To the passages lately collected by againes racker, the following may be a the expediency of educating youth in highest offices under the king in preachers and lawyers, because they for energy purpose, &c. 'fol. & b. Le.

And neuer change, a thing most strange, Yet kept in sight, her course aright, And compass trew, &ct.

Before I proceed, I must say a few words concerning the very remarkable practice implied in these stanzas, of seizing boys by a warrant for the service of the king's chapel. Strype has printed an abstract of an instrument, by which it appears, that emissaries were dispatched into various parts of England with full powers to take boys from any choir for the use of the chapel of Edward VI. Under the year 1550, says Strype, there was a grant of a commission 'to Philip Van Wilder gentleman of the Privy Chamber, in anie churches or chappells within England to take to the king's use, such and as many singing children and choristers, as he or his deputy shall think good2. And again, in the following year, the master of the king's chapel, that is, the master of the king's singing-boys, has licence 'to take up from time to time as many children [boys] to serve in the king's chapel as he shall think fit?' Under the year 1454, there is a commission of the same sort from Henry VI. De ministrallis propter solatium regis providendis, for procuring minstrels, even by force, for the solace or entertainment of the king: and it is required, that the minstrels so procured, should be not only skilled in arte minstrallatus, in the art of minstrelsy, but membris naturalibus elegantes, handsome and elegantly shaped. [Rym FOED. xi. 375.] As the word Minstrel is of an extensive signification, and is applied as a general term to every character of that species of men whose business it was to entertain, either with oral recitation, music, gesticulation, and singing, or with a mixture of all these arts united, it is certainly difficult to determine, whether singers only, more particularly singers for the royal chapel, were here intended.. The last clause may perhaps more immediately seem to point out tumblers or posture-masters1. But in the register of the capitulary acts of York cathedral, it is ordered as an indispensable qualification, that the chorister who is annually to be the boy-bishop, should be competenter corpore formosus. I will transcribe an article

¹ Fol. 155. edt. 1586. Also The Authous Edistin to the late lord William Paget, wherein he doth discourse of his owne bringing up, &c. fol. 5. And Eristle to Lady Paget, fol. 7. And his rules for training a boy in music, fol. 141.

² Dat. April. Strype's Man. Eccl. ii. p. 538.

² Ibid. p. 539, Under the same year, a yearly allowance of 8ol. is specified, 'to find six 'singing children for the king's privy chamber.' Ibid. I presume this appointment was transmitted from preceding reigns.

^{*}Even so late as the recent reign of queen Mary, we find tumblers introduced for the diversion of the court. In 1516, at a grand military review of the queen's pensioners in Greenwich park, 'came a Tumbler and played many pretty feats, the queen and cardinal [Fole] 'looking on; whereat she was observed to laugh heartily, &c,' Strype's Ecct. Man, ii, p, 312, ch, xxxix. Mr. Astie has a roll of some private expences of Edward II, among which it appears, that fifty shillings were paid to a person who danced before the king on the table. 'et hu first tree-grandement rire.' And that twenty shillings were allowed to another, who role before his majesty, and other fell from his haves, at which his majesty laughed heartily, de queux rol rya grandement. The laughter of kings was thought worthy to be recorded.

of the register, relating to 'Joannes de Quixly confi ordinavit, quod electio en cetero fieret de Eo, qui d et magis idoneus repert formosus, et quod aliter f matter of no consequence Henry VI, to have been From the known characte performers for his chape the same oppressive and our poet.

Our author Tusser wrote a work in rhyme entitled BANDRIE, which was print afterwards reprinted, with following title, 'Five hund the Champion or open cor mixed in cuerie moneth w of HUSWIFERIE. Correc fourth part more, with diu of the properties of winder remedies for the sheepe profitabell and not vnpl . HUSBANDRIE at the begi WIFERIE at the end, &c gentleman3,

It must be acknowledged

The oldest edition with this title London, 'in the now dwelling house of the starre.' In black letter, contain don 1593. Bl. Lett, 4to. Again at Loi last I have seen is dated 1670. 4to. In the Register of the Stationers, a 'A dialoge of wyvynge and thryvyng 1562 or 1593. Registre, STAT. COMP. 1505, 'An hundreth poyntes of evell his. In 1261, Richard Tottell was to pr 'husboundry lately maryed unto a hus 'amplyfyed.' Ibid. fol. 74. a.



¹ Registr. Archiv. Eccles. Ebor. I PUERORUM, among the suffrages w gratia in labiis tuis, &c. In furth-ducted, I will cite another extract in Scriptoria capituli. Ebor. dominus Jo se, liberavit Roberto de Holme c libras, avs. id. ob. de perquisitis Robertus ad sancta dei evangelia pe ataret dictum dominum Johannem d 2 Quo. Bl. Lett. In 1557, John Da "Husserie" REGISTR. STATION. A. 1 to print the boke of Husbandry. In much lower.

The oldest edition with this title

more of the simplicity of Hesiod, than of the elegance of Virgil: and a modern reader would suspect, that many of its salutary maxims originally decorated the margins, and illustrated the calendars, of an ancient almanac. It is without invocations, digressions, and descriptions: no pleasing pictures of rural imagery are drawn from meadows covered with flocks, and fields waving with corn, nor are Pan and Ceres once named. Yet it is valuable, as a genuine picture of the agriculture, the rural arts, and the domestic economy and customs, of our industrious ancestors.

I must begin my examination of this work with the apology of Virgil on a similar subject.

Possum multa tibi veterum præcepta referre, Ni refugis, tenuesque piget cognoscere curas. [Georgic, i. 176.]

I first produce a specimen of his directions for cultivating a hopgarden, which may, perhaps, not unprofitably, be compared with the modern practice.

> Whom fansie perswadeth, among other crops, To haue for his spending, sufficient for hops, Must willingly follow, of choises to choose, Such lessons approued, as skilful do vse.

Ground grauellie, sandie, and mixed with claie, Is naughtie for hops, anie maner of waie; Or if it be mingled with rubbish and stone, For drinesse and barrennesse let it alone.

Choose soile for the hop of the rottenest mould, Well doonged and wrought, as a garden-plot should; Not far from the water, but not overflowne, This lesson well noted is meete to be knowne.

The sun in the southe, or else southlie and west, Is ioie to the hop, as a welcomed guest; But wind in the north, or else northerlie east, To the hop, is as ill as a fraic in a feast.

Meet plot for a hop-yard, once found as is told, Make thereof account, as of iewell of gold: Now dig it and leaue it, the sunne for to burne, And afterward fence it, to serue for that turne.

The hop for his profit I thus doo exalt: It strengtheneth drinke, and it fauoreth malt; And being well brewed, long kept it will last, And drawing abide—if ye drawe not too fast.

¹ Chap. 42 fol. 93. In this stanza, is a copy of verses by one William Kethe, a divine of Geneva, prefixed to Dr. Christopher's Goodman's absurd and factions pamphlet against queen Mary, How superior Powers, &c. Printed at Geneva by John Crispin, 2538, 16mo.

Whom fury long fostered by sufferance and awe, Have right rule subverted, and made will their lawe, Whose pride how to temper, this truth will thee tell, So as thou resist mayst, and yet not rebel. &c. 824 CHRISTMAS FARE, TUSSER'S HUSWIFELIE ADMONITE

To this work belongs the well known old song, which begin The Ape, the Lion, the Fox, and the Asse.

Thus setts foorth man in a glasse, &c. [Chap. 50. f

For the farmer's general diet he assigns, in Lent, red herr salt fish, which may remain in store when Lent is past: a veal and bacon: at Martinmas, salted beef, when dainties a be had in the country: at Midsummer, when mackrel are no season, grasse, or sallads, fresh beef, and pease: at Michaeln herrings, with fatted crones, or sheep: at All Saints, pork as sprats and spurlings: at Christmas, good chere and pla farmer's weekly fish-days, are Wednesday, Friday, and Sature he is charged to be careful in keeping embrings and [Chap. 12. fol. 25, 26.]

Among the Husbandlie Furniture are recited most of the ins now in use, yet with several obsolete and unintelligible names ing utensils. [Chap. 15. fol. 31, 32, 33.] Horses, I know what superstition, are to be annually blooded on St. Steph [Fol. 52.] Among the Christmas husbandlie fare, our authomends good drinke, a good fire in the Hall, brawne, pud souse, and mustard withall, beef, mutton, and pork, shred, or pies of the best, pig, veal, goose, capon, and turkey, cheese, ap nuts, with jolie carols. A Christmas carol is then introduce

tune of King Salomon1.

In a comparison between Champion and Severall, that is, inclosed land, the disputes about inclosures appear to have violent as at present. [Chap. 52. fol. 111.] Among his H. Admonitions, which are not particularly addressed to the fradvises three dishes at dinner, which being well dressed, will ficient to please your friend, and will become your Hall. [F. The prudent housewife is directed to make her own tallow [Fol. 135.] Servants of both sexes are ordered to go to bed the summer, and nine in the winter: to rise at five in the winfour in the summer. [Fol. 137.] The ploughman's feasting holidays, are Plough-Monday, or the first Monday after Two when ploughing begins, in Leicestershire. Shrof-Tide, or \$\frac{1}{2}\$

Chap. 30. fol. 37. These are four of the lines.

Euen Christ, I meane, that virgins child,
That lambe of God, that prophet mild,
Crowned with thorne?

Mar. 4. 1559. there is a receipt from Ralph Newbery for his licence for primit called 'Kynge Saloman.' REGISTR. STATION. Comp. LOND. notat. A. fol. 4% a 1501, a licence to print 'iij balletts, the one entituded Newer outs of Kent: the out 'ballat after the tune of kynge Solomon; and the other, Newer out of Hearts.

Bid. fol. 75. a. See Lycence of John Tysdale for printing 'Certayne goodly Care'songe to the glory of God,' in 1562. Ibid. fol. 86. a. Again, bad. 'Creaternes' auctorisshed by my lord of London.' A ballad of Solomon and the queen of Shels in 1367. Ibid. fol. 166. a. In 1569, is entered an 'Enterlude for boya to handle m'tyme at Christimas,' Ibid. fol. 183, b. Again, in the same year, fol. 185, b. Mon follow.

TUESDAY, in Essex and Suffolk, when after shroving, or confession, he is permitted to go thresh the fat hen, and 'if blindfold [you] can kill her then give it thy men,' and to dine on fritters and pancakes! SHEEP-SHEARING, which is celebrated in Northamptonshire with wafers and cakes. The WAKE-DAY, or the vigil of the church saint, when everie wanton maie danse at her will, as in Leicestershire, and the oven is to be filled with flawnes. HARVEST-HOME, when the harvest-home goose is to be killed. SEED-CAKE, a festival so called at the end of wheat-sowing in Essex and Suffolk, when the village is to be treated with seed-cakes, pasties, and the frumentie-pot. But twice a week, according to ancient right and custom, the farmer is to give roast-meat, that is, on Sundays and on Thursday nights. [Fol. 138.] We have then a set of posies or proverbial rhymes, to be written in various rooms of the house, such as 'Husbandlie posies for the Hall, Posies for the Parlour, Posies for the Ghests chamber, and Posies for thine own bedchamber2.' Botany appears to have been eminently cultivated, and illustrated with numerous treatises in English, throughout the latter part of the sixteenth century3. In this work are large enumerations of plants, as well for the medical as the culinary garden.

Our author's general precepts have often an expressive brevity, and are sometimes pointed with an epigrammatic turn and a smartness of

allusion. As thus,

Saue wing for a thresher, when gander doth die; Saue fethers of all things, the softer to lie: Much spice is a theefe, so is candle and fire; Sweet sause is as craftie as euer was frier. [Fol. 134.]

I have before mentioned Shrove-Tuesday as a day dedicated to festivities. In some parts of Germany is was usual to celebrate Shrove-tide with bonfires. Lawaterus of Geostes, &c. translated into English by R. H. Lond. 1572, 4to. fol. 5t. Bl. Lett. Polydore Virgil says, that so early as the year 1170, it was the custom of the English nation to celebrate their Christmas with plays, masques, and the most magnificent spectacles; together with games at dice, and dancing. This practice he adds, was not conformable to the usage of most other nations, who permitted these diversions, not at Christmas, but a few days before Lent, about the time of Shrovetide. Hist. Angl. Lib. Liif. 211. Basil. 1534. By the way, Polydore Virgil observes that the Christmas-prince or Lord of Misrule, is almost peculiar to the English. De Ren. Ist-ennors. lib. v. cap. ii. Shrove-Tuesday seems to have been sometimes considered as the last day of Christmas, and on that account might be celebrated as a festival. In the year 1440, on Shrove-Tuesday, which that year was in March, at Norwich there was a Disport in the streets when one rode through the streets havyng his hors trappyd with tyn-foyle, and other nyse disgrayngs, coronned as Kyng of Crestremasser, in tokyn that seson should end with the twelve moneths of the yere: aform hym went yele feach Moneth dysgusysyd after the secon requiryd, &c. Blond. Norr, il. p. 111. This very poetical pagentry reminds me of a similar and a beautiful procession at Rome, described by Lucretius, where the Seasons, with there accompaniments, walk personified. Lib. v. 736.

It VER et VENUS, et Veneris præmuntius ante Pinnatus Zeritikus graditur vestigia propter : FLORA quibus mater præspergens ante visi Cuncta coloribus egregiis et odoribus opplet.—

Inde AUTUMNUS adit, &c.

2 Fol. 144, 145. See Inscriptions of this sort in *The Weispring of wittle Conceights, translated from the Italian by W. Phist. Lond. for R. Jones, 1524. Bl. Lett. 410. Stonat. N. 2.

2 See the Preface to Johnsons's edition of Gerharde's Hemman, printed in 1635, 64.

S26 TUSSER'S HUS

Again, under the lesso

Though cat, a Yet euer in di Take heed ho For poisoning

And in the following re

Saue dropping For medcine,

In these stanzas on l

Go muster the Providing the Get bottells at The feare is a With tossing, Grasse latelle That done, go The battell is a second or the battell is a second or

A great variety of ver numerous detached chi several months. Tuss argument, may not imp

Such were the rude poetry, which, on a kin to perfection, by the ha most elegant ornamen ENGLISH GARDEN.

S

AMONG Antony Wood? find a poem of consider. lain to queen Mary?. It fof a right noble and fa

In this book I first find the n

For instance,

What looke ye, I praie you s Good husbandric seeketh not

What lookest thou, speeke at Then keepe them in memorie ce. Preface to the buier of this

See ' Preface to the buier of this parison betweene Champion Cour 2 In folio MSS, Cod. A. Wood, Wood's death,



cond GRESIELD, practised not long out of this time in much part gedous as delectable both to hearers and readers.' This is a panecal history in octave rhyme, of the life of queen Catharine, the queen of Henry VIII. The poet compares Catharine to patient sild, celebrated by Petrarch and Chaucer, and Henry to earl lter her husband1. Catharine had certainly the patience and conal compliance of Grisild : but Henry's cruelty was not, like Walter's. artificial and assumed. It is dedicated to queen Mary : and od's MSS., which was once very superbly bound and embossed, is elegantly written on vellum, evidently appears to have been book presented by the author to her majesty. Much of its ancient ry is tarnished: but on the brass bosses at each corner is still ernable AVE, MARIA GRATIA PLENA. At the end is this colophon. ere endeth the Historye of Grysilde the second, dulie meanyng seene Catharine mother to our most dread soveraigne Lady queene ary, fynysched the xxv day of June, the yeare of owre Lorde 1558. the symple and unlearned Syr Wylliam Forrest preciste, propria nu.' The poem, which consists of twenty chapters, contains a ous condemnation of Henry's divorce : and, I believe, preserves e anecdotes, yet apparently misrepresented by the writer's religious political bigotry, not extant in any of our printed histories. rest was a student at Oxford, at the time when this notable and tty point of casuistry prostituted the learning of all the univeres of Europe, to the gratification of the capricious amours of a libious and implacable tyrant. He has recorded many particulars and il incidents of what passed in Oxford during that transaction2. At end of the poem is a metrical ORATION CONSOLATORY, in six res, to queen Mary.

n the British Museum is another of Forrest's poems, written in splendid folio volumes on vellum, called 'The tragedious troubles the most chast and innocent Joseph, son to the holy patriarch cob,' and dedicated to Thomas Howard duke of Norfolk'. In the prepository is another of his pieces, never printed, dedicated to

The affecting story of PATIENT GRISHLD seems to have long kept up its celebrity. In the s of the Stationers, in 1565, Owen Rogers has a licence to print "a ballat infinited the ge of pacyent Gressell vinto hyr make," REGISTR. A. fol. 132. b. Two ballads are red in 1565, "to the tune of pacyente Gressell. Thid, fol. 135. a. In the same year, T. cell has licence to print, "The history of make and pacyent Gressell." Ibid. fol. 135. a. cell has a second edit. of this hist. in 1568. Ibid. fol. 177. a. And instances occur is lower.

n the first chapter, he thus speaks of the towardliness of the princess Catharine's younger

With stoole and needyl she was not to seeke. And other practiseingle for ladyes meete; To pastyme at tables, ticktacke, or gleeke, Cardys, dyce, &c.

MSS. REG. 18 C. xiii. It appears to have once belonged to the library of John Theyer coperabill near Gloucester. There is another copy in University-college Library, MSS, with gidded leaves. This, I believe, once belonged to Robert earl of Aylesbery. Pr. 'In sam that country opulent,'

Edward VI. 'A n PRINCELIE PRACTI sir William Forrest ' titled the GOVERN 'losopher Aristotle v book here mentioned which yet retained it I ought to have obse metre fifty of David duke of Somerset, th are led to suspect, th reigning powers. M verse, all professiona Robert earl of Ailesb ford, as appears from year 1530, was in re Christ-church in tha skilled in music : and the works of the mos temporaries. These Taverner of Boston, Oxford, John Merbe from the notes of the and others, falling aft William Hether, foun Oxford in 1623, are archives of the music

In the year 1554, a Sternhold, was print THE HETHNICKE GO 'sians, by J. D. an o imported into England which were afterward

¹ MSS. REG. 17 D. iii In

¹ MSS. Reg. 17 D. iii. In tains only 24.
2 Not long before, Robert 4 Breintmond, translated from 'Aristotle, with the governayle 'for bodie and soule.' Lond.
poet, may be added, that he Church of anyat Austine of Andrew Chertsey's Passio Discoveral romanices before 1330.
3 Wood, ATH. Oxon. 1. 13. English verse, Pr. 'Our Fatt thanksgiving hymn for queen Na139. edit. vet.

MSS. Le Neve. From Christ-church and the regimen of

whose arguments are as weak as his poetry, attempts to prove that the customary mode of training youths in the Roman poets encouraged idolatry and pagan superstition. This was a topic much laboured by the puritans. Prynne, in that chapter of his His-TRIOMASTIX, where he exposes 'the obscenity, ribaldry, amorousnesse, 'HEATHENISHNESSE, and prophanesse, of most play-bookes, Arcadias. 'and fained histories that are now so much in admiration,' acquaints us, that the infallible leaders of the puritan persuasion in the reign of queen Elizabeth, among which are two bishops, have solemnly prohibited all christians, 'to pen, to print, to sell, to read, or schoolmasters, and others to teach, any amorous wanton Play-bookes, 'Histories, or Heathen authors, especially Ovid's wanton Epistles and Bookes of love, Catullus, Tibullus, Propertius, Martiall, the Comedies of Plautus, Terence, and other such amorous bookes, savoring either 'of Pagan Gods, of Ethnicke rites and ceremonies, of scurrility, 'amourousnesse, and prophanesse.' [Bl. Lett. 12mo.] But the classics were at length condemned by a much higher authority. In the year 1582, one Christopher Ocland, a schoolmaster of Cheltenham, published two poems in Latin hexameters, one entitled ANGLORUM PRIELIA, the other ELIZABETHAL. To these poems, which are written in a low style of Latin versification, is prefixed an edict from the lords of privy council, signed, among others, by Cowper bishop of Lincoln, Lord Warwick, Lord Leicester, sir Francis Knollys, sir Chrisiopher Hatton, and sir Francis Walsingham, and directed to the queen's ecclesiastical commissioners, containing the following passage. 'Forasmuche as the subject or matter of this booke is such, as is worthic to be read of all men, and especially in 'common schooles, where divers HEATHEN POETS are ordinarily ' read and taught, from which the youth of the realme doth rather ' receive infection in manners, than advancement in vertue: in place ' of some of which poets, we thinke this Book fit to read and taught ' in the grammar schools: we have therefore thought, as wel for the encouraging the said Ocklande and others that are learned, to bestowe

Or cite olde Ocland's verse, how they did wield The wars, in Turwin or in Turney field.

¹ Londini. Apud Rad. Neubery ex assignatione Henrici Bynneman typographi. Anno 1582. Cum priv. 12mo. The whole title is this, 'Anglorum Praella ab A.D. 1327, anno nimirum prino inclytissimi principis Edwardi eius nominis tertii, usque ad A.D. 1538. carminie summatim perstricta. ITEM De facalissimosimo Anglio statu, imperante Elizabetha compendiena Narratio. Authore Christopitono Oclanbo, primo Scholz Southwarkienis 'prope Londinum, dein Cheltennamensis, quæ sunt a serenissima sua majestate fundatæ, 'moderatore. Har duo peemata, tam ob argumenti granitatem, quam corminis facilitatem, mobilissimi regia majestatis contilarii in omnibus regni scholis prategrada 'pueris praescripteruni. Hijs Alexandri Neudli Kettus, tum propter argumenti similitatidinem, tum propter orationis elegantiam, adunnimus, Londini, &c.' Prefixed to the Anglorum Praella is a Latin elegac copy by Thomas Newton of Cheshire; to the Elizabetha, which is dedicated by the author to the learned lady Mildred Burleigh, two more; one by Richard Mulcaster, the celebrated master of Merchant-taylor's school, the other by Thomas Watson an elegant writer of sonnets. Our author was a very old man, as appears by the last of these copies. Whence, says bishop Hall, Sat. iii. Il. iv.

- 830 THE ELIZABETH C

' their trauell and stud

of the youth and the

'monly read and taugh 'this booke being her

require you vpon the

'your letters vnto al

'them to give commaun

within their seuerall

LIIS, and peaceable (

'may be in place of s 'liquely read and taugh

circumspection and so cians, not suspecting th principles and intention

rism, and to obstruct th Hollingshead mentic nent poet of queen Mar for deciphering; but I called by Bale, from a OPILIO. Bale affirms, tious poet : and means nouncing him not infe. vol. iii, p. 1168.] It is should have contributed of posterity, and even to herd, however, appears phleteer in the cause of of a poet from a metrical the year 1554. Bale's n tans never suspected the I believe one or two of S Tanner's books at Oxford

Bale also mentions mentions mentions the histories of ESTHER, OF THE TWELVE PATRIL by John Pullaine, one of Oxford, and at length and the duchess of Suffolk; a ideas of reformation at Clayne, affixed in MSS. to mon's Song, or 'Salomo which is this stanza.

¹ Signat. A. ij. Then follows bishops for this purpose. ³ 'Imprinted at London by Wi

She is so young in Christes truth, That yet she hath no teates: She wanteth brestes, to feed her youth With sound and perfect meates. [SIG. m. iii.]

There were numerous versions of Solomon's SONG before the year 1600: and perhaps no portion of scripture was selected with more propriety to be cloathed in verse. Beside those I have mentioned, there is, 'The Song of Songs, that is the most excellent Song which was Solomon's, translated out of the Hebrue into Englishe meater with as little libertie in departing from the wordes as anie plaine transla-'tion in prose can vse, and interpreted by a short commentarie.' For Richard Schilders, printer to the states of Zealand, I suppose at Middleburgh, 1587, in duodecimo. Nor have I yet mentioned Solomon's Song, translated from English prose into English verse by Robert Fletcher, a native of Warwickshire, and a member of Merton college, printed at London, with notes, in 1586. The CANTICLES in English verse are among the lost poems of Spenser1. Bishop Hall, in his nervous and elegant satires, printed in 1597, meaning to ridicule and expose the spiritual poetry with which his age was overwhelmed, has an allusion to a metrical English version of Soloman's Song2. Having mentioned SAINT PETER'S COMPLAINT, written by Robert Southwell, and printed in 1595, with some other religious effusions of that author, he adds,

> Yea, and the prophet of the heavenly lyre, Great Solomon, singes in the English quire; And is become a new-found Sonnetist, Singing his love, the holic spouse of Christ,

date, nor place. Cum privileg. 4to. This William Baldwins is perhaps Baldwin the poet, the contributor to the Mirkour of Magistrates. At least that the poet Baldwin was connected with Whitchurch the printer, appears from a book printed by Whitchurch, quoted above, 'A treatise of moral philosophic contaygning the Sayings of the Wise, gathered and 'Englyshed by Wylliam Baldwyn, 20 of January MOXLVII. Compositors at this time often were learned men: and Baldwin was perhaps occasionally employed by Whitchurch, both

were learned men; and sadden was perman occasionary appeared of as a compositor and an author.

1 A metrical commentary was written on the Canticles by one Dudley Fenner, a puritan, who retired to Middleburgh to enjoy the privilege and felicity of preaching endless sermons without molestation, Middleb. 1587. 8vo.

2 H. i. Sat. viii. But for this abuse of the divine sonnetters, Marston not inelegantly retorts against Hall. Certayne Satyres, Lond. for E. Matts, 1593. 12mo. Sat. iv.

Come daunce, ye stumbling Satyres, by his side,
If he list once the Svow Musa deride.
Ye Granta's white Nymphs come, and with you bring
Some sillabub, whilst he does sweetly sing
Gainst Peters Teares, and Maries moning Moano;
And like a ferce-enraged beare doth foamo
At Sacred Sonnets, O daring hardiment!
At Barras sweet Semaines! raile impudent.
At Hopkins, Sternhold, and the Scottish king,
At all Translators that do strine to bring
That stranger language to our valuar tourue, &c. That stranger language to our vulgar tongue, &c.

Like as she In mightiest Ye Sion Mu For this you Be straight Unto the hol

It is not to any versi mentioned, that Hall he ' Poem of Poems, or Sic ' King Salomon deuided * mulla chieggio. At Lo Lownes, and are to be ' yarde, 1596.' The auth

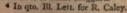
to the sacred virgin, dini of the euer admired sir F initials, which are subsci CON, signify Jarvis, or Iar

Although the translatio for the most part an exerc publication of Sternhold's of the papists, after the su One Richard Beearde, 1 brated the accession of th Much about the same tir treatise in metre declaring churches and aultars, and England, dedicated to Geo in 1554. [In 4to. Bl. Lett.

In 1556, Miles Hoggard. a shorte treatise in meter 'profundis. Compiled an the quenes maiestie! O Peter Moone, who wrote a printed by John Owen a

A godly psalm of Ma

With psalm-tunes in four parts. Seaid above of Miles Hoggard.



¹ Origen and Jerom say, that the Sone till they were thirty years of ing the spiritual allegory into a car onymi Opp. Tom. viii. p. 122. A p. 350. D.

2 Some of the prefatory Sonnets of Tragedie of sir Richard Grinnile k

Smith, 1595, 16mo.) are signed J. I name at length.

3 In duodecimo, viz.

Mary! Nearly the same period, a translation of ECCLESIATES into rhyme by Oliver Starkey occurs in bishop Tanner's library, if I recollect right, together with his Translation of Sallust's two histories. By the way, there was another vernacular versification of Ecclesiastes by Henry Lok, or Lock, of whom more will be said hereafter, printed in 1597. This book was also translated into Latin hexameters by Drant, who will occur again in 1572. The ECCLESIASTES was versified in English

by Spenser.

I have before mentioned the SCHOOL-HOUSE OF WOMEN, a satire against the fair sex. This was answered by Edward More of Hambledon in Buckinghamshire, about the year 1557, before he was twenty years of age. It required no very powerful abilities either of genius of judgment to confute such a groundless and malignant invective. More's book is entitled, The DEFENCE OF WOMEN, especially English women, against a book intituled the SCHOOL-HOUSE OF WOMEN. It is dedicated to Master William Page, secretary to his neighbour and patron sir Edward Hoby of Bisham-abbey, and was printed at London in 1560°

With the catholic liturgy, all the pageantries of popery were restored to their ancient splendour by queen Mary. Among others, the procession of the boy-bishop was too popular a mummery to be forgotten. In the preceding reign of Edward VI., Hugh Rhodes, a gentleman or musician of the royal chapel, published an English poem with the title, THE BOKE OF NURTUR for men servants and children, or of the gouernaunce of youth, with STANS PUER AD MENSAM3. In the following reign of Mary, the same poet printed a poem consisting of 36 oct. stanzas, entitled, 'The Song of the CHYLD-BYSSHOP, as it was songe before the queenes maiestie in her privie chamber at her manour of

1 A short treatise of certayne thinges abused, In the popula church long used; But now abolyshed to our consolation, And God's word advanced, the light of our salvation.

In eight leaves quo., Bl. Lett. Fox mentions one William Punt, author of a ballade made against the Pope and Popers under Edward VI., and of other tracts of the same tendancy under queen Mary. Maryre. p. 1605 edit. vet. Punt's printer was William Eyll at the sign of the hill near the west door of saint Pauls. See in Stype, on account of Underhill's Sufferings in 1533, for writing a ballad against the Queen, he 'being a witty and facetious 'gentleman.' Ecct. MEM. iii. 60, 61. ch. vi. Many rhimes and Ballads were written against the Spanish match, in 1534. Stype, ibid. p. 127. ch. xiv. Fox has preserved some hymns in Sternhold's metre sung by the protestant marryrs in Newgate, in 1535. Marr. fol. 1539. edit. 5397. vol. ii. In quarto. Phiscip.

'Venus unto thee for help, good Lady do I call."

Our author, if I remember right, has furnished some arguments to one William Heale of Easter college; who wrote, in 1600, An Arollogy for Woman, in opposition to Dr. Gagor above-mentioned, who had maintained at the Public Act, that it was lawful for husbands to beat their wives. Wood says, that Heale 'was always esteemed an ingenious man, but 'weak, as being too much devoted to the female sea.' ATR. Oxost. 314.

3 In qto. Bl. Lett. Pr. Prol. 'There is few things to be understood.' The poem begins, Alle ye that wolde learn and wolde be called wyse.'

4 In the church of York, no charister was to be elected boy-bishon, 'nist habuerit claram 'vocem puerilem.' Registr. Capitul. Eccles. Elsor, sub ann. 1390-MSS, ut supe.

saynt James in the fi this yeare nowe prese with his company. L 'reginæ, 1555. Cum into her presence, it ap to give countenance to of the Roman ritual. the queen's devotion : queen of Sheba, and th not so much for its sup formally abrogated by 1542, as appears by a ' the advys of his High ' commanding the ffeas dalene, Inuention of the ' abrogated, should be of which the following ' heretofore dyuers and 'have be vsed, and * many and sundry par

¹ In the old statutes of saint is that the canon, called STAGIA honestum, MSS fol. 86. I ordered, that the boy-bishop sha ordered, that the boy-bishop shat versetur, nisi eum ut Choristas evocari. Sub anno 1319. Tit 2 In quo. Bl. Lett. Strype sa a boy habited like a bishop it after the old fashion, and was their houses; and had as much his gro. ch. xxxx. See also p bishop of London, to all the cle Strype, ibid. p. 202. ch. xxv. In a poem by Llodowyke Lldeath of sir Edward Saunders, q. Num. 32. Signett, E. 2. NUM. 32, SIGNET, E. a.

Like Susan sour With Indithes s

4 In Barnabie Googe's Poris ANTICHEESTI, fol. 55 Lond. 15; Saint Nicholas mo Who that be still n The mother all the And when they eu Both apples, nuts As cappes, and sho And in the mornin

See a curious passage in bishop tess of Richmond. Where it is so all true maydens, when nine ye appeared in a vision, and announce cept issued to the sheriff of Oxfor intermixed with the sports of the

I have already given traces of hich I here add another. Reg

saint Catherine', saint Clement's, the holie Innocents, and such like's, Children [boys] be strangelie decked and apparayled, to counterfeit Priestes, Bishopes, and Women, and so be ledde with Songes and Dances from house to house, blessing the people, and gathering of 'money; and Boyes do singe masse, and preache in the pulpitt, with such other vnfittinge and inconvenient vsages, rather to the derysyon than anie true glorie of God, or honor of his sayntes: The Kynges maiestic therefore, myndinge nothinge so moche as to advance the true glory of God without vain superstition, wylleth and commandeth. that from henceforth all such superstitious observations be left and clerely extinguished throwout all this his realme and dominions, foras moche as the same doth resemble rather the vnlawfull superstition of gentilitie, than the pyre and sincere religion of Christe,' With respect to the disguisings of these young fraternities, and their processions from house to house with singing and dancing, specified in this edict, in a very mutilated fragment of a COMPUTUS, or annual Accompt-roll, of saint Swithin's cathedral Priory at Winchester, under the year 1441, a disbursement is made to the singing-boys of the monastery, who, together with the choristers of saint Elizabeth's collegiate chapel near that city, were dressed up like girls, and exhibited their sports before the abbess and nuns of St. Mary's abbey at Winchester. in the public refectory of that convent, on Innocent's day4. Pro Pueris Eleemosynariæ una cum Pueris Capellæ sanctæ Elizabethæ.

[copper] cum Baculo, pro Eriscoro fuerorusi. But it appears that the practice subsisted in common grammar schools. *Hoc anno, 1464, in festo sancti Nicolai non erat Eriscorus *Puerorusi in schola grammaticali in civisate Cantarrise ex defectu Magistrorum, vis. J. Sidney et T. Hikson, &c. Lib. Johannis Stone, Monachi Eccles-Cant. so. De Obtibbus et atiu Memorabilibus sei camebii ab anno 1415 ad anno 1457. MSS. C. C. C. C. Q. & The abuses of this custom in Wells cathedral are mentioned so early as Decemb. 1. 1298. Registr. Eccl. Wellens.

The reader will recollect the old splan of Saint Cathedral.

The abuses of this custom in Wells cathedral are mentioned so early as Decemb 1. 1998. Registr. Eccl. Wellens.

1 The reader will recollect the old play of Saint Catharine, Ludus Catharina, exhibited at St. Albans abbey in 1160. Strype says, in 1326, 'On St. Katharines day, at six of the 'clock at night, S. Katharine went about the battlements of S. Paul's church accompanied with fine singing and great lights. This was St. Katharine's Procession.' Eccl. Mrst. iii. 390 ch. xxix. Again, her procession, in 1533, is celebrated with five hundred great lights, round St. Paul's steeple, &c. Ibid. p. 31. ch. v. And p. 57. ch. v.

2 Among the church-processions revived by Queen Mary, that of S. Clement's church, in honour of this saint, was by far the most splendid of any in London. Their procession to S. Pauls in 1557, was made very pompous with 80 banners and streamers, and the waits of the 'city playing, and 60 priests and clarkes in copes. And divers of the Inns of Court were there, who went next the priests, &c.' Strype, ubi supr. iii. 377, ch. xlix.

3 In the Syndous Carnotensis, under the year 1526, It is ordered, 'In fests sancti 'Nicholai, Catharinae, Innocentium, aut alio quovis die, pratextur recreations, ne Scholastici, 'Clerici, Sacerdotesve, stultum aliquod aut ridiculum faciant in ecclesia. Denique ab ecclesiae clicantur yestres pationem personas schencas agentium.' See Bochellus. Decret, Eccl. S. Gall. lib. iv. Tit. vii. C. 43. 46. p. 586. Yet these sports seem to have remained in France so late as 1385. For in the Syndod of Ana, 1385, it is enjoined, 'Cessent in the Sunctions, from churches and their cemeteries. Bochell. ibid. lib. iv. Tit. C. 98. p. 586.

4 In the Register of Wodeloke bishop of Winchester, the following is an article among the Injunctions given to the nums of the convent of Rumsey in Hampshire, in consequence of an episcopal visitation, under the year 1510. 'Then problemus, ne cubent in dormitoric pueri 'masculi rum monialibus, vel formulae, ne per moniales ducantur in Chorum, dum itid

ornatis more puellaru coram domina Abbatis 'ginis, in aula ibidem in a fragment of an Acco chester, under the year visentium Dominum a in apparatu suo, nech Winton, in ffesto sanc 'and dresses for the bo at Wulvesey-palace, th monasteries of the city As to the divine service it was not only celebrate the Benedictine nunnery Peckham, in the year 12; should not any more be VULAS, that is, by little g

The ground-work of th is evidently founded on r. backward at least as far a politan synod under that and seventy-three bishop courts of princes, on certa episcopal apparel, who sl tonsure and ornaments: might make sport for the anathematised But ecc proved too weak to suppre in the public manners, and up afresh with new vigour

After the form of a le MYSTERIES and MIRACLI appendage of the papistic

¹MS, in Archiv. Wulves, apud W players to gain admittance into the There is a curious Canon of the Co theaters, have even entered the nutacles, or plays, although they con-ing leave little good, but on the cot-and admire the outward gestures or fore we decree, that henceforward i of nuns, &c. Sur. Concil., tom. iv. 2 Harpsfield, HIST. ECCL. ANGL. ³ Surius, Concil. iii, 529. 539. Baxxii. The French have a miracle p axxii. The French have a miracle personages, printed at Paris, for Pier



- En, iterum crudelia retro Fata vocant! - [Virgil, Georg. iv. 405.]

In the year 1556, a goodly stage-play of the Passion of Christ was presented at the Grey friers in London, on Corpus-Christi day, before the lord mayor, the privy-council, and many great estates of the realm1. Strype also mentions, under the year 1557, a stage-play at the Grey-friers of the passion of Christ, on the day that war was proclaimed in London against France, and in honour of that occasion?. On saint Olave's day in the same year, the holiday of the church in Silver-street which is dedicated to that saint, was kept with much solemnity. At eight of the clock at night, began a stage-play of goodly matter, being the miraculous history of the life of that saint, which continued 4 hours, and was concluded with many religious songs!

Many curious circumstances of the nature of these miracle plays, appear in a roll of the church-wardens of Bassingborne in Cambridgeshire, which is an accompt of the expenses and receptions for acting the play of SAINT GEORGE at Bassingborne, on the feast of St. Margaret in the year 1511. They collected upwards of four pounds in twenty-seven neighbouring parishes for furnishing the play. They disbursed about two pounds in the representation. These disbursements are to four minstrels, or waits, of Cambridge for three days, v. s. vj, d, To the players, in bread and ale, iij, s. ij, d. To the garnement-man for garnements, and propyrts, that is, for dresses, decorations, and implements, and for play-books, xx, s. To John Hobard brotherhoode preeste, that is, a priest of the guild in the church, for the play-book, ij, s. viij d. For the crofte, or field in which the play was exhibited, j, s. For propyrle-making, or furniture, j, s. iv, d. 'For fish and bread, and to setting up the stages, iv, d.' For painting three fanchoms and four tormentors, words which I do not understand, but perhaps phantoms and devils . . . The rest was expended for a feast on the occasion, in which are recited, ' Four chicken for the gentilmen, iv, d.' It appears from the manuscript of the Coventry plays, that a temporary scaffold only, was erected for these performances. And Chaucer says, of Absolon a parish-clerk, and an actor of king Herod's character in these dramas, in the MILLER'S TALE,

¹ MSS. Cott, Vitell. E. S. Strype, See Lipe of str Tromas Pope, Pref. p. sii.

8 Eccl. Mem. vol. iii. ch. xiix.

9 Strype, ibid. p. 379. With the religious pageantries, other ancient sports and spectacles also, which had fallen anto disuse in the reign of Edward VI. began to be now revived. As thus, 'On the 30th of May was a goodly Maygame in Fenchurch-street, with drums, and 'guns, and pikes, with the Ntsh Worthirs who fid. And each made his speech. There was also the Morico-dance, and an elephant and castle, and the Lord and Lady of the May 'appeared to make up this show.' Strype, thid 276 ch. xiix.

4 Ludovicus Vives relates, that it was customary in Brabant to present annual plays in honour of the respective saints to which the churches were dedicated: and he hetrays his great credulity in adding a wonderful story in consequence of this custom. Nor. in Augustia. De Crett. Der. lib. xii. cap. 32. C.

8 The property-room is yet known at our theatres.

And for to shew his lightnesse and maistry He playith Herawdes on a SCAFFALD HIE!

Scenical decorations and machinery which employed the invention of Inigo Jones, in the reigns of the first James a seem to have migrated from the masques at court to theatre. In the instrument here cited, the priest who play, and received only two shillings and eight pence for seems to have been worse paid in proportion than any persons concerned. The learned Oporinus, in 1547, pul vols, a collection of religious interludes, which abounded They are in Latin, and not taken from legends but the Bi

The puritans were highly offended at these religious revived! But they were hardly less averse to the then sentation of the christian than of the gentile story. reasons. To hate a theatre was a part of their creed, a plays were an improper vehicle of religion. The hea they judged to be dangerous, as too nearly resembling tions of popery.

1 Mill. T. v. 275. Urr. Mr. Steevens and Mr. Malone have shewn, that tions in our early regular theatres were but little better. That the old a simple, may partly be collected from an entry in a Computus of Winchester-oyear 1590, viz. Coarp. Burs. Coll. Winton. A.D. 1572. Eliz. xvo.—"Curstrus" diversis expensis circa Scaffoldam erigendam et deponendam, et pro Dom "compositis eum carriagio et recarriagio ly joyates, et aliorum mutuation Scaffoldam, cum vi linckes et jo [uno] duodeno candelarum, pro lumine espe tibus in Ludis comediarum et tragediarum, xxv.s. vii]. d. "Again in the expertitus in Ludis comediarum et tragediarum, xxv.s. vii]. d. "Again in the year sign, in the last quarter, 'Pro removendis Organis e templo in Aulaim et pra "erga Ludos. v.a." By Domunculus I understand little cells of buards, raiso of the stage, for dressing-rooms, or retiring places. Strype, under the year after a grand feast at Guildhall, "the same day was a Scaffold set up in the Ann. Ref. 1. 197. edit 1725.

of the stage, for dressing rooms, or retiring places. Stype, under the yea after a grand feast at Guildhall, 'the same day was a Scaffold set up in the ANN. Ref. i. 197. edit. 1795.

2 A very late scripture-play, 'A new merry and wite comedie or enter 'printed treating the history of Jacon and Esaw, &c.' for H. Byunemain, 155. But this play had appeared in queen Mary's reign, 'An enterlude vison the 'and Esawe, &c.' Licenced to Henry Sutton, in 1557. REGISTIS. STATION, is certain, however, that the fashion of religious interludes was not entirely direign of queen Elizabeth. For, I find licenced to T. Hackett in 1551, 'A a 'the ij synnes of kynge Dauyde.' Ibid. fol. 75. a. And to Pickoringe in 17 queen Esther. Ibid. fol. 62 b. Again, there is licenced to T. Coiwell, in 16 'the story of kyng Darias from Esdres.' Ibid. fol. 133 b. Also, 'A pit 'worthy of the readinge contanynynge the effects of iij worthye squyres of D 'of Persia,' licenced to Griffiths in 1565. Ibid. fol. 132 b. Often reprinted John Charlewood is licenced to print 'An enterlude of the repentance of h Ibid. fol. 152 a. Of this piece! have cited an ancient MSS. Also, not to m Colwell in 1668, is licenced to print 'An enterlude of the repentance of h Ibid. fol. 152 a. Of this piece! have cited an ancient MSS. Also, not to m Colwell in 1668, is licenced to print 'The playe of Susanna, Ibid. fol. 174 scripture subjects are now innumerable. Peele's David and Batherina is fashion of scripture-plays. I have mentioned the play of Hollowaranss saming the strength of the properties of MSC COLLECTANEA there is a licence dated 1573, from the other course of Middlesex, permitting one John Swinton Powler, 'to have playes and games at or uppon nine several sondaies,' within the said country greate resorte of people is lyke to come Resonate, he is required, for the present of the powled of the player of the follows this very general clause, 'Walt all suche other games, Shortinge with the brood arrowe, The lepting for mrs. The Professing of the like, But then foll

SECTION LIV.

IT appears, however, that the cultivation of an English style began to be now regarded. At the general restoration of knowledge and taste. it was a great impediment to the progress of our language, that all the learned and ingenious, aiming at the character of erudition, wrote in Latin. English books were written only by the superficial and illiterate, at a time when judgment and genius should have been exerted in the nice and critical task of polishing a rude speech. Long after the invention of typography, our vernacular style, instead of being strengthened and refined by numerous compositions, was only corrupted with new barbarisms and affectations, for want of able and judicious writers in English. Unless we except sir Thomas More. whose DIALOGUE ON TRIBULATION, and HISTORY OF RICHARD THE THIRD, were esteemed standards of style so low as the reign of James I., Roger Ascham was perhaps the first of our scholars who ventured to break the shackles of Latinity, by publishing his TOXOPHILUS in English; chiefly with a view of giving a pure and correct model of English composition, or rather of shewing how a subject might be treated with grace and propriety in English as well as in Latin. His own vindication of his conduct in attempting this great innovation is too sensible to be omitted and reflects light on the revolutions of our poetry. 'As for the Lattine or Greeke tongue, euerye thinge is so excellentlye done in Them. 'that none can do better. In the Englishe tongue contrary, euery thing in a maner so meanlye, both for the matter and handelinge, that 'no man can do worse. For therein the learned for the most part 'haue bene alwayes most redye to write. And they which had least 'hope in Lattine haue bene most bould in Englishe: when surelye 'euerve man that is most ready to talke, is not most able to write. 'that will write well in any tongue, must follow this counsell of Aris-'totle; to speake as the common people do, to thinke as wise men do. And so should everye man understand him, and the judgment of wise men alowe him. Manye Englishe writers have not done so; but 'vsinge straunge wordes, as Lattine, French, and Italian, do make all 'thinges darke and harde. Ones I communed with a man, which 'reasoned the Englishe tongue to be enriched and encreased thereby. 'sayinge, Who will not prayse that feast where a man shall drincke at 'a dinner both wyne, ale, and beere? Truly, quoth I, they be al good, 'euery one taken by himselfe alone; but if you put Malmesye and 'sacke, redde wyne and white, ale and beere, and al in one pot, you 'shall make a drinke neither easye to be knowen, nor yet holsome for

[&]quot;time heretofore or now be lycensed, used, or played." Coll. MSS. Hearne, tom. lxi. p. 98. One wishes to know, whether any interludes, and whether religious or prolane, were included in this instrument.

840 TOXOPHILUS OF

the bodye. Cicero encreased the Lattir 'diuers men that writ of their ignoraunce, ' faultes seldome the by diversitie of tym fathers time nothing a man by readinge s slaughter and baud enough to passe the t wordes do worke no 'mindes, specially if owne nature. These 'most part in abbayes such an ydle and bline man is geuen to know but after such a fashi

take in hande stronge thinge maketh them s

shoote far wyde and neuer learned to shoo be as busic as the be

Ascham's example of the chief was Thomas W RHETORIC both in Enhave at present only to in English, but with a lish language. It app is entitled, THE ARTE studious of Eloquence, Leonarde Cox, a school abbot of Reading, ha English tract on rhetor elementary manual. Villustrating the arts of

* He says in his Schooles these ungracious bookes set of England many score years before Ta all the Gentlemen and I

fartition of shooting, Lond. 15

Lond. 1553, 4to. Dedicate says, that he wrote great part at the house of sir Edward D his lordship, 'emonge other ta Lond, 4to. With 'A Prologu 1565, 4to. In the PhotoGus, and adds, 'If others neuer ge 'than a scholar, for worldlie pr 'than a scholar, for worldlie pr.



certaining the beauties of composition with the speculative skill and sagacity of a critic. It may therefore be justly considered as the first book or system of criticism in our language. A few extracts from so curious a performance need no apology; which will also serve to throw light on the present period, and indeed on our general subject, by displaying the state of critical knowledge, and the ideas of writing, which now prevailed.

I must premise, that Wilson, one of the most accomplished scholars of his times, was originally a fellow of King's College, where he was tutor to the two celebrated youths Henry and Charles Brandon, dukes of Suffolk. Being a doctor of laws, he was afterwards one of the ordinary masters of requests, master of St. Katharine's hospital near the Tower, a frequent ambassador from queen Elizabeth to Mary queen of Scots, and into the Low countries, a secretary of state and a privy counsellor, and at length, in 1579, dean of Durham. He died in 1581. His remarkable diligence and dispatch in negotiation is said to have resulted from an uncommon strength of memory. It is another proof of his attention to the advancement of our English style, that he translated seven orations of Demosthenes, which, in 1570, he dedicated to sir William Cecill.

Under that chapter of his third book of RHETORIC which treats of the four parts belonging to elocution, Plainnesse, Aptnesse, Composicion, Exornacion, Wilson has these observations on simplicity of style, which are immediately directed to those who write in the English tongue. 'Among other lessons this should first be learned, that we neuer affect any straunge ynkehorne termes, but to speake as is commonly received: neither seking to be over fine, nor yet living over 'carelesse, vsing our speache as moste men do, and ordering our wittes 'as the fewest haue doen. Some seke so farre for outlandishe Englishe, that they forget altogether their mothers language. And I dare *sweare this, if some of their mothers were aliue, thei were not able to 'tel what thei saie: and yet these fine Englishe clerkes wil saie thei speake in their mother tongue, if a man should charge them for counterfeityng the kinges Englishe. Some farre iournied gentlemen at their returne home, like as thei loue to go in forrein apparel, so thei will pouder their talke with ouersea language. He that cometh lately out of Fraunce will talke Frenche Englishe, and neuer blushe at the matter. Another choppes in with Englishe Italianated, and applicth

Hac eadem patrio Thomas sermone polivit Wilsonus, patrii glaria prima soli.

Admitted scholar in 1541. A native of Lincolnshire. MSS. Hatcher.
² Which had been also translated into Latin by Nicholas Carr. To whose version Hatcher prefixed this distich. [MSS. More, roz. Carr's Autograph. MSS.]

Wilson published many other things. In Gabriel Harvey's SMITHUS, dedicated to sir Walter Mildmay, and printed by Binneman in 1578, he is ranked with his learned cotemporaries. See SIGMAT. D iij.—E ij.—I j.

none can tel what thei c 'that smelles but of leas 'men in their daies) will but wonder at their talk ulacion. I know Then · vpon darke wordes ; an 'the tailie, hym thei con 'torican'. And the rath ¹ Puttenham, in THE ARTE or brings some illustrations from the court he lived: and although his He refers to sir Nicholas Bacon, Mary's time, and died in 1759. I of a ridiculous oration made in pay Vorkshire, and had more knowler fulness or delicacy of language, h their consultations do not we much fulness or delicacy of language, he their consultations do not we much do much mislike all scholastical parliament was) if the lord chance to speke, he ought to do it cumin figures: and neuerthelesse, none of the cause: wherein I report me great scale, or the now lord treaspeeches made in the parliament scene to proceede more graue as and Cambridge.—I have come to the his gallery alone, with the word quent man and of rate learning a loyed as much in learned men air follows soon afterwards is equally:

follows soon afterwards is equally

follows soon afterwards is equally a looked vato, that it this language and for the same purpose, rathe townes and cities within the land, straungers haunt for traffike sake, affectation of words out of the process of the realme, &c. But he the Greekes call charientes, men therefore at these dayes shall not Chauser for their transport of the process of the control of the control

' Chaucer, for their language is no

a letter as William Sommer himself, could not make a better for that purpose, -deuised by a Lincolneshire man for a voide benefice2. This point he illustrates with other familiar and pleasant instances

[B, iii, fol. 82, b. ed. 1567.]

In enforcing the application and explaining the nature of fables, for the purpose of amplification, he gives a general idea of the Iliad and Odyssey. 'The saying of poetes, and al their fables, are not to be forgotten. For by them we maie talke at large, and win men by perswasion, if we declare before hand, that these tales were not fained of suche wisemen without cause, neither yet continued vntill this time, and kept in memorie without good consideration, and therevpon declare the true meaning of all svche writinge. For vindoubtedly, there is no one Tale among all the poetes, but vnder the same is comprehended somethyng that perteyneth either to the amendement of maners, to the knowledge of truthe, to the settyng forth natures worke, or els to the vnderstanding of some notable thing doen. For what other is the painful trauaile of Vlisses, described so largely by 'Homere, but a liuely picture of mans miserie in this life? And as Plutarche saith, and likewise Basilius Magnus, in the ILIADES are 'described strength and valiauntnesse of bodie: in ODISSEA, is set forthe a liuely paterne of the mynde. The Poetes are Wisemen, and wisshed in harte the redresse of thinges, the which when for feare thei durst not openly rebuke, they did in colours paint them out, and tolde men by shadowes what thei shold do in good sothe; or els, because the wicked were vnworthy to heare the trueth, they spake so that none might vnderstande but those vnto whom thei please to vtter their meaning, and knewe them to be men of honest conuer-'sacion.' [Lib. iii. fol. 99. b.]

Wilson thus recommends the force of circumstantial description, or, what he calls, An evident or plaine setting forthe of a thing as though it were presently doen. 'An example. If our enemies shal inuade and by treason win the victory, we shal all die euery mothers sonne of vs, and our citee shal be destroied, sticke and stone; I se our

¹ King Henry's Jester. In another place he gives us one of Somner's jests. 'William 'Sommer seying muche adoe for accomptes makyng, and that Henry VIII. wanted mosey, 'such as was due to him,' 'And please your grace,' quoth he, 'you have so many Franditours, 'so many Conneighers, and so many Deceivers, to get vp your money, that their get all to 'themselves.' That is, Auditors, Surveyors, and Receivers fol. roz. b. I have seen an old narrative of a progress of Henry VIII. and queen Katharine, to Newbery in Berkshire, where Sommer, who had accompanied their majestics as court-buffoon, fell into disprace with the people for his impertinence, was detained, and obliged to submit to many rideulous indignities: but extricated himself from all his difficulties by comic expedients and the reddiness of his long absence, a minute account of these low adventures, with which they were infanitely entertained. What shall we think of the manners of such a court!

I Viz. 'Ponderyng, expendyng, and revolutyng with myself, your ingent affabilitie, and 'ingenious capacitie, for mundane affaires, I cannot but celebrate and extoll your magnificall deatertite above all other. For how could you have adapted suche illustrate percogative, and 'dominiall superioritie, if the fecunditie of your ingenie had not been so fertile and wunderfull 'pregnaunt, etc.' It is to the lord Chancellor.

844 THE PRESERVATION OF CHARACTER IN HISTORIC

children made slaues, our daughters rattished, our white the father forced to kill his owne sonne, the mother the sonne his father, the sucking childe slain in his none standyng to the knees in anothers blood, churches plucte down, and all set on fire round about vs, cuery of daie of their birth, children criyng, women wailing, &c. I might have said, We shall all be destroied, and say [not by description set the cuill forthe at large.' [Fol. 91. 20 owned that this picture of a sacked city is literally to Quintilian. But it is a proof, that we were now beginning beauties of the ancients our own.

On the necessity of a due preservation of character 1 lowing precepts, which seem to be directed to the writer Plays. 'In describyng of persons, there ought alwaies 'to be vsed, so that nothing be spoken which may be in them. As if one shold describe Henry VI. He m 'jentle, milde of nature, ledde by perswacion, and rea carelesse for wealth, suspecting none, mercifull to al. fe 'sitie, and without forecast to espie his misfortyne. Richarde III., I might brynge him in cruell of harte. nature, enuious of minde, a deepe dissembler, a close m matters, hardie to reuenge and fearefull to lose hys high to none, liberall for a purpose, castyng still the worste, a 'for the best1. By this figure2 also, we imagine a talke to speake, and according to his persone we frame th 'if one shoulde bryng in noble Henry VIII. of famou enuegh against rebelles, thus he might order his orat Henry VIII. were aline, and sawe suche rebellion would he not saie thus and thus? Yea methinkes speake euen nowe. And so sette forthe suche wordes 'haue hymtosay.' [Fol. 91, b.] Shakespeare himself has the characters of these English monarchs with more tr first writers of the MIRROUR OF MAGISTRATES, who is for some one to speake, and according to his person fran appear to have availed themselves of these direction have catched the notion of their whole plan from th passage.

He next shews the advantages or personification in composition. 'Some times it is good to make God, the 'some one Towne, to speake; and looke what we woul

¹ Richard III. seems to have been an UNIVERSAL character for exemply position. Our author, meaning to furnish a chamber with persons famourines, says in another place. 'In the bedstede I will set Richard III.' somelike notable murtherer,' fol. 109. b, Shakespeare was not the first tyrant upon the stage. In 1386, a ballad was printed called a 'trage' Richarde the lin.' REGISTE. STATION, B. fol. 210. b.

owne persone, to frame the whole tale to them. Such varietie doeth much good to avoide tediousnesse. For he that speaketh all in one sorte, though he speake thinges neuer so wittilie, shall sone weary his hearers. Figures therefore were invented, to avoide satietie, and cause delite: to refresh with pleasure and quicken with grace the dulnesse of mans braine. Who will looke on a white wall an houre together where no workemanshippe is at all? Or who will eate still one kynde of meate and neuer desire chaunge? [Fol. 91. b. 92. a.]

Prolix Narratives, whether jocose or serious, had not yet ceased to be the entertainment of polite companies: and rules for telling a tale with grace, now found a place in a book of general rhetoric¹. In treating of pleasaunt sporte made rehearsyng of a whole matter, he says, 'Thei that can liuely tell pleasaunt tales and mery dedes doen, and 'set them out as wel with gesture as with voice, leauing nothing be-hinde that maie serue for beautifying of their matter, are most mete 'for this purpose, whereof assuredly ther are but fewe. And what-soeuer he is, that can aptlie tell his tale, and with countenaunce, 'voice, and gesture, so temper his reporte, that the hearers may still

A Yet he has here also a reference to the utility of tales both at the bar and in the Pulpit. For in another place, professedly both speaking of Pleadings and Sermons, he says, 'If syme maie so serue, it were good when menne be wearied, to make them somewhat merie, 'and to begin with some pleasaunte tale, or take occasion to ieste wittelie, etc.' fol. 55. h. Again, 'Men commonlie tarie the ende of a merie Plaie, and cannot abde the half hearying of a sower checkyng Sermon. Therefore euen these aunciente preachers must nowe and thene plaie the fooles in the pulpite to serue the tickle eares of their fletying audience, etc. fol. a. a. I know not if he means. Latimer here, whom he commends, 'There is no better 'preacher among them all except Hugh Latimer the father of all preachers,' fol. 63. a. And again, 'I would thinke it not amiss to speake muche accordying to the nature and 'phanise of the ignorant, that the rather their might be wonne through fables to learne more weightie and graue matters. For all men cannot brooke sage causes and auncient collations, but will like earnest matters the rather, if some be spoken there among agreeing to their natures. The multitude, as Horace doth saie, is a beaste or rather a monster that hath many heddes, and therefore, like vinto the duers tie of natives, varietie out the 'ground of thynges, or vice the quiddities of Duns (Socius) to set form Godes miseries, you shal se the ignorant, I warrant you, either fall adepe, or els bid you farewell. The multitutude must nedes be made merry; and the more foolish your talke is, the more wise will 'their compitation be 'And yet it is no foolishness but rather windome to win men, by telling of fables to heare Gods goodness,' fol. tor. a. Also tol. 52-a 69-a. Much to the same purpose he says, 'Euen in this our tyme, some offende muche in tediousnesse, whose parte it were to comfort all men with chercfulnesse. Yea, the preachers of God mind on muche edifying so farre gone in their matters, that ofientimes the cannot tell when to make an

wittelie applied to so "As if one were calle *acquainted with KYNO * Rounde Table, would * nede would dubbe him to be one of his kynne, *Arthur himself. And 'would make madde par body giaeth matter end *like another manne will This is no unpleasing seasoned the mirth and Their wit seems to have He thus describes the young nobleman which in the characters of his lord Charles Brandon hi 'learnyng, for his skill ir ' ledge in cosmographie, countrees, and for his g 'him for playing at weap 'gyng his staffe at the tilt 'yea and for painting, o princes muche delited the 'is an excellent fellowe, sa plaies of instrumentes, fe veilous sweetlie2, he endi

The following passage acquaints us, among other things, that many now studied, and with the highest applause, to write elegantly in English as well as in Latin. 'When we have learned vsuall and ac-'cystomable wordes to set forthe our meanynge, we ought to joyne 'them together in apte order, that the eare maie delite in hearyng the 'harmonie. I knowe some Englishmen, that in this poinct haue suche 'a gift in the Englishe as fewe in Latin haue the like; and therefore 'delite the Wise and Learned so much with their pleasaunte composi-'tion, that many reioyce when thei maie heare suche, and thinke 'muche learning is gotte when thei maje talke with them'.' But he adds the faults which were sometimes now to be found in English composition, among which he censures the excess of alliteration.—'Some will bee so shorte, and in such wise curtall their sentences, that their 'had neede to make a commentary immediatelie of their meanyng, or els 'the moste that heare them shal be forced to kepe counsaile. Some

1 This work is enlivened with a variety of little illustrative stories, not ill told, of which the following is a specimen. An Italian havyng a sute here in Englande to the archbusshoppe of Yorke that then was, and commynge to Yorke when one of the Prebendaries there brake his bread, as they terme it, and therevown made a solemne longe diner, the whiche perhaps began at eleuen and continued well nigh till fowere in the afternoone, at the whiche dinner this bishoppe was: It fortuned that as they were sette, the Italian knockt at the gate, perhaps began at eleuen and continued well nigh till fowre in the afternoone, at the whiche dinner this bishoppe was: It fortuned that as they were sette, the Italian knock at the gate, 'who whom the porter, perceiuing his errand, answered, that my lorde bishoppe was at diner. The Italian departed, and retourned betwixte twelve and one; the porter answered they were yet at dinner. He came agains at two of the clocke; the porter answered they were yet at dinner. He came at three a clocke, vnto whom the porter in a heate answered neuer a worde, but churlishlie did shutte the gates vpon him. Wherevpon, others told the Italian, that ther was no speaking with my Lord, almoste all that daie, for the solemne diner sake. The gentilman Italian, wonderyng muche at suche a long sitting, and greatly greued because he could not then speake with the archbyshoppe grace, departed straight towardes London; and leauyng the dispatche of his matters with a dere frende of his, toke his iourney towardes Italie. Three yeres after, it hapened that an Englishman came to Rome, with whom this Italian by chaunce failyng acquainted, asked him if he knews the archbishoppe of Yorke? The Englishman said, he knews hym right well. I praie you tell me, quoth the Italian, hath that archbushop yet dined? The Italian explaining himself, they both laughed heartily, fol. 78. b. 79. a.

He commends Dr. Haddon's latinity, which is not always of the purest cast. 'There is no beter Latine man within England, except Gualter Haddon's Oratio de vita et civila frantrium Suffeis sensitium Hennici et Caroli Brandon [edit, Hatcher, Lond. 1977, 4to. p. 80-viz. LUCTIN ATIONES G. Haddon, Jol. 94. a.

He mentions John Heiwood's Proverns. 'The Englishe Proverbs gathered by Jhon 'Heiwood helpe well in this behaulfe [allegory], the which commonite are nothyng els but 'Allegories, and dark deuised sentences, fol op. a. Again, for furnishing similitudes, 'The 'Prouerbes of Heiwood helpe wonderfull well for thys purpose,' fol op. b.

He condemns, in an example, the growi

originated in a more luxurious and delicate age.

To these miscellaneous extracts I shall only add, that our author who was always esteemed. To these miscellaneous extracts I shall only add, that our author who was always esteemed a sincere advocate for protestantism, and never suspected of leaning to popery, speaking of an artificial memory, has this theory concerning the use of images in churches. 'When I 'see a lion, the image thereof abideth faster in my minde, than if I should heare some reporter made of a lion. Emong all the sences, the iye [cyl sight is most quicke, and contents the impression of thinges more assuredlie than any of the other sences doe. And the rather, when a manne both heareth and seeth a thing (as by artificiall memorie be doeth almost see thinges liuely), he doeth remember it muche the better. The sight printeth thinges in a mann memorie as a seale doeth printe a mann name in waxe. And therefore, heretofore Images were sette vp for remembraunce of sainctes, to be LAIR-MENNES BOOKES, that the rather be seying [seeing] the pictures of suche men, thei might be stirred to followe their good living.—Marry, for this purpose whereof we now write, this would have served gailie well.' fol. 111. a. tion of ending a word another. "Nome, he say "policy limited nation to an "-I beard a preached d "who reed so often to e which was before the "annesces in his whole se "parte. Some, not best "with his rimed sermon h "the people might take p Some writers, he observe words: others were copio frequent fault seems to ha phrases, for those that we The English Riterouse dalene college at Oxford, different performance from manual for school-boys. ' grammar and rhetorike, p and in especiall for such ; ' quente portes and oratour ' Cicero made to Cesar, go restoring again of that n by Richard Sherrye Lon Enemie of idleness, teaching I Freathlog and controversial era manifold at a h 26, a. One Tho write all sorts of epistles and letters, set forth in English by William Fullwood merchant, published in 15711, written partly in prose and partly in verse, has left this notice. 'Whoso will more circumspectly and narrowly entreat of such matters, let them read the retorike of 'maister doctour Wilson, or of maister Richard Rainolde2.' I have never seen Richard Rainolde's RHETORIC, nor am I sure that it was ever printed. The author, Rainolde, was of Trinity college in Cambridge, and created doctor of medicine in 15673. He wrote also a Latin tract dedicated to the duke of Norfolk, on the condition of princes and noblemen4: and there is an old CRONICLE in quarto by one Richard Reynolds. I trust it will be deemed a pardonable anticipation, if I add here, for the sake of connection, that Richard Mulcaster, who from King's college in Cambridge was removed to a Studenship of Christ-church in Oxford about the year 1555, and soon afterwards, on account of his distinguished accomplishments in philology, was appointed the first master of Merchant Taylor's school in London⁶, published a book which contains many judicious criticisms and observations on the English language, entitled, 'The first part of the ELEMENTARIE, which entreateth chefely of the right writing of ' the English tung, sett forth by Richard Mulcaster, Lond. 15827.' And, as many of the precepts are delivered in metre, I take this opportunity of observing, that William Bullokar published a 'Bref grammar for 'English, Imprinted at London by Edmund Bollifant, 15869.' This little piece is also called, 'W. Bullokar's abbreviation of his Grammar for English extracted out of his Grammar at larg for the spedi par-

Coloph. 'Od W. Bullokar, 18mo. It contains 68 pages.

^{&#}x27;for English extracted out of his Grammar at larg for the spedi par
1 In four books, 12mo. It is dedicated to the master, wardens, and company of Merchant Taylors London. 'Think not Apelles painted piece.' Pr. 'The action poet Locanus.' The same person translated into English, The Castle of Memorie, from William Graiarol, dedicated to lord Robert Dudly, master of the horse to the queen, Lond for W. Howe in Flectstreet, 1572 8vo. Ded. begins, 'Syth noble Maximilian kyng.'

2 Fol 7, a. In 157, 'the Roke of Retoryke,' of which I know no more, is entered to John Kyngeston. Registre, Station. A. fol. 87. b.

3 MSS. Cat. Graduat. Univ. Cant.

1 MSS. Stillingfi. 160. 'De statu nobilium virorum et principum.'

3 Of the Emperors, from Julius Cesar to Maximilian. Licenced to T. Marshe, in 1566. Registre, Station. A fol. 154. b.

4 In 1561. It was then just founded as a proseminary for St. John's college Oxford, in a house called the Manour of the Rose in saint Lawrence Pounteney, by the company of Merchant. Taylors. St. John's college had been then established about seven years, which Mulcaster soon filled with excellent scholars till the year 1386. In the Latin plays acted before queen Elizabeth and James I at Oxford, the students of this college were distinguished. This was in consequence of their heing educated under Mulcaster. He was afterward, in 1506 master of St. Paul's school. He was a prebendary of Salisbury, and at length was rewarded by the queen with the opulent rectory of Standford-Rivers in Essex, where he died in 1611. He was elected scholar of King's college Cambridge in 1548. MSS. Hather. And Contin. Hatch. Celebrated in its time was his Catricussus Paulinus in num Schole Paulinus conscriptus, Lond. 1601. 8vo. &c. It is in long and about verve. Many of Mulcaster's panegyrics in Latin verses was spoken before queen Elizabeth at Kenilworth castle in 1575. G. Gascoyne's Narrativa, &c. Signat A. iii.

7 Most elegantly printed, in the white letter, by Thomas Vaurreliuer in qto. 272 pages. The second part ne

cing of English spech grammar for other langumany novelties in the preface, which is in ve promises a dictionary will make his third w A Treatise of Orthog licenced to Henry Denha of his bref grammar about the author's own hand, a these MSS. insertions, that euer waz, except m

The French have verr much higher period. I h ' plaisance et FLEUR de It is in quarto, in the got by Olivier Arnoullet for A probably printed early in chasse de dieu d'amour, is Another edition, in the in 1547, Venve de Jehan System of Rhetoric, which title of L'ART DE RHET it comprehends a miscella sons, dicties, comedies, an the subject of the sentime vailed. The whole, I am hundred and ninety leav French rhyme: and the t Moralities, Farces, Myste thus introduced, under the Expediez sont neuf chapita Et comme aussi des derni-Et comme l'on doit compo Et d'autres Rommans dist

Provements.

6 But the compiler has introduc

Charles viii. fol. 20. 2. One of th
grace, Enuieuse jalousie, Espoir de

¹ Here he saysalso, that he has a see the light till christened and call ² Jun. 10 REGISTE, STATION. published, 'Esop's fables in tru 'coioned the shorte sentencer of both of which author ar translate. ³ Fol. 63. In his metrical prefa Wingfield in queen Mary's time. 'I licenced to Butter, Jul. 20. 1380. R ⁴ There is another, I suppose wooden cuts, in folio, containing provements.

The Latin rubrics to each species are exceedingly curious. 'Deci-'inum Capitulum proforma compilandi MORALITATES. - Pro COMEDIS1. '-Pro MISTERIIS compilandis.' Receipts to make poems have generally been thought dull. But what shall we think of dull receipts for making dull poems? Gratian du Pont, a gentleman of Tholouse. printed in 1539 the 'Art et Science de Rhetorique metrisiee.' [Par N. Viellard 4to.] It must be remembered, that there had been an early establishment of prizes in poetry at Tholouse, and that the seven troubadours or rhetoricians at Tholouse, were more famous in their time than the seven sages of Greece.² But the 'Grand et vrai Art de

1 The farce, or comedy, must have,

' Chose qui soit melodieuse,

'Matiere qui soit comedieuse, &c."

2 Sec Verdier ii. 649. From an ingenious correspondent, who has not given me the honour of his name, and who appears to be well acquainted with the manners and literature of Spain. of his name, and who appears to be well acquainted with the manners and literature of Spain. I have received the following notices relating to this institution, of which other particulars may be seen in the old French. History of Languedoc. "At the end of the second volume of Mayan's Ortolins due to the Linco a Españalla, printed in diodecimo at Madrid in 1717, is an extract from a MSS, entitled Libro de la Area de Trivare, a Gapa Sciencia, por Ilm Enrique d'Triena, said to exist in the library of the cathedral of Toledo, and perhaps to be found in other libraries of Spain. It has these particulars. "The Troyadoris de la Gapa Sciencia was there founded by Rainon Volal de Bestin, containing more than 120 celebrated poets, and among these, princes, kings, and emperors. Their art was extended throughout Europe, and gave rise to the Italian and Spainsh poetry, servin et Garona de Hipperene. To Ramon Vidal de Bestin succeeded Jofte de Foxa, Monge negro, who enlarged the plan, and wrote what he called Continuacion de trevare. After him Beienguer de Troya came from Majorca, and conquied a treative de Figurus y Colores Rheterice. And next Gul. Vedal of Majorca wrote I a Suma Vitalina. To support the Gava Sciencia at the poetical college of Thomes, to the land of the former appropriated privileges and revenues; appointing seven Maintemetras. and compact a treative de Figurias y Coopes Nationale. And next Oil, Vedal of Majorta, write In Suma Vitalina. To support the Gava Sciencia at the poetical college of Thoisuse, the king of France appropriated privileges and revenues: appointing seven Manteward-berg, Incresson Legar, These constituted the Laws or Love, which were afterwards abridged by Guill Mohier under the title Trutado de las Fleres. Next Fray Ramon fruncia system of fled De Frinal, which was consided by Casillion. From thence nothing was written in Spanish on this subject, till the time of Don Euroque de Villena. So great was the credit of the Gava Science, requesting that some Tradadours might be transmitted to teach this art in his kingdom. Accordingly two Mantemedies were dispatched from Tholouse, who founded a college for poetry in Barcelona, consisting of four Mantenedors, a master in Thodogy, a Master in Laws, and an honourable Cuiter. Disputes about Don Juan's successor secsioned the removal of the college to Tortosa. But Don Ferdinand being elected King. I but Irraque de Villena was taken into his service: who restored the college, and was closen principal. The subjects he proposed, were sometimes, the Praises of the Holy Virgin, Civins, of Love, y de Famia Continubre. An account of the Praises of the Foly Virgin, Civins, of Love, y de Famia Continubre. An account of the cerem nies of their partie. Acts to an follows, in which every composition was recited, being writtin on perfect Pannayation de atterins colores, on letters de one plata, et illuminary for many for cold an Association of the best performance had crown of gold placed upon it; and the a bor, he is presented with a 1916, or price, received a heence to careful yellow in the analysis of the was atterwards conducted home in form, eccived a heence to careful yellow in the analysis of the parties of the monte of the content of the color of the parties of the point of the color of the color of the color of the parties of the color of the parties of the color of the color of t others by two Manfaucherer, and preceded by ministrels and trumpets, where he gave an en-tertagement of confects and water

trounient of confects and wore. There seems to have been a sin tarestablishment at Amsterdam, called *Rhederiicher camer*, There seems to have been a sin tarestablishment at Amsterdam, Called Rhederiicher camer. Who adds, or the cursual real and to be cass, mentioned by Islands Pontanua. tem hi rhetores vin amæia et p-etici spiritas, qui laigua vernacula, aut prosa aut vorsa oratem higherors win ameno et pecto spiritos, qui lingua vernacula, aut prova aut vorsa oratione, comedias, tragechas, subindeque et mutas personas, et facta maierium istantes, magnaspectantium voluptate exhitent. Reicht Uni American, Lab. ii chayle agi, rist edit. fori.

fol. In the preceding chayter, he says, that this fraternity of rhetoricians erected a temporary theatter, at the solemin corry of prince Maurice into American in erected a temporary thatter, at the solemin corry of prince Maurice into American in prince, where they
exhibited in to un snow the hest ry of David and Goliah. Ibid. c. xv. p. 117

Meteranus, in his Beigic history, speass bare by of the annual prince, assemblies, and contests, of the guideor colleges of the rhetoricians, in Holland and the Low Countries. They
answered in rhyme, questi ors proposed by the dukes of Burgundy and Braham. At Ghent

in 1539, twenty of these or lieges met with great pomp, to discuss an ethical question, and each gave a solution in a moral comedy, magnificently presented in the public theatre. In 1561, the rhetorical guild of Antwerp, called the Violat, challenged all the neighbouring causes to ' plein Rhetorique' in tw Fevre, an ecclesiastic of as rhyme, is dated still I this tract in 15211. It co teries and farces, and the

But the French had ev 1548. In that year Thon Veuve François Regnaul dotes of the old French develope the state of the strictures. 'The French 'comedy. It has neither 'introduce a tedious prol or SOTTIE, is every sort laughter. The subject different from every thir morality than drollery, MORALITIES hold a place but our farces are really 'the intended end and eff that account they admitt 'do at present. In the n 'much advantage from r Sibilet's work is chiefly fo and just, and his precepts it is the enumeration of th Jacques Pelletier du Mans a voluminous writer on va published an ART POETIC 8vo.] This critic had suff corrupt taste of his cotem sonnet, our language is so ' triolets. But with these have so long infatuated o martyr-plays into tragedy. 'de L'ODE.] And again, 'in the genuine comic fo . MORALITIES, and other p.

a decision of the same sort. On this back, richly but fantastically habit sports, and shows. Threschad a gar Many days were spent in determining, bondires, farces, tumbling, and fol. 1397. Lib. 1- pag. 31, 32.

1 Binn. Fa. 361. He mentions and 2 Liw. ii. ch. viii. At the end of Si taine, first printed separately at Paris,

'deserve the name of comedy. The drama would appear to advantage. 'did it but resume its proper state and ancient dignity. We have, however, some tragedies in French learnedly translated, among which is the HECUBA of Euripides by Lazare de Baif. &c1.' Of rhyme the same writer says, 'S'il n'etoit question que de parler orne-'ment, il ne faudroit sinon ecrire en prose, ou s'il n'etoit question que de rimer, il ne faudroit, sinon rimer en farceur: mais en poesie, il 'faut faire tous les deux, et BIEN DIRE, et BIEN RIMER.' [Liv. il. ch. i. De la RIME.] His chapters of IMITATION and TRANSLATION have much more philosophy and reflection than are to be expected for his age, and contain observations which might edify modern critics. [See Liv. i. ch. v. and vi.] Nor must I forget, that Pelletier also published a French translation of Horace's ART OF POETRY at Paris in 1545. [Par Michel Vascosan. 8vo.] I presume, that Joachim du Bellay's Deffense et Illustration de la LANGUE FRANCOISE was published at no great distance from the year 1550. He has the same just notion of the drama, 'As to tragedies and comedies, if kings and states would 'restore them in their ancient glory, which has been usurped by farces and MORALITIES, I am of opinion that you would lend your assistance: and if you wish to adorn our language, you know where to find 'models.' [Liv. ii. ch. iv.]

The Italian vernacular criticism began chiefly in commentaries and discourses on the language and phraseology of Dante, Petrarch, and Boccace. I believe one of the first of that kind is, 'Le tre Fontane di 'Nicolo Liburnio sopra la grammatica, e l'eloquenza di Dante, del Petrarcha, e del Boccacio. In Venezia, per Gregorio Gregori, 15263. Numerous expositions, lectures, annotations, and discourses of the same sort, especially on Dante's Inferno, and the Florentine dialect, appeared soon afterwards. Immediately after the publication of their respective poems, Ariosto, whose ORLANDO FURIOSO was styled the nuova boesia, and Tasso, were illustrated or expounded by commentators more intricate than their text. One of the earliest of these is. 'Sposizione de Simon Fornari da Reggio sopra l'Orlando Furioso di Lodovico Ariosto. In Firenze per Lorenzo Torrentino 15493.' Perhaps the first criticism on what the Italians call the Volgar Lingua is by Pietro Bembo, 'Prose di Pietro Bembo della volgar Lingua divise 'in tre libri. In Firenze per Lorenzo Torrentino, 1549.' [In 4to.] But the first edition seems to have been in 1525. This subject was discussed in an endless succession of Regole grammaticali, Osservazioni, Avvertimenti, and Ragionamenti. Here might also be mentioned, the annotations, although they are altogether explanatory, which often

¹Ch. DE LA COMEDIE ET DE LA TRAGEDIE. See also, to the same purpose, Collettet Surla possie morale, and Guillaume des Autels, Repost'un plus grand travail.

⁸ In qto. Again, per Marchio Sessa, 1534. 8vo. 8 In 8vo. The Seconde Partie appeared ibid. 1530. 8vo.

accompanied the early into Italian. But I res opportunities and abilit their native literature. have been thought an or I therefore return to our

Our three great poets maintained their rank, period of which we are works were at this time Gower's Confessio An On the same ample pla accuracy, and a dillige correct edition of Lyd remarked, that Nicholas and at the Inns of C deposited the bones of (cost, and inscribed with in Westminster Abbey, seen in a citation from hi accomplished and elega Yet this must be restric deed there is a peculia excellence, should have foundations of the refe abounded with satirical and the dissolute mann long before, a lively trines of his cotempora to the absurdities of po humour and pleasantry lous compiler, perhaps undeniably proved the Tom. ii. p. 42. edit. 16 Of the reign of queen

thing that is calamitou

¹ Nothing can be more incom ⁹ Undoubtedly Chancer was NARMA, of thirty-four lines, we at the request of William Caxton tablet by Surigonius, on a p SCRIPT, BRIT, GALFRID, CHAU FAME, in Caston's Chaccer, and took great delight in the ⁴ are spect, that he removed his ⁵ &c. ATH, Oxon, i. 130. I d part of the abbey to another, sepulture or to the honorary me

from its political evils to the objects which its literary history presents. a fair and flourishing scene appears. In this prospect, the mind feels a repose from contemplating the fates of those venerable prelates, who suffered the most excruciating death for the purity and inflexibility of their faith: and whose unburied bodies, dissipated in ashes, and undistinguished in the common mass, have acquired a more glorious monument, than if they had been interred in magnificent shrines, which might have been visited by pilgrims, loaded with superstitious gifts, and venerated with the pomp of mistaken devotion.

SECTION LVI.

THE first poem which presents itself at the commencement of the reign of queen Elizabeth, is the play of GORDOBUC, written by Thomas Sackville lord Buckhurst, the original contriver of the MIRROUR OF MAGISTRATES1. Thomas Norton, already mentioned as an associate with Sternhold and Hopkins in the metrical version of David's Psalms, is said to have been his coadjutor?,

It is no part of my plan, accurately to mark the progress of our drama, much less to examine the merit of particular plays. But as this piece is perhaps the first specimen in our language of an heroic tale, written in blank verse, divided into acts and scenes, and cloathed in all the formalitities of a regular tragedy, it seems justly to deserve a more minute and a distinct discussion of this general view of our poetry.

It was first exhibited in the great Hall of the Inner Temple by the students of that Society, as part of the entertainment of a grand Christmas, and afterwards before queen Elizabeth at Whitehall, on January 18, 1561. It was never intended for the press. But being surreptitiously and very carelessly printed in 1565, an exact edition.

¹ It is scarcely worth observing, that one Thomas Brice, at the accession of Elizabeth printed in English metre a Register of the Mariyra and Confessors under gasen Mary. Lond. for R. Adams, 1359, 8vo. I know not how far Fox might profit by this work. I think he has not mentioned it. In the Stationers registers, in 1567, were entered to Henry Binneman, Songas and Sonners ray, called 'An epitaph on Mr. Bryce preacher' occurs, licenced to John Alda. Bid. fol. 205, h. Again, we have the Court or Varius, I suppose a ballad, Moralized, in 1566, by Thomas Bryce, for Hugh Singleton. Ibid. fol. 156. a. Preface to Gordonuc, edit. 1571. Strype says, that Thomas Norton, was a clergyman, a puritan, a man of parts and learning, well known to secretary Cecil and archbishop Parker, and that he was suspected, but without foundation, of writing an answer to Whitgif's book against the puritans, published in 1572. Lite of Parker, p. 264. Lite of Whitgif's book against the puritans, published in 1572. Lite of Parker, p. 264. Lite of Whitgif's book against the puritans, published in 1572. Lite of Parker, p. 264. Lite of Whitgif's book Lond. 1523. 12800. In the Conferences in the Polagianu, dedicated to Hugh Latimer, printed Lond. 1523. 12800. In the Conferences in the Tower with Campion the Jesuit, in 1514, one Norton, but not our author, seems to have been employed as a notary. 'A Troue Keroate' 'OF THE DISPUTATION, &c.' Lond. 1588. Bl. Lett. 4to. Signat. A a. 5j.

¹ For the benefit of those who wish to gain a full and exact information at as to distinguish it from all the rest, I will here exhibit the arrangement of a page. 'The Tragidie of Ferrex | and Porrex, | set forth without addition altogether as the same was shewed | on stage before the queenes may yeares past, \$\theta_i\$, the | xviii daie of Januarie, \$\text{126}\$, by the Gentlement of the set and allowed &c. Imprinted at London by | John Daye, dwelling With the Bodleian copy of this edition, are bound up four pamphlers again Thomas Norton.

² On the books of the Stationers, 'The Tragedie of Gordonuc where ili 'by Thomas Norton and the laste by Thomas Sackvyle,' is entered in an Griffiths. REGISTR.'A. fol. 132. b.

³ In the year 1717, my father, then a fellow of Magdalene college at Oxfo to Mr. Pope, as appears by a letter of Pope to R. Digby, dat. Jun LETTERS, vol. its p. 39. edit, remo. 1754. 'Mr. Warton forced me to its 'Pope gave it to the late bishop Warburton, who gave it to me about te.

These are the circumstances of the fable of this tragedy. Gordobuc, a king of Britain about six hundred years before Christ, made in his life-time a division of his kingdom to his sons Ferrex and Porrex. The two young princes within five years quarrelled for universal sovereignty. A civil war ensued, and Porrex slew his elder brother Ferrex. Their mother Viden, who loved Ferrex best, revenged his death by entering Porrex's chamber in the night, and murdering him in his sleep. The people, exasperated at the cruelty and treachery of this murder, rose in rebellion, and killed both Viden and Gordobuc. The nobility then assembled, collected an army, and destroyed the rebels. An intestine war commenced between the chief lords: the succession of the crown became uncertain and arbitrary, for want of the lineal royal issue: and the country, destitute of a king, and wasted by domestic slaughter, was reduced to a state of the most miserable desolation.

In the dramatic conduct of this tale, the unities of time and place are eminently and visibly violated: a defect which Shakespeare so frequently commits, but which he covers by the magic of his poetry. The greater part of this long and eventful history is included in the representation. But in a story so fertile of bloodshed, no murder is committed on the stage. It is worthy of remark, that the death of Porrex in the bed-chamber is only related. Perhaps the players had not yet learned to die, nor was the poignard so essential an article as at present among the implements of the property-room. Nor is it improbable, that to kill a man on the stage was not now avoided as a spectacle shocking to humanity, but because it was difficult and inconvenient to be represented. The writer has followed the series of facts related in the chronicles without any material variation, or fictitious embarassments, and with the addition only of a few necessary and obvious characters.

There is a Chorus of Four Ancient and Sage Men of Britain, who regularly close every Act, the last excepted, with an ode in long-lined stanzas, drawing back the attention of the audience to the substance of what has just passed, and illustrating it by recapitulatory moral reflections, and poetical or historical allusions. Of these the best is that which terminates the fourth Act, in which prince Porrex is murdered by his mother Viden. These are the two first stanzas.

When greedic lust in royall seat to reigne, Hath reft all care of goddes, and eke of men, And Cruell Heart, Wrath, Treason, and Disdaine, Within th' ambicious breast are lodged, then Behold howe MISCHIEFE wide herselfe displaies, And with the brothers hand the brother slaies!

When blood thus shed doth staine the heauens face, Crying to Joue for vengeaunce of the deede, The mightie god euen moueth from his place,

Justly hath es In the imagery of the which drew the terrible the MIRROUR of MAGE The moral beauties i the third act, will perha The lust of k No rule of reas No kindlie loue But with conte Through blo To fatall scepte The sonne so k Ne dreads his l O wretched p The yet fressh i Of thie forefathe Bereft Morgain Thus fatall pl Whose murdero Askes vengeaun With endles mis The wicked cl The mournefull Thus do the crue Destroye the par And hence doth The dead black s iii. Sc. ult.] Every act is in

It sometimes served for a compendious introduction of such circumstances, as could not commodiously be comprehended within the bounds of the representation. It sometimes supplied deficiencies, and covered the want of business. Our ancestors were easily satisfied with this artificial supplement of one of the most important unities, which abundantly filled up the interval that was necessary to pass, while a hero was expected from the Holy Land, or a princess was imported, married, and brought to bed. In the meantime, the greater part of the audience were probably more pleased with the emblematical pageantry than with the poetical dialogue, although both were alike

unintelligible.

I will give a specimen in the DOMME SHEWE preceding the fourth act. 'First, the musick of howeboies began to plaie. Duringe whiche, there came forth from vnder the stage, as thoughe out of hell, three Furies, ALECTO, MEGERA, and CTESIPHONE. clad in blacke garments sprinkled with bloud and flames, their bodies girt with snakes, their heds spread with serpents instead of heare, the one bearing in her hande a snake the other a whip, and the thirde a burning firebrande : eche driuynge before them a kynge and a queene, which moued by Furies vnnaturally had slaine their owne children. The names of the kinges and queenes were these, 'TANTALUS, MEDEA, ATHAMAS, INO, CAMBISES, ALTHEA, After that the Furies, and these, had passed aboute the stage thrise, they departed, and then the musicke ceased. Hereby was signified the 'vnnaturall murders to followe, that is to saie, Porrex slaine by his owne mother. And of king Gordobuc and queene Viden killed by 'their owne subjectes.' Here, by the way, the visionary procession of kings and queens long since dead, evidently resembles our author Sackville's original model of the MIRROUR OF MAGISTRATES : and, for the same reason, reminds us of a similar train of royal spectres in the tent-scene of Shakespeare's KING RICHARD THE THIRD.

I take this opportunity of expressing my surprise, that this ostensible comment of the Dumb Show should not regularly appear in the tragedies of Shakespeare. There are even proofs that he treated it with contempt and ridicule. Although some critics are of opinion, that because it is never described in form at the close or commencement of his acts, it was therefore never introduced. Shakespeare's aim was to collect an audience, and for this purpose all the common expedients were necessary. No dramatic writer of his age has more battles or ghosts. His representations abound with the useful appendages of mechanical terror, and he adopts all the superstitions of the theatre. This problem can only be resolved into the activity or the superiority of a mind, which either would not be entangled by the formality, or which saw through the futility, of this unnatural and ex-



to instruct us by the intermixture of moral sentences, but by the force of example, and the effect of the story. In the first act, the three counsellors are introduced debating about the division of the kingdom in long and elaborate speeches, which are replete with political advices and maxims of civil prudence. But this stately sort of declamation, whatever eloquence it may display, and whatever policy it may teach, is undramatic, unanimated, and unaffecting. Sentiment and argument will never supply the place of action upon the stage. Not to mention, that these grave harangues have some tincture of the formal modes of address, and the ceremonious oratory, which were then in fashion. But we must allow, that in the strain of dialogue in which they are professedly written, they have uncommon merit, even without drawing an apology in their favour from their antiquity: and that they contain much dignity, strength of reflection, and good sense, couched in clear expression and polished numbers. I shall first produce a specimen from the speech of Arostus who is styled a Counsellor to the King, and who is made to defend a specious yet perhaps the least rational side of the question.

> And in your lyfe, while you shall so beholde Their rule, their vertues, and their noble deedes, Such as their kinde behighteth to vs all; Great be the profites that shall growe thereof: Your age in quiet shall the longer last, Your lastinge age shall be their longer staie: For cares of kynges, that rule, as you have rulde For publique wealth, and not for private joye, Do waste mannes lyfe, and hasten crooked age, With furrowed face, and with enfeebled lymmes, To drawe on creepynge Death a swifter pace. They two, yet yonge, shall beare the parted regne With greater case, than one, now olde, alone, Can welde the whole: for whom, muche harder is With lessened strength the double weight to beare Your age, your counsell, and the graue regarde Of father, yea of suche a fathers name. Nowe at beginning of their sondred reigne. When is the hazarde of their whole successe, Shall bridle so the force of youthfull heates, And so restraine the rage of insolence Whiche most assailes the yong and noble minds, And so shall guide and traine in tempred staic Their yet greene bending wittes with reuerent awe, As now inured with vertues at the first. Custom, O king, shall bringe delightfulness; By vse of vertue, vice shall growe in hate. But if you so dispose it, that the daye Which endes your life, shal first begin their reigne



From an obsequious topic is not agitated a arguments which it not the disputation and di the king's secretary, do seems to be the most at

> To parte your I think not go But worst of a Within one lar Divided reigne But peace pres Suche is in ma So great is his In wordly stage That faith, and Do yelde vnto Where egall sta To winne the t Your grace ren The mightie B Possessed the He, thinking the For his three so Cut it in three, But how much What princes sl To ioyne againe What wast of to What treasons h

parts of a royal story than the statesman lord Buckhurst. But I will venture to pronounce, that whatever merit there is in this play, and particularly in the speeches we have just been examining, it is more owing to the poet than the privy counsellor. If a first minister was to write a tragedy, I believe the piece will be the better, the less it has of the first minister. When a statesman turns poet, I should not wish him to fetch his ideas or his language from the cabinet. I know not why a king should be better qualified than a private man, to make kings talk in blank verse,

The chaste elegance of the following description of a region abounding in every convenience, will gratify the lover of classical purity

Yea, and that half, which in abounding store
Of things that scrue to make a welthic realme,
In statelic cities, and in frutefull soyle,
In temperate breathing of the milder heauen,
In thinges of nedeful vse, whiche friendlic sea
Transportes by traffike from the forreine partes
In flowing wealth, in honour and in force, &c. [Act ii. Sc. i.]

The close of Marcella's narration of the murder of Porrex by the queen, which many poets of a more enlightened age would have exhibited to the spectators, is perhaps the most moving and pathetic speech in the play. The reader will observe, that our author, yet to a good purpose, has transferred the ceremonies of the tournament to the court of an old British king.

O queene of adamante! O marble breaste! If not the fauour of his comelie face, If not his princelie chere and countenaunce, His valiant active armes, his manlie breaste, If not his faier and semelie personage, His noble lymmes in suche proporcion1 caste, As would have wrapped² a sillie womans thought, If this mought not have moved thy bloodie harte. And that most cruell hande, the wretched weapon Euen to let fall, and kisse him in the face, With teares for ruthe to reaue suche one by death: Should nature yet consent to slaye her sonne? O mother thou, to murder thus thie childe! Euen Joue, with Justice, must with lightening flames From heaven send downe some strange revenge on thee. Ah! noble prince, how oft have I beheld Thee mounted on thy fierce and traumpling stede, Shyning in armour bright before thy tylte, And with thy mistresse' sleave tied on thy helme, And charge thy staffe, to please thy ladies eie,

In the edition of 1565, this word is preparacion. I mention this, as a specimen of the great incorrectness of that edition.

Wrapped, rapt, i. e. ravished. I once conjectured married. We have 'wrapped in wo. Act iv. Sc. ii.

That bowed Howe oft in How oft in a Which neues

Marcella, the only l maids of honour; and her in love with the ye

The queen laments defeat and death had ; The ideas are too gen some imagination in he fallen, and crushed ber

Why should I In longer liefe O me most we Long ere this Mought not th Haue perst th Or in this pall Haue spent m Ones, ones, ha With death by Or should not So oft where I Somtyme had To rend in twa So had my bor Their happie g And greadie v Without my fe This lyvynge h Wherein my Sc. [.]

There is some anim upon his own head, wh malicious design, or inte [Act ii. Sc. i.]

> The wrekefull go Eternall plagues The hellish prin To Tantale's thi Or cruel gripe', To durynge tor If euer I conce To wishe his en

I That shaft of the lauce.

It must be remembered, that the ancient Britons were supposed to be immediately descended from the Trojan Brutus, and that consequently they were acquainted with the pagan history and mythology. Gordobuc has a long allusion to the miseries of the siege of Troy. [Act lii, Sc. i.]

In this strain of correct versification and language, Porrex explains

to his father Gordobuc, the treachery of his brother Ferrex.

When thus I saw the knot of loue unknitte:
All honest league, and faithful promise broke,
The lawe of kind and trothe thus rent in twain,
His hart on mischiefe set, and in his brest
Black treason hid: then, then did I dispaier
That euer tyme coulde wynne him frende to me;
Then sawe I howe he smyled with slaying knife
Wrapped vnder cloke, then saw I depe deceite
Lurke in his face, and death prepared for mee, &c. [Act iv. Sc. ii.]

As the notions of subordination, of the royal authority, and the divine institution of kings, predominated in the reign of queen Elizabeth, it is extraordinary, that eight lines, inculcating in plain terms the doctrine of passive and unresisting obedience to the prince, which appeared in the fifth act of the first edition of this tragedy, should have been expunged in the edition of 1571, published under the immediate inspection of the authors. It is well known, that the Calvinists carried their ideas of reformation and refinement into government as well as religion: and it seems probable, that these eight verses were suppressed by Thomas Norton, Sackville's supposed assistant in the play, who was not only an active and I believe a sensible puritan, but a licencer of the publication of books under the commission of the bishop of London?.'

As to Norton's assistance in this play, it is said on better authority than that of Antony Wood, who supposes GORDOBUC to have been in old English rhyme, that the three first acts were written by Thomas Norton, and the two last by Sackville. But the force of internal evidence often prevails over the authority of assertion, a testimony which is diminished by time, and may be rendered suspicious from a variety of other circumstances. Throughout the whole piece, there is an invariable uniformity of diction and versification. Sackville has two poems of considerable length in the MIRROUR OF MAGISTRATES, which fortunately furnish us with the means of comparison; and every

¹ See Signat D. V. edit. 1871
2 For instance, 'Seven adopter to horsen, also The arean features reduced into sector by 'W'. Hunnys, The horsey excides, See, by Hunnys, Nov. 8, 1811, to Denham, Restrict Station, B. fol. 183, a. Also, in the same year, 'The feture of two permisters smalletter called Prig Pickethank and Clew Chambacke described by a precisive painter,' Ibid. fol. 184, a. All 'under the hands of Mr. Thomas Nouron,' Et alibi passim. 'The 'Srage or rorester roves, written by T. N.' perhaps the same, is licenced to llinneman, Feb. 22, 1580. Ibid. fol. 178, a.

THIS appearance of a scenes, and the accomplete both at the Middle temp accomplished nobleman directed the attention of old classical drama, and versions of the Jocasta of gedies of Seneca. I do noriginal compositions on

The Jocasta of Euripand Francis Kinwelmarsh the refectory of that socie the second, third, and is fourth. It was printed in said hereafter, in 1577, u gedle written in Greeke Acte, by George Gascoi inn, and there by them written in quatraines by brother students. So strong tacle, that the authors did

It is partly a paraphrase, and partly an abridgement, of the Greek tragedy. There are many omissions, retrenchments, and transpositions. The chorus, the characters, and the substance of the story, are entirely retained, and the tenor of the dialogue is often preserved through whole scenes. Some of the beautiful odes of the Greek chorus are neglected, and others substituted in their places, newly written by the translators. In the favorite address to Mars¹, Gascoigne has totally deserted the rich imagery of Euripides, yet has found means to form an original ode, which is by no means destitute of pathos or imagination.

O fierce and furious Mars! whose harmefull hart Reioiceth most to shed the giltlesse blood; Whose headie will doth all the world subvart, And doth enuie the pleasant merry mood Of our estate, that erst in quiet stood: Why dost thou thus our harmlesse towne annoy, Whych mighty Bacchus gouerned in joy?

Father of warre and death, that doost remoue, With wrathfull wrecke, from wofull mothers brest The trusty pledges of their tender loue! So graunt the goddes, that for our finall rest Dame Venus' pleasant lookes may please thee best: Whereby, when thou shalt all amazed stand, The sword may fall out of thy trembling hand²;

And thou mayst proue some other way ful wel The bloody prowess of thy mighty speare, Wherewith thou raiseth from the depth of hel The wrathful sprites of all the Furies there; Who, when they wake, do wander euery where, And neuer rest to range about the costes, T' enrich that pit with spoyle of dammed ghostes.

And when thou hast our fields forsaken thus, Let cruel DISCORD beare thee company, Engirt with snakes and serpents venemous; Euen She, that can with red vermilion die The gladsome greene that florisht pleasantly; And make the greedy ground a drinking cvp, To sup the blood of murdered bodies vp.

Yet thou returne, O Ioie, and pleasant Peace! From whence thou didst against our willes depart: Ne let thy worthie mind from trauel cease,

*Ω πολύμοχθος *Αρης, Τί ποθ' αΐματι Καὶ θανάτφ κατέχη, &c.

I See PHOENISS, p. 140. edit. Barnes.

So Tibullus, where he cautions Mars not to gaze on his mistress. Lib. iv. ii. 3. At tu, "anolante, cavetto," Ne tibi miranti turpiter suma cadant.

mershe, there is great e not in Euripides. O blissefull Co. Of hym that rul That to the eart From height of In thee alone th With sweete ac And eueri plane In thee, in thee, As may commat From thee alone As mortall wigh o greatest strif O holy Peace, b The passing joy Thou only, thou, Didst first of all From th' old con Thou madste the With ordered co. Thou haste orday By dawne of day When tract of tir By thee alone the The fields with flo The blooming tre The chereful byre Tho doest appoyr For mans releefe,

As filleth man with more than earthly blisse: The earth by thee doth yeelde her sweet increase, At beck of thee al bloody discords cease. And mightiest realms in quyet do remayne, Whereas thy hand doth hold the royall rayne.

But if thou fayle, then all things gone to wrack:
The mother then doth dread her natural childe:
Then euery towne is subject to the sack,
Then spotles maydes, then virgins be defilde;
Then rigour rules, then reason is exilde;
And this, thou woful THEBES! to ovr greate payne,
With present spoyle art likely to sustayne.

Methink I heare the wayful-weeping cryes
Of wretched dames in every coast resound!
Methinks I see, howe vp to heavenly skies,
From battred walles the thundering-claps rebound:
Methink I heare, howe all things go to grounde:
Methink I see how souldiers wounded lie
With gasping breath, and yet they cannot die, &c. [Act iv. Sc. ult.]

The constant practice of ending every act with a long ode sung by

the chorus, seems to have been adopted from GORDOBUC1.

But I will give a specimen of this performance as a translation, from that affecting scene, in which Oedipus, blind and exiled from the city, is led on by his daughter Antigone, the rival in filial fidelity of Lear's Cordelia, to touch the dead and murdered bodies of his queen Jocasta, and his sons Eteocles and Polynices. It appears to be the chief fault of the translators, that they have weakened the force of the original, which consists in a pathetic brevity, by needless dilatations, and the affectations of circumlocution. The whole dialogue in the original is carried on in single lines. Such, however, is the pregnant simplicity of the Greek language, that it would have been impossible to have rendered line for line in English.

OEDIPUS. - I must commend thy noble heart.

ANTIGONE.—Father, I will not liue in company, [I will not marry.]

And you alone wander in wildernes.

OEDIPUS. — O yes, dear daughter, leaue thou me alone Amid my plagues : be merry while thou mayst.

¹ It may be proper to observe here, that the iragedy of Tancsen land Gismunn, acted also before the queen at the Inner temple, in 1368, has the chorus. The title of this play, not printed till 1359, show the quick gradations of taste. It is said to be 'Newle revived and polished according to the decorum of these daies, by R. W. Lund, printed by T. 'Scarlet, &c. 1503, 4to. R. W. is Robert Wilmet, mentioned with applause as a poet in Webbe's Discovers, Signat. C. 4. The play was the joint production of five students of the society. Each seems to have taken an act. At the end of the fourth is Complexal Cir. Hatten, or sir Christopher Hatton, undoubtedly the same that was afterwards exalled by the queen to the office of lord Keeper for his agility in dancing.

OUDSPOR --Deare fath OEDIPUS. -Where is th That with the ANTIGORE.-Here father, OEDIPUS - O wife, O m O woful mee O would to Thou nere h Dut where no Of mine vale ANTIGONE -- Lo, here the Stretch out th OEDIPUS. -Vpon their fa ANTHONE.-Lo father, loc - O bodies dear OEDSPUS. -Vnto your fath

ANTIGONE. - O louely name

OEDIPUS. -

Why cannot I Ne with my de Now comes Ap That Lin Atlan O reach me yet some surer staffeel, to stay My staggering pace amyd these wayes vnknowen.

ANTIGONE. - Here, father, here, and here, set foorth your feete.

OEDIPUS. - Nowe can I blame none other for my harmes But secret spite of fore-decreed fate. Thou art the cause, that crooked, old, and blind, I am exilde farre from my countrey soyle, &c. [Act v. Sc. ult

That it may be seen in some measure, how far these two poets, who deserve much praise for even an attempt to introduce the Grecian drama to the notice of our ancestors, have succeeded in translating this scene of the tenderest expostulation, I will place it before the

reader in a plain literal version.

OED. My daughter, I praise your filial piety. But yet-ANT. But if I was to marry Creon's son, and you, my father, be left alone 'in banishment? OED. Stay at home, and be happy. I will bear my own misfortunes patiently. ANT. But who will attend you, thus blind and helpless, my father? OED, I shall fall down, and be found lying in some field on the ground, as it may chance to happen?. ANT. Where is now that Oedipus, and his famous riddle of the Sphinx? OED. He is lost? one day made me happy, and one day destroyed me! ANT. Ought I not, therefore, to share your miseries? * OED. It will be but a base punishment of a princess with her blind 'father! ANT. To one that is haughty: not to one that is humble, and loves her father. OED. Lead me on then, and let me touch the dead body of your mother. ANT. Lo, now your hand is upon her?. OED, O my mother! O my most wretched wife! ANT. She lies a wretched corpse, covered with every woe. OED, But where are the dead bodies of my sons Eteocle and Polynices? ANT. They lie just by you, stretched out close to one another. OED. Put my blind hands upon their miserable faces! ANT. Lo now, you touch your dead children with your hand. OED. O, dear, wretched carcases, of a wretched father! ANT. O, to me the most dear name of my brother Polynices ! OED. Now, my daughter, the oracle of Appollo proves true. ANT. What? Can you tell any more evils than those which have happened? OED. That I should die an exile at Athens. Ant. What city of Attica will take you in? OED. The sacred Colonus, the house of equestrian Neptune. Come then, lend your assistance to this blind father, since you mean to be a com-

Πεσών, όπου μοι μοίρα, κείσομαι πέδφ.

I She gineth him a staffe and stayeth him herself also." Stage-direction-2 It is impossible to represent the Greek, v. 1681.

^{*} The dear old woman, in the Greek.
Creen had refused Polynices the rites of sepulfure. This was a great aggravation of the distress.

ment! Creon drives 'alas! wretched, wretch So sudden were the that in the second edi coigne's poems in 1587, explanations of many now become obsolete an and quell'. This, howe request of a lady, who di Seneca's ten Tragedie by different poets. Thes this title, 'SENECA HIS *ENGLISH. Mercurii N FLEETSTREETE neare ' Marshe, 15814.' The bo to sir Thomas Henneage speak of each man's transl The HYPPOLITUS, MEL NON, were translated by school, and afterwards a The Hyppolitus, which tragedy, the MEDEA, in w

> ¹ Phoesiss. v. 1677. seq. p. 170. se ² Command. Kill. By the way Poems. So we have Nill, will not, 8 ³ Page 128. Among others, won

and the HERCULES OFTER

first and separately published in 1566, and entitled, 'the eight *Tragedie of Seneca entituled AGAMEMNON, translated out of Latin into English by John Studley student in Trinitie college in Cambridge. Imprinted at London in Fleete streete beneath the Conduit 'at the signe of S. John Euangelyst by Thomas Colwell AD. 'M.D.LXVI.' [Bl. Lett. 12mo.] This little book is extremely scarce. and hardly to be found in the choicest libraries of those who collect our poetry in black letter1. Recommendatory verses are prefixed, in praise of our translator's performance. It is dedicated to secretary Cecil. To the end of the fifth act our translator has added a whole scene: for the purpose of relating the death of Cassandra, the imprisonment of Electra, and the flight of Orestes. Yet these circumstances were all known and told before. The narrator is Euribates, who in the commencement of the third act had informed Clitemnestra of Agamemnon's return. These efforts, however imperfect or improper, to improve the plot of a drama by a new conduct or contrivance, deserve particular notice at this infancy of our theatrical taste and knowledge. They show that authors now began to think for themselves, and that they were not always implicitly enslaved to the prescribed letter of their models. Studley, who appears to have been qualified for better studies, misapplied his time and talents in translating Bale's Acts of the Popes. That translation, dedicated to Thomas lord Essex, was printed in 15742. He has left twenty Latin distichs on the death of the learned Nicholas Carr, Cheke's successor in the Greek professorship at Cambridge3.

The OCTAVIA is translated by T. N. or Thomas Nuce, or Newce, a fellow of Pembroke-hall in 1562, afterwards rector of Oxburgh in Norfolk, Beccles, Weston-Market, and vicar of Gaysley, in Suffolk4; and at length prebendary of Ely cathedral in 1586. [Feb. 21]. This version is for the most part executed in the heroic rhyming couplet. All the rest of the translators have used, except in the chorus, the Alexandrine measure, in which Sternhold and Hopkins rendered the psalms, perhaps the most unsuitable species of English versification that could have been applied to this purpose. Nuce's OCTAVIA was first printed in 15665. He has two very long

Charlewood, in 1570. REGISTE. B. In 1566-7, I find an entry to Henry Denham, which I do not well understand, 'for printing the fourth part of Seneca's workes.' Registe. A. fol. 158. b. Hirrotitus is the fourth Tragedy.

1 Entered in 1565-6. Registe. Station. A. fol. 136. b.

2 In qto. Bl. Lett. 'The pageaunt of Pores, &c. &c. English with sundrye additions, 'by J. S.' For Thomas Marshe, 1574.

3 At the end of Bartholomew Dodington's Eristle of Carr's Life and Death, addressed to sir Waher Midmay, and subjoined to Carr's Latin Translation of seven Orations of Pemosthenes. Lond. 1571, 4to. Dodington, a fellow of Trinity college, succeeded Carr in the Greek chair, 1560. Camden's Months. Eccles. Call. Westman, edit. 1600. 4to. Signat &c. 2.

4 Where he died in 1617, and is buried with an epitaph in English rispuse. Bentham's Ett. 19, 253.

ELY. p. 25t.

8 For in that year, there is a receipt for licence to Henry Denham to prin it. REGISTE,
STATION. A. fol. 142. b.

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copies of verses, one the first edition of St

Alexander Nevvle, in the sixteenth year till the year 15811. counsellor and his youth, it is by far th whole collection, and take all the rest. He who were of the gra lighter accomplishmen give way to the more of his OEDIPUS begins

The night is gon, and d And Phœbus, all bedim And gliding forth with Doth beare : great terro Now shall the houses ve And slaughter which th

light.

Doth any man in prince How many ills, how fay In thee doth lurk, and They judge amisse, tha

Fol. 78. a.]

Nevyl was born in Ke and occurs taking a ma Essex, on the sixth day He was one of the learn his family, [Strype's Gr hishop's death, in 1575. of the Norfolk insurrect Parker, and was printed of Norwich, printed th which were executed by

1 But in 1563, is a receipt to mentable History of the prync 2 Strype, Lette or Parkers, p 3 Iond, 4to. The title is, Again at London, 1580, by He disturbance was occasioned by: at Wymondham, which lasted t edit, 1582. He cites part of al spreading the commotion, p. 6 patron archbishop Parker. An translator of Horace. Strype's pairon archivanop Parker. An translator of Horace. Strype's GIA AN WALLIM PROCERTS, Lo G. Gsaccigne's poems called Dr CARTULABIUM S. GREGORN C lines which I hope he did not i



mestic engravers, in 15741. He published the Cambridge verses on the death of sir Philip Sydney, which he dedicated to lord Leicester, in 15873. He projected, but I suspect never completed, an English translation of Livy, in 15773. He died in 16144.

The HERCULES FURENS, THYESTES, and TROAS, were translated into English by Jasper Heywood. The HERCULES FURENS was first printed at London in 1561, and dedicated to William Herbert lord Pembroke, with the following pedantic Latin title. 'Lucii Annaei Senecae tragoedia prima, quie inscribitur HERCULES FURENS, nuper re-'cognita, et ab omnibus mendis quibus scatebat sedulo purgata, et in 'studiosae juventutis utilitatem in Anglicum tanta fide conversa, ut 'carmen pro carmine, quoad Anglica lingua patiatur, pene redditum 'videas, per Jasperum Heywodum Oxoniensem.' The THYESTES, said to be faithfully Englished by Jasper Heywood felow of Alsolne colledge in Oxenforde, was also first separately printed by Berthelette at London, in 15605, He has added a scene to the fourth act, a soliloguy by Thyestes, who bewails his own misfortunes, and implores vengeance on Atreus. In this scene, the speaker's application of all the torments of hell, to Atreus's unparalleled guilt of feasting on the bowels of his children, furnishes a sort of nauseous bombast, which not only violates the laws of criticism, but provokes the abhorrence of our common sensibilities. A few of the first lines are tolerable.

If might of thyne it bee That thus dysturbeth mee,
This sayde, I felt the Furies force And ten tymes more now chafte I was My haire stoode vp, I waxed wood And, as the Furye had me vext, And thus enflamede, &c.

¹ It is sometimes accompanied with an engraved map of the Saxon and British kings. See Hollanshed CHRONICLE i. 139

² Lond. 4to. viv. 'Academize Cantabrigiensis Lacrymze tumulo D. Philippi Sidneii

^{*}sacratæ.*

8 See Note in the Register of the Stationers Company, dated May 3, 1577. Registr. B. See Note in the Register of the Stationers Company, dated May 3, 1577. Registr. B. fol. 139. b. It was not finished in 1597.

4 Oct. 4. Batteley's Cantern. App. 7. Where see his Epitaph. He is buried in a chapel in Canterbury cathedral with his brother Thomas, dean of that church. The publication of Senera's Opporture in English by Studley, or rather Gascongue's Jocasta, produced a metrical tale of Expectes and Polanges, in 'Thee Forrest of Fancy, wherein is contained very pretty Appliedness, and Firstles, &c. Imprinted at London by Thomas 'Purfoste, &c. 1579. 4to. Signay, B. Perhaps Henry Chettle, or Henry Constable, is the writer or complier. At least the contoners, Finis, H. C. By the way, it appears, that Chettle was the publisher of Greene's Groatsworth of Wit in 1592. It is entered to W. Wrighte, Sept. 20. Registra, Stations, B. 61. 292. b.

2 In 12mo. It is dedicated in verse to sir John Mason. Then follows in verse also, 'The

W. Wrighte, Sept. 20. REGISTR. STATION. B fol. 292 b.

In 1700. It is dedicated in verse to six John Mason. Then follows in verse also, 'The
'translatour to the booke.' From the metrical Preface which next follows, I have cited many
stantas. This is a Vision of the pset Seneca, containing 27 pages. In the course of his
PREFACE, he laments a promising youth just dead, whom he means to compliment by saying,
that he now 'lyues with Joue, another Ganymede'. But he is happy that the father survives, who seems to be sur-John Mason. Among the old Roman poets he mentions Palingenius. After Seneca has delivered him the TRUSSIES to translate, he feels an unusual agitition and implies. Memorar to impure him with transpers is tation, and implores Megaera to inspire him with tragic rage.

^{&#}x27;O thou Megaera, then I sayd,
'(Wherewith thou Tantall drouste from hell)
'Enspyre my pen'

Enflame me more and more: Than euer yet before. My synewes all dyd shake :

My teethe began to quake.

In the TROAS, wh afterwards reprinted At the end of the cho verses of his own inv has added a new scer raised from hell, and which is in the octave in the MIRROUR OF A subjoined three stanza act, which abounds wi which would both hav reader, he has substitu from which he appear modestly apologises for pardoned for his seen English this present p so many fine wittes, ar 'florisheth' [Fol. 95. several poems extant in 1573. He was the the epigrammatist, and years of age, he was s Merton college. But is tious and free disposition dulged his festive vein in being threatened with expr the office of Christmas-pr

seems to have given offen that character to mix with

year 1558, he was recommended by cardinal Pole, as a polite scholar, an able disputant, and a steady Catholic, to sir Thomas Pope founder of Trinity college in the same university, to be put in nomination for a fellowship of that college, then just founded. But this scheme did not take place1. He was, however, appointed fellow of All Souls college the same year. Dissatisfied with the change of the national religion, within four years he left England, and became a Catholic priest and a Jesuit at Rome, in 1562. Soon afterwards he was placed in the theological chair at Dilling in Switzerland, which he held for seventeen years. At length returning to England, in the capacity of a popish missionary, he was imprisoned, but released by the influence of the earl of Warwick. For the deliverance from so perilous a situation, he complimented the earl in a copy of English verses, two of which, containing a most miserable paronomasy on his own name, almost bad enough to have condemned the writer to another imprisonment, are recorded in Harrington's Epigrams. [Epigr. lib. iii. Epigr. i.] At length he retired to Naples, where he died in 1597. [ATH. OXON. i. 200.] He is said to have been an accurate critic in the Hebrew language2. His translation of the TROAS, not of Virgil as it seems, is mentioned in a copy of verses by T. B3. prefixed to the first edition, above-mentioned, of Studley's AGAMEMNON. He was intimately connected abroad with the biographer Pitts, who has given him rather too partial a panegyric.

Thomas Newton, the publisher of all the ten tragedies of Seneca in English, in one volume, as I have already remarked, in 1581, himself added only one to these versions of Studley, Nevile, Nuce, and Jasper Heywood. This is the THEBAIS, probably not written by Seneca, as it so essentially differs in the catastrophe from his OEDIPUS. Nor is it likely the same poet should have composed two tragedies on the same subject, even with a variation of incidents. It is without the chorus and a fifth act. Newton appears to have made his translation in 1581, and perhaps with a view only of completing the collection. He is more prosaic than most of his fellow-labourers, and seems to have paid the chief attention to perspicuity and fidelity. In the general Epistle Dedicatory to sir Thomas Henneage, prefixed to the volume, he says, 'I durst not have geuen the aduenture to approch your presence, vpon trust of any singularity, that in this Booke hath *vnskilfully dropped out of myne owne penne, but that I hoped the ' perfection of others artificiall workmanship that have transyled herein, as well as myselfe, should somewhat couer my nakednesse, and pur-

MSS. Collectan, Fr. Wise. Life of Siz T. Pore,
 H. Morus, Hier. Provinc, Angl. Soc. Jes. Lile, iv. num. 12, sub. ana. 1585.
 With these initials, there is a piece prefixed to Gascougne's pocuse, 1570.
 There is a receipt from Marsh for 'Seneca's Tragecties in Englishe.' Jul. 2, 1582, Recustrations, B. fol. 161. b. The English version seems to have produced an edition of the original for Man and Brome, Sept. 6, 1385. Ibid. fol. 205. b.

haps the chief instrum Seneca, and otherwise some notices seem nece is a large capital D. rampant, crossed in argthe dexter corner, I sup towards the head, and initials, T. N. He wa Cheshire, and was sent to Trinity college in O went to Queen's college few years to Oxford, w He quickly became fam-Of this he has left a spec ENCOMIA, published at Englishman that wrote terseness after Leland, th seems to have followed in

Dated, 'From flutley in Che I am informed by a MSS note Of this I know no more, but R. R. his pieces I have already mention 'and moralizations aplied for our REGISTR. STATION. B. 101. 136. to 136. t

ingenious men of that age, appear to have courted the favours of this polite and popular encomiast. His chief patron was the unfortunate Robert earl of Essex. I have often incidentally mentioned some of Newton's recommendatory verses, both in English and Latin, prefixed to cotemporary books, according to the mode of that age. One of his earliest philological publications is a NOTABLE HISTORIE OF THE SARACENS, digested from Curio, in three books, printed at London in 15751. I unavoidably anticipate in remarking here, that he wrote a poem on the death of queen Elizabeth, called 'ATROPOION DELION? or, 'the Death of Delia with the Tears of her funeral. A poetical excusive discourse of our late Eliza. By T. N. G. Lond. 1603. [qto. W. Johnes.] The next year he published a flowery romance, 'A pleasant new history, or a fragrant posie made of three flowers Rosa, Rosalynd, and Rosemary, London, 1604.' [qto.] Philips, in his THEATRUM POETARUM, attributes to Newton, a tragedy in two parts, called Tamburlain the Great, or the Scythian Shepherd. But this play, printed at London in 1593, was written by Christopher Marloe2. He seems to have been a partisan of the puritans, from his pamphlet of CHRISTIAN FRIENDSHIP, with an Invective against diceplay and other profane games, printed at London, 15861. For some time our author practised physic, and, in the character of that profession, wrote or translated many medical tracts. The first of these, on a curious subject, A direction for the health of magistrates and students, from Gratarolus, appeared in 1574. At length taking orders, he first taught school at Macclesfield in Cheshire, and afterwards at Little Ilford in Essex, where he was beneficed. In this department, and in 1596, he published a correct edition of Stanbridge's Latin Prosody4. In the general character of an author, he was a voluminous and a laborious writer. He died at Little Hord, and was interred in his church, in 1607. From a long and habitual course of studious and industrious pursuits he had acquired a considerable fortune, a portion of which he bequeathed in charitable legacies.

It is remarkable, that Shakespeare has borrowed nothing from the English Seneca. Perhaps a copy might not fall in his way. Shakespeare was only a reader by accident. Hollinshed and translated Italian novels supplied most of his plots or stories. His storehouse of learned history was North's Plutarch. The only poetical fable of antiquity, which he has worked into a play, is TROILUS. But this he borrowed from the romance of Troy. Modern fiction and English his-

In quo. With a summary annexed on the same subject.

9 Heywood's Prologue to Marlow's Jaw of Malta, 1033.

8 In octavo. From the Latin of Lamb. Damaus.

4 Vocabula magistry Stanbriggii ab insuinis quibus scatebant mendis repurgats, observata 'interim (quoad ejus fieri potuit) carminis ratione, et meliuscule siiam corrects, studio et industria Thomas Newtoni Cestreshyrii. Edinb. excud. R. Waldsgrave. I know not it this edit. which is in oct. is the first. Our author published one or two translations on theological subjects.

single plays of Sene the ten tragedies.

Among Hatton's Na long translation from Elizabeth. It is remained to her majesty perhaps a proves it to have been other recommendation.

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But, as scholars bega poetry, many more of verse. Before the year and Martial, were transpublished before the year ected display of these a slight degree, on that a scribed and constant me remember, that their versideas of the ancient poets and versification; and the sidered as valuable and in

56

aboth. But I must premise, that this inquiry will necessarily draw with it many other notices much to our purpose, and which could not otherwise have been so conveniently disposed and displayed.

Thomas Phaier, already mentioned as the writer of the story of OWEN GLENDOUR in the MIRROUR OF MAGISTRATES, a native of Pembrokeshire, educated at Oxford, a student of Lincoln's Inn. and an advocate to the council for the Marches of Wales, but afterwards doctorated in medicine at Oxford, translated the seven first books of the Eneid of Virgil, on his retirement to his patrimonial seat in the forest of Kilgarran in Pembrokeshire, in the years 1555, 1556, 1557. They were printed at London in 1558, for Ihon Kyngston, and dedicated to queen Mary1. He afterwards finished the eighth book on the tenth of September, within forty days, in 1558. The ninth, in thirty days, in 1560. Dying at Kilgarran the same year, he lived only to begin the tenth. [Ex coloph, ut supr.] All that was thus done by Phaier, one William Wightman published in 1562, with a dedication to sir Nicholas Bacon, 'The nyne first books of the Eneidos of Virgil connerted into English verse by Thomas Phaer doctour of physick, * &c.' [qto. Bl. Lett. Rowland Hall.] The imperfect work was at length completed, with Mapheus's supplemental or thirteenth book, in 1583, by Thomas Twyne, a native of Canterbury, a physician of Lewes in Sussex, educated in both universities, an admirer of the mysterious philosophy of John Dee, and patronised by lord Buckhurst the poet2. The ninth, tenth, eleventh, and twelfth books, were finished at London in

There is an entry to Purfoot in 1465, for printing 'serten verses of Cupydo by Mr. Fayre '[Phaier].' REGISTE. STATION. A. fol. 154, a.

(Phaier). REGISTE. STATION. A. fol. 154, 22

2 His father was John Twyne of Rolington in Hampshire, an eminent antiquary, author of the Commentary DE REDUS ALBIONICIS, etc. Lond. 1596. It is addressed to, and published by, with an epidle, his said son Thomas. Lawrence, a fellow of All Souls and a civilian, and John Twyne, both Thomas's brothers, have copies of verses prefixed to several cotemporary books, about the reign of queen Elizabeth. Thomas wrote and translated many tracts, which it would be superfluous and tedious to enumerate here. To his Bertylahil of BRITAINE, a translation from the Latin of Humphrey Lhuyd, in 1573, are prefixed recommendatory versex, by Browne prebendary, and Grant the learned schoolmaster, of Westminger, Llodowyhe Lloyd a poet in the Paradise of Daintie Devisus, and his two brothers, aforemid, Laurence and John.
Our translator. Thomas Twenty died in the

Our translator, Thomas Twynn, died in 1613, aged 30, and was buried in the chancel o saint Anne's church at Lewes, where his epitaph of 14 verses still, I believe, remains on a brass plate affixed to the eastern wall.

Large antiquarian and historical MSS, collections, by the father John Tweek, are now in Corpus Christi hibrary at Oxford. In his Collections, by the father John Tweek, are now in Corpus Christi hibrary at Oxford. In his Collections Vasua, (filid, vol. iii. fid. x.) he says he had written the Lives of T. Robenhon, T. Largeet, Rad. Barnes, T. Eliet, R. Sampson, T. Wriothesle, Gul. Pager, G. Day, Joh. Christopherson, N. Wooton. He is in Leband's Enconta, p. 83.

¹ Qto. Bit. Lett. At the end of the seventh book is this colophou, 'Per Thomam Phase in 'foresta Kilgerran finitum iij. Decembris. Anno 1557. Opus xij dierum. And at the end of every book is a similar colophou, to the same purpose. The first book was finished in rr days, in 1555. The second in 20 days, in the same year. The third in 20 days in the taxes year. The fourth in 15 days, in 1556. The fifth in 24 days, on May the third, in 2557, 'post periculium eius Karmerdini,' i.e. at Charmarthen. The sixth in 20 days, in 1557. Phaier has left many large works in his several professions of law and medicine. He is pathetically lamented by sir Thomas Chaloner as a most skilful physician, Encont. p. 156. Lond. 1594, 4to. He has a recommendatory English poem prefixed to Philip Betham's Multi-TARY PRICEPTS, translated from the Latin of James earl of Purillias, dedicated to lord Studley, Lond. 1544, 4to. For E. Whitchurch.

There is an entry to Purifort in 1466, for printing 'agreen verses of Coundo by Mr. Fayer.

882 TRANSLATION OF THE BOOK OF VIRGIL BY

1573. The whole was printed at London in 1584, with that year from Lewes, to Robert Sackville, [4to. Bl the eldest son of lord Buckhurst, who lived in the d of the Cluniacs at Lewes¹. So well received was th followed by three new editions in 1596, [Thomas 1620². Soon after the last-mentioned period, it be was forgotten³.

Phaier undertook this translation for the defend phrase, of the English language, which had been by incapable of elegance and propriety, and for the 'h you the nobilitie, gentlemen, and ladies, who stud adds, 'By mee first this gate is set open. If now 'will uouchsafe to enter, they may finde in this las 'and abyndant camps [fields] of varietie, wherein the 'numerable sortes of most beautifull flowers, figures only to supply the imperfection of mee, but also t of their own verses with a more cleane and con 'meeter than heretofore hath bene accustomed!' misrepresented, and paraphrased many passages : 1: in every respect is evidently superior to Twyne's c measure is the fourteen-footed Alexandrine of Sterni I will give a short specimen from the siege of Troy. Venus addresses her son Eneas.

She said, and through the darke night-shade herselfe she drew from sight:

Appeare the grisly faces then, Troyes en'mies vgly dight.

The popular car, from its familiarity, was tuned to this measure. It was now used in most works of length and gravity, but seems to have been consecrated to translation. Whatever absolute and original dignity it may boast, at present it is almost ridiculous, from an unavoidable association of ideas, and because it necessarily recalls the tone of the versification of the puritans. I suspect it might have acquired a degree of importance and reverence, from the imaginary merit of its being the established poetic vehicle of scripture, and its adoption into the celebration of divine service.

I take this opportunity of observing, that I have seen an old ballad called GADS-HILL by Faire, that is probably our translator Phaier. In the Registers of the Stationers, among seven Ballettes licenced to Will. Bedell and Rich. Lante, one is entitled 'The Robery of Gads hill,' under the year 15581. I know not how far it might contribute to illustrate Shakespeare's HENRY IV. The title is promising.

After the associated labours of Phaier and Twyne, it is hard to say what could induce Robert Stanyhurst, a native of Dublin, to translate the four first books of the Encid into English hexameters, which he printed at London, in 1583, and dedicated to his brother Peter Plunket, the learned baron of Dusanay in Ireland². Stanyhurst at this time was living at Leyden, having left England for some time on account of the change of religion. In the choice of his measure, he is more unfortunate than his predecessors, and in other respects succeeded worse. It may be remarked, that Mercs, in his WITS TREASURIE, printed in 1598, among the learned translators, mentions only 'Phaier, 'for Virgil's Aeneads.' [Fol. 289. p. 2.] And William Webbe, in his DISCOURSE OF ENGLISH POETS printed in 1586³, entirely omits our author, and places Phaier at the Head of all the English translators. Thomas Nashe, in his APOLOGY OF PIERCE PENNILESSE, printed in 1593, observes, that 'Stanyhurst the otherwise learned, trod a foul

¹ REGISTR A. fol. 32. b. Cirvell's RECANTATION, a poem in qto. Lond. 1634. Clavell was a robber, and here recites his own adventures on the high-way. His first depredations are on Gad's-hill, fol. 1.

are on Gad shill fol. 1.

In oct. Licenced to Binneman, Jan. 24. 1582. 'By a copie printed at Leiden.'
REGISTE. STATION. B. fol. 132. b. At the end of the Virgil are the four first o. David's
psalms Englished in Latin measures, p. 62. Then follow 'Certayne Poetical Conceits (in
Latyn and English) Lood. 1583.' Afterwards are printed Epitaphs written by our author,
both in Latin and English. The first, in Latin, is on James earl of Ormond, who died at
Ely house, Oct. 18. 1346. There is another on his father, James Stanyhurst, Recorder of
Publin, who died, aged 51. Dec. 27, 1573. With translations from More's Epigrams. Stanyhurst has a copy of recommendatory verses prefixed to Verstegan's RESTITUTION OF DECAYER
INTELLIGENCE, Antwerp, 1605, 4to.

^{*} For John Charlewest. But there is a former edition for Walley, 1584, 410. I know not to which translation of Virgil, Puttenham in THE ARTE OF ENGLISH PORSIS refers, where he says, 'And as one who translating certains bookes of Virgil's ÆRETHOS into English meetre, 'said, that Æneas was fayne to transfer out of Trop, which terms became better to be spoken of a beggar, or of a rouge or a lackey, etc.' Lib. iii. ch. xxiii. p. 239.

How that the Trois With all this foolish ; But in this translation I bedlamite, he says that o name of a sword in the glad to have been broug thumb, and that Jupite prating parrot. He w where he wrote a system taken one degree, he bec Lincoln's Inn. He has I torical books, In one of TORUM, he mentions Juli brated heroines3. The cited, as they show the meter. 'An Epitaph ago TORUM such as our vale the death of euerie Tom foote, in which the quant A Sara for goodness, a For myldnesse Anna, fo Hester in a good shift, a

Also IULIETTA, with Die With sundrie nameless, His Latin DESCRIPTIO

Gabriell Harvey, in his Fourse commend to the deare louers of the Edmond Spencer, Richard Stan

in the first volume of Hollinshed's Chronicles, printed in 1583. He is styled by Camden. 'Eruditissimus ille nobilis 'Richardus Stanihurstus!.' He is said to have been caressed for his literature and politeness by many foreign princes2. He died at Brussels in 16183.

Abraham Fleming, brother to Samuels, published a version of the BUCOLICS of Virgil, in 1575, with notes, and a dedication to Peter Oshorne esquire. This is the title, 'The BUKOLIKES of P. Virgilius Maro, with alphabetical Annotations, &c. Drawne into plaine and familiar English verse by Abr. Fleming, student, &c. London by John Charlewood, &c. 1575.' His plan was to give a plain and literal translation, verse for verse. These are the five first lines of the tenth Eclogue.

O Arethusa, graunt this labour be my last indeede! A few songes vnto Gallo, but let them Lycoris reede: Needes must I singe to Gallo mine, what man would songes deny? So when thou ronnest vnder Sicane seas, where froth doth fry, Let not that bytter Doris of the salte streame mingle make.

Fourteen years afterwards, in 1589, the same author published a version both of the BUCOLICS and GEORGICS of Virgil, with notes, which he dedicated to John Whitgift, archbishop of Canterbury. This is commonly said and supposed to be in blank verse, but it is in the regular Alexandrine without rhyme. It is entitled, 'The BUKOLIKES of P. Virgilius Maro, &c. otherwise called his pastoralls or Shepherds 'Meetings. Together with his GEORGICS, or Ruralls, &c. All newly translated into English verse by A. F. At London by T. O. for T. Wood-*cock, &c. 1589.' I exhibit the five first verses of the fourth Eclogue.

O Muses of Sicilia ile, let's greater matters singe! Shrubs, groves, and bushes lowe, delight and please not every man: If we do singe of woodes, the woods be worthy of a consul.

under 1595 flid.

In Himernia, Com. West Meath.

In the title of his Hendomada Mariana he styles himself "Serenissimorum printcipum Sacellanus." That is, Albert archduke of Austria and his princess Isabell. Antw.

^{*}cipum Sacellanus.* That u, Albert archduke of Austria and his princess Isabell. Antw.

*Sop. 8vo.

*Coxeter says a miscellany was prioted in the latter end of Elizabeth's reign 'by R. S.

that is, R. Stanyhurst.' I presume he may probably mean, a collection called 'The Page
*NE NEAT, Built vp with most rare and refined workes of noble men, woothly knights,
gallant gentlemen, Matters of Art, and brane schollars. Full of varietie, excellent inuen
tion, and singylar delight, &c. Sett forth by R. S. of the Inner Temple gentleman. Imprinted

*as London by John Jackson, 1503, '40. But I take this R. S. to be Richard Stapylton, who

has a copy of verse prefixed to Greene's Mamillia, printed in 1593. Bl. Lett. By the way,
in this miscellany there is a piece by 'W. S. Gent, 'p. 77. Perhaps by William Shakespeare.

But I rather think by William Smyth, whose 'Clonis, or the Complaynt of the Passion of the
'despised Sheppard,' was licenced to E. Bolifanut, Oct. 5, 1596, Registra. Station. C. Ed.

La. The initials W. S. are subscribed to 'Corin's dreame of his faire Chrossa,' to Exc.

LANDS HELICON. (Signat. H. edit. 1614.) And prefixed to the tragedy of LOCHINE, told.

1505. Also 'A booke called Amours by J. (or G.) D. with certen other Sonnetts by W. S.
is entered to Elezar Edgar, Jan. 3, 1509, Registra. C. fol. 53. a. The initials W. S. are

anbacibed to a copy of verses prefixed to N. Breton's Wit. or Wit, &c. 1606, 470.

4 They were both horn in London. Thinne apad Hollinsh, vol. ii, 1500. Samual wrote an

elegant Latin Life of queen Mary, never printed. He has a Latin recommendatory poem

prefixed to Edward Grant's Strenmitten of the Greek tenge, a Dialogue, dedicated to Lord.

Burleigh, and printed at London in 1575, Evo.

5 The Bucolics and Georgics, I think thuse, are entered, 1600. Ractistra. Stat. See also

incleded to a copy of verse prefixed to the content of the content of

VARIOUS HISTORY in Goodman dean of We Abraham Fleming? [qu Cicero into English, year, he imparted to ou of the ancient epistle, 'Tully, Isocrates, Pliny translated Synesius's Gre brought into vogue by E: other pieces, he English about the fifteenth century a frequent practice, after and our writers had begun Sir Will. Cordall, the qued William Webbe, who is into English verse, as he ENGLISH POETRIE, lately same discourse, which fashion of English hexam two of Virgil's BUCOLICS, mode of versification7.

¹ His brother Samuel assisted in other improvements.

other improvements.

2 Quarto. For Ralph Newbery.

3 Lond. 1579. 12mo. At the end, is

4 Among his original pieces are,

Lambe, gentleman of the chapel unit.

— The Battel between the Virtues an

six parts, Lond. 1586. ramo.—The 6
recommendatory Latin poem in lambi
earl of Cumberland, and the companic
English, to Kendal's FLOWRES OF
Baret's ALVEARE, or quadruple Lexic

ranks Abraham Fleming as a translator after Barnabie Googe the translator of Palingenius's ZODIAC, not without a compliment to the poetry and the learning of his brother Samuel, whose excellent

Inventions, he adds, had not yet been made public.

Abraham Fraunce, in 1501, translated Virgil's ALEXIS into English hexameters, verse for verse, which he calls The lamentation of Corydon for the love of Alexist. It must be owned, that the selection of this particular Eclogue from all the ten for an English version, is somewhat extraordinary. But in the reign of queen Elizabeth, I could point out whole sets of sonnets written with this sort of attachment, for which perhaps it will be but an inadequate apology, that they are free from direct impurity of expression and open immodesty of sentiment, Such at least is our observance of external propriety, and so strong the principles of a general decorum, that a writer of the present age who was to print love-verses in this style, would be severely reproached and universally proscribed. I will instance only in the AFFECTIONATE SHEPHERD of Richard Barnefielde, printed in 1505. Here, through the course of twenty sonnets, not inelegant, and which were exceedingly popular, the poet bewails his unsuccessful love for a beautiful youth, by the name of Ganimede, in a strain of the most tender passion, yet with professions of the chastest affection2. Many descriptions and incidents which have a like complexion, may be found in the futile novels of Lodge and Lilly.

Fraunce is also the writer of a book, with the affected and unmeaning title of the 'ARCADIAN RHETORIKE, or the preceptes of Rhetoricke 'made plaine by examples, Greeke, Latyne, Englishe, Italyan, Frenche, and Spanishe.' It was printed in 1588, and is valuable for its En-

glish examples3.

In consequence of the versions of Virgil's Bucolics, a piece appeared in 1584, called 'A Comoedie of Titerus and Galathea! 1 suppose this to be Lilly's play called GALLATHEA, played before the queen at Greenwich on New Year's day by the choristers of st. Pauls.

It will perhaps be sufficient barely to mention Spenser's CULEX, which is a vague and arbitrary paraphrase, of a poem not properly be-

'in Englyshe hesamiter with other delightfull verses.' Licenced January 3. REGISTE. STA-

'in Englyshe heramiter with other delightfull verses.' Licenced January 3. Rusista. Station. B. fol. 3th. b.

'At the end of the counteins of Pembrohe's Iny-church, in the same measure, Lond. 8vo.
He wrote also in the same verse, The Lamestation of Anyntas for the death of Phillies.
Lond. 1892, 4to. He translated into English hexameters the beginning of Heliodorus. Etc.
Hiotics. Lond. 1892, 8vo.

'At London, for H. Lowies, 1896, 16mo. Another edition appeared the same year, with
his Cvartina and Legend of Camandan. For the same, 1896, 16mo. In the preface of this
second edition he apologies for his Somets, 'I will vashadow my conceit their, not for the same of the second edition he apologies for his Somets, 'I will vashadow my conceit their, not 'Cvartita'
with certexne Somettes and the Legend of Casandra, entered to H. Lowies, Jan. 18, 1896.
Receive. Stations. B. fol. 317, a.

Entered in T. Gubbya and T. Newman, Jun. 11, 1888. Receive. Station. B. fol. 229, b.

- Entered April 1, to Cawood. Ibid. 'S. 202, b. Lilly's Galanda, however, appears to be entered as a new copy to T. Man, Oct. 1, 1891. Ibid. fol. 180 b.

fairer pretensions to ge uncommon depravations sent state to be a poem identical piece dedicated It has that rotundity of ve after the Roman poetry simplicity, and often a na except by the casual inno tions both of sentiment ar place among the Roman 1 cent forgery. It seems to sions and descriptions wh marks of a young poet, bu many lines, now in the E argument which seems to would not have ventured to natural, at least allowable, I youth, on which he did not scruple to rob of a few orna sideration excludes Cornelia acute criticism, has ascribed would Virgil have stolen fro of Virgil, in either suppressi. uninteresting incidents of the were incapable of decoration The dialogue between the yo and her nurse, has much of th which discover an imitation o

ture of the verses, and the pr

piece of embroidery has suffered a little from being unskilfully darned by another and a more modern artificer.

Sed magno intexens, si fas est dicere, peplo, Qualis Érectheis olim portatur Athenis,
Debita cum castæ solvuntur vota Minervæ,
Tardaque confecto redeunt quinquennia lustro,
Cum levis alterno Zephyrus concrebuit Euro,
Et prono gravidum provexit pondere cursum.
Felix ille dies, felix et dicitur annus:
Felices qui talem annum videre, diemque!
Ergo Pallodiæ texuntur in ordine pugnæ:
Magna Gigantæis ornantur pepla tropæis,
Horrida sanguineo pinguntur prælia cocco.
Additur aurata dejectus cuspide Typho,
Qui prius Ossæis consternens æthera saxis,
Emathio celsum duplicabat vertice Olympum.
Tale deæ velum solemni in tempore portant. [Ver. 21, seq.]

The same stately march of hexameters is observable in Tibullus's tedious panegryric on Messala: a poem, which, if it should not be believed to be of Tibullus's hand, may at least, from this reasoning be adjudged to his age. We are sure that Catullus could not have been the author of the CEIRIS, as Messala, to whom it is inscribed, was born but a very few years before the death of Catullus. One of the chief circumstances of the story is a purple lock of hair, which grew on the head of Nisus king of Megara, and on the preservation of which the safety of that city, now besieged by Minos, king of Crete, entirely depended. Scylla, Nisus's daughter, falls in love with Minos, whom she sees from the walls of Megara: she finds means to cut off this sacred ringlet, the city is taken, and she is married to Minos. I am of opinion that Tibullus, in the following passage, alludes to the CEIRIS, then newly published, and which he points out by this leading and fundamental fiction of Nisus's purple lock.

Pieridas, pueri, doctos et amate poetas;
Aurea nec superent munera Pieridas!
CARMINE PURPUREA est Nisi coma: carmina ni sint,
Ex humero Pelopis non nituisset ebur. [ELEG. Lib. i.iv. 61.]

Tibullus here, in recommending the study of the poets to the Roman youth, illustrates the power of poetry; and, for this purpose, with much address he selects a familiar instance from a piece recently written, perhaps by one of his friends.

Spenser seems to have shewn a particular regard to these little poems, supposed to be the work of Virgil's younger years. Of the CULEX he has left a paraphrase, under the title of VIRGIL'S GNAT, dedicated to lord Leceister, who died in 1588. It was printed without a title page at the end of the 'TEARES OF THE MUSES, by Ed. Sp. 'London, imprinted for William Ponsonbie dwelling in Paules church-

SOO TRANSLATION OF OVIDS METAMORPHOSIS BY A. COLDING

vard at the sign of the bishops head, 15011. From the CIE has copied a long passage, which forms the first part of the leg-

Britomart in the third book of the FAIRY QUEEN.

Although the story of MEDEA existed in Guido de Column perhaps other modern writers in Latin, yet we seem to lave version of Valerius Flaccus in 1565. For in that year, I know in verse or prose, was entered to Purfoote, 'The story of jase he gotte the golden flece, and howe he did begyle Media M out of Laten into Englishe by Nycholas Whyte2! Of the tran

Whyte, I know nothing more.

Of Ovid's METAMORPHOSIS, the four first books were true by Arthur Golding in 1565. [Lond. Bl. Lett. 4to.] 'The fyrst bookes of the Metamorphosis owte of Latin into English me Arthur Golding, gentleman, &c. Imprinted at London by W. Seres 15653. But soon afterwards he printed the whole, or, 'xv. Bookes of P. Ouidius Naso entytuled METAMORPHOSES 'lated out of Latin into English meetre, by Arthur Golding tleman. A worke uery pleasant and delectable, Lon. 1575 liam Seres was the printer, as before. This work became a ite, and was reprinted in 1587, 1603, and 16125. The delis an epistle in verse, is to Robert earl of Leicester, and & Berwick, April 20, 1567. In the metrical Preface to the E which immediately follows, he apologises for having named as fictitious and heathen gods. This apology seems to be in for the weaker puritans6. His style is poetical and spinted his versification clear: his manner ornamental and diffuse ve a sufficient observance of the original. On the whole, I thin a better poet and a better translator than Phaier. This appear from a few of the first lines of the second book, while readers took for a description of an enchanted castle.

The princely pallace of the Sun, stood gorgeous to behold, On stately pillars builded high, of yellow burnisht gold; Beset with sparkling carbuncles, that like to fire did shine, The roofe was framed curiously, of yuorie pure and fine, The two-doore-leves of siluer clere, a radiant light did cast: But yet the cunning workemanship of thinges therein far past The stuffe whereof the doores were made : for there a perfect p Had Vulcane drawne of all the world, both of the sources the

¹ In quio. White Lett. Containing twenty-four leaves,
2 REGISTR STATION, A. fol. 132. a.
3 It is entered "A boke entituled Ovidii Metamorpheses." REGISTR, STATES.

^{117.} h.

Bl. Lett. 4to. It is supposed that there were earlier editions, viz. 1167, and 1276 last is mentioned in Coxeter's papers, who saw it in Dr. Rawlinson's collection.

All in Bl. Lett. 4to. That of 1603, by W. W. Of some by Thomas Performance of Afterwards he says, of his author,

And now I have him made so well acquainted with our toong.
As that he may in English verse as in his owner be nooned.
Wherein although for pleannt stile, I cannot make account, &c.

Embrace the earth with winding waves, and of the stedfast ground, And of the heauen itself also, that both encloseth round. And first and foremost of the sea, the gods thereof did stand, Loude-sounding Tryton, with his shrill and writhen trumpe in hand, Unstable Protew, changing aye his figure and his hue, From shape to shape a thousand sights, as list him to renue.— In purple robe, and royall throne of emerauds freshe and greene, Did Phæbus sit, and on each hand stood wayting well beseene, Dayes, Months, Yeeres, Ages, Seasons, Times, and eke the equall Houres:

There stood the SPRINGTIME, with a crowne of freshand fragrant floures: There wayted SUMMER naked starke, all saue a wheaten hat: And AUTUMNE smerde with treading grapes late at the pressing-vat: And lastly, quaking for the colde, stood WINTER all forlorne, With rugged head as white as doue, and garments al to torne; Forladen [overladen] with the isycles, that dangled vp and downe, Upon his gray and hoarie beard, and snowie frozen crowne. The Sunne thus sitting in the midst, did cast his piercing eye, &c.

But I cannot resist the pleasure of transcribing a few more lines, from the transformation of Athamas and Ino, in the fourth book. Tisiphone addresses Juno. [Fol. 50. a. edit. 1603.] The hatefull hag Tisiphone, with hoarie ruffled heare, [hair] Romouing from her face the snakes, that loosely dangled theare, Said thus, &c.

He proceeds,

The furious fiend Tisiphone, doth cloth her out of hand, In garment streaming gory blood, and taketh in her hand A burning cressett1 steept in blood, and girdeth her about With wreathed snakes, and so goes forth, and at her going out, Feare, terror, griefe, and pensiuenesse, for company she tooke, And also madnesse with his slaight and gastly-staring looke. Within the house of Athamas no sooner foote she set, But that the postes began to quake, and doores looke blacke as iet. The sunne withdrewe him: Athamas and eke his wife were cast With oughly sightes in such a feare, that out of doores agast They would have fled. There stood the fiend, and stopt their passage out; And splaying foorth her filthy armes beknit with snakes about, Did tosse and wave her hatefull head. The swarme of scaled snakes Did make an yrksome noyce to heare, as she her tresses shakes. About her shoulders some did craule, some trayling downe her brest, Did hisse, and spit out poison greene, and spirt with tongues infest, Then from amid her haire two snakes, with venymd hand she drew, Of which she one at Athamas, and one at Ino threw, The snakes did craule about their brests, inspiring in their heart Most grieuous motions of the minde: the body had no smart Of any wound: it was the minde that felt the cruell stinges. A poyson made in syrup-wise, she also with her brings, The filthy fome of Cerberus, the casting of the snake Echidna, bred among the fennes, about the Stygian lake.

To duskie Pluto's emp And putteth off the sn Wehave here almost cauldron. In these linthe original composition retained, and perhaps Ovids's imagery, and th Golding's version or Sandys's English Ovid author of what is call Metamorphosis, license nate end of Iphis sonn omit 'The tragicall an 'Ceyx kynge of Thrachi 'meetor by William Hul Golding was of a go lived with secretary Cec patrons, as we may colle Mildmay, William lord Leicester, sir Christophe Essex. He was connect an English translation of Truth of Christianity, wl published in 15875. He e antiquity by publishing 15746, of Cesar's Commenta 1 Madness. 2 REGISTE. STATION, A. fol. 186 and of the GEOGRAPHY of Pomponius Mela, and the POLYHISTORY of Solinus, in 1587, and 1590. [Lond. 4to.] He has left versions of many modern Latin writers, which then had their use, and suited the condition and opinions of the times; and which are now forgotten, by the introduction of better books, and the general change of the system of knowledge. I think his only original work is an account of an Earthquake in 1580. Of his original poetry I recollect nothing more, than an encomiastic copy of verses prefixed to Baret's ALVEARE published in 1580. It may be regretted, that he gave so much of his time to translation. In GEORGE GASCOIGNE'S PRINCELY PLEASURES OF KENILWORTH-CASTLE, an entertainment in the year 1575, he seems to have been a writer of some of the verses. 'The deuise of the Ladie of the Lake also was master Hunnes-The verses, as I think, were penned, some by master Hunnes, some by 'master Ferres, and some by master Goldingham.' [Signat. B. ij.] The want of exactness through haste or carclessness, in writing or pronouncing names, even by cotemporaries, is a common fault, especially in our old writers; and I suspect Golding is intended in the last namel. He is ranked among celebrated translators by Webbe and Meres.

The learned Ascham wishes that some of these translators had used blank verse instead of rhyme. But by blank verse, he seems to mean the English hexameter or some other Latin measure. He says, Indeed, Chauser, Thomas Norton of Bristow, my Lord of Surrey, M. Wiat, Thomas Phaier, and other gentlemen, in translating Ouide, Palingenius, and Seneca, haue gone as farre to their great praise as the coppy they followed would cary them. But if such good wittes, and forward diligence, had been directed to followe the best exam-'ples, and not have beene carved by tyme and custome to content themselves with that barbarous and rude Ryming, amongest theyr other woorthye prayses which they have justly deserved, this had not been the least, to be counted among men of learning and skill, more 'like vnto the Grecians than the Gothians in handling of theyr verse?.' The sentiments of another cotemporary critic on this subject were somewhat different. 'In queene Maries time florished aboue any other doctour Phaier, one that was learned, and excellently well tran-'slated into English verse heroicall, certaine bookes of Virgil's ⁴ Æncidos. Since him followed maister Arthur Golding, who with no 'less commendation turned into English meetre the Metamorphosis of Ouide, and that other doctour who made the supplement to those bookes of Virgil's Œncidos, which maister Phaier left vndoone.

A But I must observe, that one Henry Goldingham is mentioned as a gesticulator, and one who was to perform Arion on a dolphin's back, in some spectacle before queen Elizabeth. MERRY PASSAUES AND JEASTS, MSS. HARL 6705. One B. Goldingham is an actor and a poet, in 1579, in the pageant before queen Elizabeth at Norwich. Hollinsh. CHROM, iii. fol. 1298. col. 2.

3 Fol. 58. a. 53. b. edit. 1589. 410.

of Lucryssia, | REGIS the legend of Lucrece give rise to Shakespean 1594. At this period of ing the attention of the sented in new and vario grand example of conjug The fable of Salmacis the METAMORPHOSIS, W Pecnd, in 15654. I have in the Ashmolean Mus Nicolas St. Leger esq. fr posite Serjeant's-inn. A tain poetical words occur that he had translated gr he abandoned his design, ing, was engaged in the mendatory poem prefixed t in 1566. In 1562, was lice copied perhaps in the M translation from Ovid's fab 1 Puttenham's ARTE OF ENGLISH

I Puttenham's ARTE OF ENGLISH REGISTR. STATION. A. fol. have been taken from Livy; as w This, reprinted in 1575, is entered it Terannye of judge Aprius, a ballad.

It is remarkable, that the sign flourished about 1540, was the Lucres There is another Lucresia belongia of the queen's visit at Kenilworth-Lucres and Eurialus, 'p. 34. T' [Lucretia] pleasaunte and dilectable A. fol. 189. a. Again, under the Euryalus and Lucretia,' to T. Cree was first written in Latin prose, and

The fable of Narcissus had been translated, and printed separately in 1560, by a nameless author, 'The fable of Ovid treting of Narcissus 'translated out of Latin into English mytre, with a moral thereunto, very plesante to rede, Lond. 15601.' The translator's name was luckily suppressed. But at the close of the work are his initials. 'Finis. T. H.' Annexed to the fable is a moralisation of twice the length in the octave stanza. Almost every narrative was anciently supposed or made to be allegorical, and to contain a moral meaning.

1 REGISTE. STATION. A. fol. 92. a. To William Griffiths. I know not whether the following were regular versions of Ovid, or poems formed from his works now circulating in English. Such as 'the Ballet of Pygmalion,' to R. Jones, in 1578. Ibid. fol. 176. a. Afterwards reprinted and a favorite story. There is the 'Ballet of Pygmalion,' in 1368. Ibid. fol. 175. a.—'A ballet initiuled the Golden Apple,' to W. Brickering, in 1568. Ibid. fol. 175. a.—'A ballet initiuled Hercules and his Ende,' to W. Griffiths, in 1503. Ibid. fol. 175. a.—'A ballet initiuled Hercules and his Ende,' to W. Griffiths, in 1503. Ibid. fol. 175. b. There is also, which yet may be referred to another source, 'A ballet initiuled the 'History of Troilus, where treth had well been tryed,' to Purfoote, in 1565. Ibid. fol. 134. b This occurs again in 1581, and 1608. The same may be said of the 'History of the tow '(two) mooste noble prynces of the worlde Astionax and Polixene [Astyanax] of Troy,' to T. Hackett, in 1565. Ibid. fol. 130. a. Again, in 1567, 'the ballet of Acrisious,' that is, Acrisius the father of Ivanae. Ibid. fol. 177. b. Also, 'A ballet of the mesyrable state of king 'Medas,' or Midas, in 1560. Ibid. fol. 187. b. These are a few and early instances out of many. Of the Metamorphous of Pigmallous Image, by Marston, printed 1598, and alluded to by Shakespeare, [Meas. Mass. iii. 2] more will be said hereafter.

There is likewise, which may be referred hither, a 'boke intitled Procris and Cephalus divided into four parts,' licenced Oct. 27, 1598, to J. Wolfe, perhaps a play, and probably ridiculed in the Middle Reference of the process of the many under the title Shejalus and Prayrus. Register.

GISTR. STATION. B fol. 312. a.

GISTR. STATION. B fol. 302. a.

There is also, at least originating from the English Ovid, a pastoral play, presented by the queen's choir-boys. Peele's ARRAIGEMENT OF PARIS, in 1584. And I have seen a little novel on that subject, with the same compliment to the queen, by Dickenson, in 1593. By the way, some passages are transferred from that novel into another written by Dickenson, 'Arisnas, Euphues amidst his slumlers, or Cupid's lourney to hell, &c. By J. D. Lond. 'For T. Creede, 1594, 410.' One of them, where Pom-na falls in love with a beautiful boy named Hyaltus, is as follows. Signat. E. 3 'She, desirous to winne him with ouer-'cloying kindnesse, fed him with apples, gaue him plumes, presented him peares. Having made this entrance into her future solace, she would we off his company, kisse him, cold him, check him, chucke him, walke with him, weepe for him, in the fields, neere the foun-taines, sit with him, sue to him, omitting no kindes of daliance to woo him, &c.' I have selected this passage, because I think it was recollected by Shakesprare in the Middle Middle Shakesprare in the Middle Shakesprare in the Middle Shakesprare in the Middle Shakesprare the Middle Shakesprare in the Middle Shakesprare the Middle Shakesprare in the Middle Shakesprare the Midd

Come sit thee down upon this flowery bed While I thy amiable cheeks do coy, And stick musk roses in thy sleek smooth head.——
I have a ventrous fairy that shall seek
The squirrel's hoard, &c.

See also, ACT ii. Sc. i. In the Arraignement of Paris just mentioned, we have the same subject and language.

Playes with Amyntas lusty boye, and coyes him in the dales.

To return. There is, to omit later instances, 'A proper ballet dialogue-wise between Troy"lus and Cressida,' Jun. 23, in 1581. REGISTE. STATION B. fol 180. b. 'Endimion and
"Phebe,' a Asole, to John Bushye, April 12, 1595. Ibid. fol 121 b. A ballad, 'a mirror
"meete for wanton and insolent dames by example of Medusa kings of Phoreus his daugh"ter.' Feb. 13, 1577. Ibid. fol 145 b. 'The History of Glaucus and Scylla,' to R. Jones,
Sept. 22, 1586. Ibid. fol. 248. b. Narcissus and Phaeteon were tirred into plays before 1610.
Heywood's Apotog. Actors. Lilly's Satrito and Phaeteon Station, and Midaa, are
almost too well known to be enumerated here. The two last, with his GALATHEA, were
luenced to T. Man, Oct. 1, 1590. Of PERREDIES Wyrie, unless Green's, I can say
nothing, licenced to E. Ag.24. June 26, 1587. Ibid. fol. 219 b. Among Harrington'.
Epigrams, is one entitled, 'Ouid's Confession translated into English for General Norreyes,
"1593.' Epiton 85, lib. iii. Of this I know no more. The subject of this note might be
much further illustrated.

In the reign of Elizabeth, a popular ballad had no sooner be lated, than it was converted into a practical instruction, and by its MORALISATION. The old registers of the Statione numerous instances of this custom, which was encouraged by the of puritanism1. Hence in Randolph's MUSE's LOOKING-GL two puritans are made spectators of a play, a player, to them in some degree to a theatre, promises to moralise the t one of them answers,

> That MORALIZING I do approve : it may be for instruction?

Ovid's IBIS was translated, and illustrated with annota Thomas Underdowne, born, and I suppose educated, at O. was printed at London in 1569, [REGISTR. STAT. A. fol with a dedication to Thomas Sackville, lord Buckhurst, the GORDOBUC, and entitled, 'Ouid 'his invective against Ihis T into meeter, whereunto is added 'by the translator a short d all the stories and tales contayned 'therein very pleasant to re printed at London by T. East and 'H. Middleton, Anna 1569.' The notes are large and historical. There was edition by Binneman in 15773. This is the first stanza.

Whole fiftic yeares be gone and past
Yet of my Muse ere now there hath
No armed verse be see

The same author opened a new field of romance, and while partly to have suggested sir Philip Sydney's ARCADIA, in the into English prose the ten books of Heliodorus's Ethiopic in 15774. This work, the beginning of which was afterwards by Abraham Fraunce in 1591, is dedicated to Edward earl of The knights and dames of chivalry, sir Tristram and Bel Ison

2 Acr. i. Sc. ii. edit. Oxf. 1638. 4to. Again Mrs. Flowerdew anys, "Pray, sir, c

**Acr. i. Sc. ii. edit. Oxf. 1638, 4to. Again. Mrs. Flowerdew says, **Pray, si
'the moralizing.' Acr. iii. Sc. i.

*Both are in octavo. Salmacis and Hermaphroditus was translated by P. B.
He also translated part of Ovid's 'Remedy of Love. As did sir T. Oversbury
afterwards, Lond. 1620, 8vo. But I believe there is a former edition, no date.

*Bl. Lett. Lond. 4to. A second edition appeared in 1857. But in 1253-0, the Francis Coldocke to print 'a booke entit the end of the all backs' of
Ethiopics. Registra, Station. A. fol. 138, b.

¹ As, 'Mankin was a Coventry mayde,' moralised in 1563. Recent With a thousand others. I have seen other moralisations of Orde's sorree One by W. K. or William Kethe, a Scotch divine, no unready thymes, In our singing-psalms, the psalms 70, 104, 122, 125, 134, are signatured William Kethe. These initials have been hitherto undecyphered. At a Appellation to the Scotch bishops, printed at Geneva in 1558, is pushin 93, by W. Kethe, 12mo. He wrote, about the same time, A sulfant on the Eabylon, called 'Fye the mare Tom-boy.' Strype, ANN. REV. vol. ii. B. edit. 1725. Another is by J. K. or John Kepyer, mentioned above as a Sternhold and Hopkins, and who occurs in 'The Arrow or A STITE, who pleasaunt poems and pretic poesies, set foorth by Thomas Howeil, gentle processing the recommendatory copies is one signed, 'John Kepper, student' K. to his friend H.' fol. 27, a. And 'H. to K.' ibid. Again, tol. 32, &c.

began to give place to new lovers and intrigues : and our author published the Excellent historic of Theseus and Ariadne, most probably suggested by Ovid, which was printed at London in 1566. [Octavo Black Letter,

The ELEGIES of Ovid, which convey the obscenities of the brothel in elegant language, but are seldom tinctured with the sentiments of a serious and melancholy love, were translated by Christopher Marlowe belowmentioned, and printed at Middleburgh without date. This book was ordered to be burnt at Stationers hall, in 1599, by command of the archbishop of Canterbury and the bishop of London1.

Ovid's REMEDY OF LOVE had an anonymous translator in 1599. But this version was printed the next year under the title of 'Ovidius Naso his REMEDIE OF LOVE, translated and entituled to

the youth of England, by F. L. London 1600,' [qto.]

The HEROICAL EPISTLES of Ovid, with Sabinus's Answers, were set out and translated by Thomas Turberville, a celebrated writer of poems in the reign of queen Elizabeth, and of whom more will be said in his proper place3. This version was printed in 1567, and followed by two editions4. It is dedicated to Thomas Howard viscount Byndon⁵. Six of the Epistles are rendered in blank verse. The rest in four-lined stanzas. The printer is John Charlewood, who appears to have been printer to the family of Howard, and probably was retained as a domestic for that liberal purpose in Arundelhouse, the seat of elegance and literature till Cromwell's usurpation. Turberville was a polite scholar, and some of the passages are not unhappily turned. From Penelope to Ulysses.

> To thee that lingrest all too long Thy wife, Vlysses, sends: 'Gaine write not, but by quicke returne For absence make amendes,-O that the surging seas had drencht

1 REGISTR. STATION. C. fol. 316, a. b. There were two impressions.

² Dec. 25, Registra, Station, C. fol. 55, a. To Brown and Jagger. Under the same year eccur. Orgides Epistles in Englyshe, and Orgides Metamorphous in Englyshe. Ibid. fol. 57.

a. There seems to have been some difficulty in procuring a Heenes for the Comedie of Sappho, Apr. 9, 1383. Registra, B. fol. 198. b.

a The Heroycall Episties of the learned poem Publius Nasoin English verse, set out and translated by George Turberville gentleman, with Aulus Sabinus answere to certain of the same. Lond. for Henry Denham, 1567, 12mo.

Aln 1369 and 1600. All at London, Black Letter.

*Infact centered to themry Denham in 155.6, a least called 'the fyrate epestle of Ovide.'

RESISTE. STATION. A. fol. 148. b. Again the same year, to the same, "An epestle of Ovide obeying the ilijith epestle.' Ibid. fol. 149. a. In the same year, to the same, the reat of Ovide Epiatles. Ibid. fol. 152. a. There is 'A booke entil. Ocnome to Paris, wherein is deciphered the extremitie of Love, &c. To R. Jones, May 17, 1594. REGISTE B.

6 In the Defensative against the payon of supposed prophesies, written by Henry Howard, afterwards carl of Northampton and lord privy-scal, and printed (4to.) in 1383, the printer, John Charlewood, styles himself printer to Philip earl of Arundel. And in many others of his books, he calls himself printer to lord Arundel. Otherwise, he lived in Barbican, at the sign of the Half eagle and Key.

recovered, I trust it wo sonnets are in the Ash genius. He is a vigor was no poet, few noble From Spenser to the I sonnets, or popular ball duce evidence to prove even left London, on th in his praise, or a paneg streets. Having interes times, he was placed his and among other insta from Portugal in 1589, h 'Egloge gratulatorie ent 'shepherd of Albions Ar flately into England2. viewed. I know not if th attractions, his love of litqualities which abundan and impetuosity, had the adulation were any whe man who endeavoured to Dublin, and who buried solemnity. Spenser was patronised by Essex.

> Thomas Churchyard, w of the TRISTIA, which he printed at London in 1580

is licenced to Alexander Lacy, under the year 15631. Ames recites this piece as written by Ber. Gar. perhaps Bernard Gardiner. [HIST. PRINT, 532, 552.] Unless Gar, which I do not think, be the full name. The title of BALLET was often applied to poems of considerable length, Thus in the register of the Stationers, Sackville's LEGEND OF BUCK-INGHAM, a part of the MIRROUR OF MAGISTRATES, is recited, under the year 1557, among a great number of ballads, some of which seem to be properly so styled, and entitled, 'The murninge of Edward duke of Buckynham.' Unless we suppose this to be a popular epitome of Sackville's poem, then just published2. A romance, or History, versified, so as to form a book or pamphlet, was sometimes called a ballad. As, A ballett entituled an history of Alexander Campaspe and Apelles, and of the faythfull fryndeshippe betweene theym, printed for Colwell, in 15653. This was from the grand romance of Alexanders. Sometimes a Ballad is a work in prose. I cannot say whether, 'A ballet 'intitled the incorraggen all kynde of men to the reedyfyinge and buyldynge Poules steeple againe, printed in 1564, [Ibid. fol. 116. a.] was a pathetic ditty, or a pious homily, or both. A play or interlude was sometimes called a ballet, as, 'A Ballet intituled AN ENTERLUDE, The cruel detter by Wayer,' printed for Colwell. in 1565. [Ibid. fol. 138. a.] Religious subjects were frequently called by this vague and indiscriminating name. In 1561, was published 'A new ballet of iiij. commandements. [Ibid. fol. 75. b.] That is, four of the Ten Commandments in metre. Again, among many others of the same kind, as puritanism gained ground, 'A ballet intituled the xvij, chapter of 'the iiij [second] boke of Kynges.' [Ibid. fol. 166. a.] And I remember to have seen, of the same period, a Ballet of the first chapter of Genesis. And John Hall, above-mentioned, wrote or compiled in 1564, 'The *COURTE OF VERTUE, contaynynge many holy or spretuall songes, sonettes, psalmes, balletts, and shorte sentences, as well of holy 'scriptures, as others'.

¹ Rugistie. A fol. 102. It was reprinted, in 1568, for Griffishs, that fol. 174 b. Again, the same year, for R. Jones, 'The ballet initialed the story of ij faythaul lovers.' Did. fol. 177. b. Again, for R. Tottell, in 1563, 'A tragicall historye that happened betweene ij Rogilishe lovers.' Did. fol. 118.a. I know not if this bo 'The famouste and notable history of 'two faythfull lovers named Alfayos and Archelaus in myter,' for Colwell, in 1563, libd. fol. 133. a. There is also 'A proper historye of ij Ducke lovers,' for Purfoote, in 1567. Ibid. fol. 161. a. Also, 'The moste famous history of ij Spaneshe lovers,' to R. Jones, in 1569. Ibid. fol. 162. b. A poem, called The tragical history of Didaco and Violenta, was printed in 1569.

fol. 192. b. A poem, called The tragical history of Didaco and Violenta, was printed in 1976.

21 will exhibit the mode of entry more at large. 'To John Kynge there nookes 'rolowyskie, Called A Nasgays. The scale history of commer, and also a Sacke full of Newer,' Then another paragraph begins, 'To Mr John Wallis, and Mrs. Toye, those Ballers' 'rolowyskie, that yeto say,........' Then follow about forty pieces, among which is this of the Duke of Buckingham. Registre. A fol. 22. a. But in these records, Book and Ballert are often promisciously used.

8 Registre. Station. B fol. 137. b.

4 There is, printed in 1252, 'A ballet intinled Apelles and Pygmalyne, to the time of the 'fyrst Apelles.' Bid. fol. 140. b. And, under the year 1505, 'A ballet of kynge Policentes [f. Polyenctes] to the time of Appelles.' Ibid. fol. 138. a. By the way, Lilly's Campagin, first pinted in 1537, might originate from these pieces.

900 THE LIGHT LITERATURE OF THE SIXTEENTH CENTURY

It is extraordinary, that Horace's ODES should not have be slated within the period of which we are speaking1. In the w Thomas Drant published, what he called, 'A MEDICINABLE ! that is, the two bookes of Horace his satyres Englished, a to the prescription of saint Hierome, &c2. London, for 'Marshe, 15663.' It is dedicated to 'my Lady Bacon and : 'Cecill fauourers of learning and vertue.' The following peared, 'Horace his Arte of Poetrie, Pistles, and Satyrs I and to the earle of Ormounte by Thomas Drant addressed. Greek motto.] Imprinted at London in Fletestrete nere to 'stones churche, by Thomas Marshe, 15674.' This version paraphrastic and sometimes parodical. In the address to the prefixed, our translator says of his Horace, 'I have translated ! tymes at randun. And nowe at this last time welnye worde f 'and lyne for lyne. And it is maruaile that I, being in all me speaches so playne and perceauable, should here desyer or to be harde, so farre forth as I can kepe the lerninge and sa the author.' What follows is too curious not to be transcribe a picture of the popular learning, and a ridicule of the idle no of the reign of queen Elizabeth. 'But I feare me a number 'thincke of thys booke, as I was aunswered by a prynter not lor 'Though sayth he, sir, your boke be wyse and ful of learn peradventure it wyl not be saleable: Signifying indeede. slames and one cawes he they never

'mercy'. No bookes so ryfe or so frindly red, as be these bokes,-But if the settyng out of the wanton tricks of a payre of louers, as for example let theym be cauled sir Chaunticleare and dame Partilote. to tell howe their firste combination of loue began, howe their eyes floted, and howe they anchered, their beames mingled one with the others bewtye. Then, of their perplexed thoughts, their throwes, their fancies, their dryrie driftes, now interrupted now unperfyted, their loue days, their sugred words, and their sugred loves. Afterward, howe enuyous fortune, through this chop or that chaunce, turned their bless to bale, seuerynge two such bewtiful faces and dewtiful hearts. Last, at partynge, to ad-to an oration or twane, interchangeably had betwixt the two wobegone persons, the one thicke powderd with manly passionat pangs, the other watered with womanish teares. Then to shryne them up to god Cupid, and make mar-'tirres of them both, and therwyth an ende of the matter.' Afterwards, reverting to the peculiar difficulty of his own attempt, he adds, Neyther any man which can judge, can judge it one and the like

1 We have this passage in a poem called PASQUILL'S MADNESSE, Lond. 1600 4to. fol. 36. And tell prose writers, stories are so stale, That permie ballads make a better sale,

And tell prose writers, stories are so stale,

That pennie ballads make a better sale.

And in Burton's Melancholy, fol. 122. edit. 1624. 'If they reade a booke at any time 'tis an 'English Cronicle, sir Huon of Bourdeaux, or Amadis do Gaule, a playe booke, or some pambelled of newes.' Holimoshed's and Stowe's Chonkinas became at length the only fashiomable reading. In The Gula Hernbeek, it is said, 'The top the leads] of saint Paules containes 'more names than Stowe's Cronicle.' Lond. 1600, 4to. p. 21. El. Lett. That the ladies now began to read novels we find from this passage, 'Let them learne place workened all 'kinde, so they take heed of too open scaming. Insteade of songes and musicke, let them 'learne cookerie and laundrie. And instead of reading sir Philip Sidney's Americas, let them 'learne cookerie and laundrie. And instead of reading sir Philip Sidney's Americas, let them reade the Groundes of good Humbifery. I like not a female potense at any hand—'learne cookerie and laundrie. And instead of reading sir Philip Sidney's Americas, let them 'learne cookerie and laundrie. And instead of reading sir Philip Sidney's Americas, let them 'learne cookerie and laundrie. And instead of reading sir Philip Sidney's Americas, let them 'learne cookerie and laundrie. And instead of reading sir Philips Sidney's Americas, let them 'learne cookerie and laundrie. And instead of reading sir Philips Sidney's Americas, let them 'Sidney's Americas at any hand.
'There is a pretty way of breeding young maides in an Exchange shop, or Saint Martines let 'Grand. But many of them gett such a foolish trick with carrying their hand-how to grantle-mens chambers, &c.' Ton or All. Thabus, or the plains Path way to Preferent, &c.'

By Thomas Powell, Lond. 1631, 4to. p. 47, 42.

Female writers of poerty seem to have now been growing common: for, in his Amer or Exclusive Powell, Lond. 1631, 4to. p. 47, 4to Honour, says, among many other requisite accomplishments,

Saltet item, pingatque eadem, poc TUMQUE PORMA Pangat, occ Musos nesciat illa meas.

GRATULATIONES VALDINENSES, Lond. Binneman, 1578. 4to. Lib. iv. p. st. He adds, that she should have in her fibrary, Chaucer, lord Surrey, and Gascoigne, together with some medical books. Ibid. p. sz.

902 EPISTLE OF HORACE TO TIBULLUS .- ENGLISHED BY T.

'laboure to translate Horace, and to make and translate a 'a shril tragedye, or a smooth and platleuyled poesye. 'truly say of myne owne experyence, that I can soner trans' verses out of the Greeke Homer than sixe out of Horace, satirical writings, and even his Odes, are undoubtedly me to translate than the narrations of epic poetry, which depethings than words: nor is it to be expected, that his satires should be happily rendered into English at this infancy of taste, when his delicate turns could not be expressed, his his urbanity justly relished, and his good sense and observational understood. Drant seems to have succeeded best in the Epistle to Tibullus, which I will therefore give entire.

To Albius Tibullus, a deuisor. [An invento

Tybullus, frend and gentle iudge
Of all that I do clatter¹,
What dost thou all this while abroade,
How might I learne the matter?
Dost thou invente such worthy workes
As Cassius' poemes passe?
Or doste thou closelie creeping lurcke
Amid the wholsom grasse?
Addicted to philosophie,
Contemning not a whitte
That's seemlie for an honest man

And, when thou wilt, a merie mate, To laughe and chat with thee. [Signat, Ciiij.]

Drant undertook this version in the character of a grave divine, and as a teacher of morality. He was educated at St. John's college in Cambridge; where he was graduated in theology, in the year 1560. [Catal. Grad. Cant. MSS.] The same year he was appointed prebendary of Chichester and of St. Pauls. The following year he was installed archdeacon of Lewes in the cathedral of Chichester. These preferments he probably procured by the interest of Grindall archbishop of York, of whom he was a domestic chaplain. [MSS. Tann.] He was a tolerable Latin poet. He translated the ECCLESIASTES into Latin hexameters, which he dedicated to sir Thos. Henneage, a common and a liberal patron of these times, and printed at London in 15721. At the beginning and end of this work, are six smaller pieces in Latin verse. Among these are the first sixteen lines of a paraphrase on the book of Jon. He has two miscellanies of Latin poetry extant, the one entitled Sylva, dedicated to queen Elizabeth, and the other POEMATA VARIA ET EXTERNA. The last was printed at Paris, from which circumstance we may conclude that he travelled2. In the SYLVA, he mentions his new version of David's psalms, I suppose in English verse. [Fol. 56.] In the same collection, he says he had begun to translate the Iliad, but had gone no further than the fourth book. [Fol. 75.] He mentions also his version of the Greek EPIGRAMS of Gregory Nazianzen. [Fol. 50.] But we are at a loss to discover. whether the latter were English or Latin versions. The indefatigably inquisitive bishop Tanner has collected our translator's Sermons, six in number which are more to be valued for their type than their doctrine, and at present are of little more use, than to fill the catalogue of the typographical antiquary. Two of them

¹ For Thomas Daye. qto. The title is, "In Solomonis regis ECCLEMANTEM, sen de Vanitate mundi Concionem, paraphrasis poetica. Lond. per Joan. Dayum 157s. There is an entry to Richard Fielde of the "Ecclesiastes in English verse." New 11, 1266. REGIS. STAT. C. fol. 15. a. And by Thomas Granger, to W. Jones, April 20, 162s.

vanishes minist Coloration for the 'Ecclesiastes in English verse.' Nov. 11, 1396. Rega. Syat. C. fol. 15, a. And by Thomas Gringer, to W. Jones, April 20, 1628. Bid. fol. 131. b.

2 Drant has two Latin poems prefixed to Nevil's Kertus, 1578, 40. Another, to John Scion's Logic with Peter Carter's annotations, Lond. 1578, 2000. And to the other editions, Scion was of St. John's in Cambridge, chaplain to bahop Gardinet for seven years, and highly esteemed by him. Made D.D. in 1544. Installed prebendary of Winchester, Mart 20, 1255. Rector of Henton in Hampshire, being 45 years old, and B.D. A. Wood, MSS. C. 237. He is extelled by Leland for his distinguished excellence both in the classics and philosophy. He published much Latin poetry. Stryne's Ellin, D. 242. Carter was also of St. John's in Cambridge.] Another, with one in English, to John Sadler's English version of Vegetim's Tactics, done at the request of in Ed. Brudenell and addressed to the earl of Bedlord, Lond. 1572, 400. He has a Latin epitaph, or elegy, on the death of doctor Cutiblers Scot, designed bishop of Chester, but deposed by queen Eliabeth for poperty, who died a flightive at Louvaine, Lond. 1565. He probably wrote this piece abroad. There is licensed to T. Marsh, in 1568, 'An Epigrame of the death of Cutiblers Skotte by Roger Sherlock, 'and replyed against by Thomas Drant.' Reg. Stat. A. fol. 134. b. A Latin copy of verses, De satreso, is prefixed to his Horace.

3 Codd, Tamoer Oxon. Two are dedicated to Thomas Hencage. Three to sir Francia Knollys. Date of the carliers, 1559. Of the latest, 1572. In that preached at court 1509 ha tests the liddes, he can give them a better clothing them any to be found in the queen's wardrobe; and mentions the speedy downfall of their 'high piumy heads.' Signat. K vi

OOA THOMAS DELONEY A FAMOUS BALLAD MAKER AND ACTOR.

were preached at St. Mary's hospital'. Drant's latest publication dated in 1572.

Historical ballads occur about this period with the initials T. II. These may easily be mistaken for Thomas Drant, but they guol w Thomas Deloney, a famous ballad writer of these times, mentioned by Kemp, one of the original actors in Shakespeare's plays, in his Nov DATES WONDER. Kemp's miraculous morris-dance, performed nine days from London to Norwich, had been misrepresented in the popular ballads, and he thus remonstrates against some of the authors. 'I have made a privie search what private ing-mored of vour jolly number had been the author of these abhominable buln written of me. I was told it was the great ballade maker T. D. of Thomas Deloney, chronicler of the memorable Lives of the Su 'YEOMEN OF THE WEST, JACK OF NEWBERY', THE GENTLE CRAFT, and such like honest men, omitted by Stowe, Hollinshed, Grahm 'Hall, Froysart, and the rest of those welldeserving writers!'

I am informed from some MSS. authorities, that in the year 1514 Drant printed an English translation from Tully, which he calls The chosen eloquent oration of Marcus Tullius Cicero for the jes Archias, selected from his orations, and now first published in Engial. [MSS. Coxeter.] I have never seen this version, but I am of quinter that the translator might have made a more happy choice. Far a this favorite piece of superficial declamation, the specious orator, when he is led to a formal defence of the value and dignity of poetry, install of illustrating his subject by insisting on the higher utilities of poor, its political nature, and its importance to society, enlarges only on the immortality which the art confers, on the poetic faculty being comme nicated by divine inspiration, on the public honours paid to Home and Ennius, on the esteem with which poets were regarded by Alexander and Themistocles, on the wonderful phenomenon of an extension poraneous effusion of a great number of verses, and even recurs to the trite and obvious topics of a school-boy in saying, that poems are a pleasant relief after fatigue of the mind, and that hard rocks and

Lond. 1570, 12mo. I find the following note by bishop Tanner. 'Those Drive Andvordingammi Prassus. Dedicat to Archbishop Grindal. Pr. Drive I for author's native place. His father's name was Thomas.

1 At St. Maries Spittle. In the statutes of many of the ancient colleges at Oxford as Cambridge, it is ordered, that the candidates in divinity shall preach a sermon, not mile Paul's-cross, but at St. Mary's Hospital in Bishopgates street. 'At Hospital near Murie I Entered to T. Myllington, Mar. 7, 1596. Raga. Stat. C. fol. 25.

3 I presume he means, an anonymous comedy called 'The Smormax ras Hourney at Genetic Craft. With 'the humorous life of sir John Eyre shormaker, and Lord May of London.' Acted before the queen on New Year's Day by Lord Nottington at the party of Law an acdition, Lond. for J. Wright, 1618. Bl. Lett. 410. Prefixed are the party of the Suppose is the subject of Harrington's Epigram, 'Of a Boke called the Gentle Craft in Intreasing of Shormaker.

Craft. B. iv. 11. 'A Boke called the Gentle Craft in intreasing of Shormaker.

Craft. B. iv. 11. 'A Boke called the Gentle Craft in intreasing of Shormaker.

**Edit. 1600. 4to. Signat. D. 2.

savage beasts have been moved by the power of song. A modern philosopher would have considered such a subject with more penetration, comprehension, and force of reflection. His excuse must be that he was uttering a popular harangue.

SECTION LIX.

THE epigrams of Martial were translated in part by Timothy Kendall. born at North Aston in Oxfordshire, successively educated at Eaton and at Oxford, and afterwards a student of the law at Staple's-inn. This performance, which cannot properly or strictly be called a translation of Martial, has the following title, 'FLOWERS OF EPIGRAMMES out of sundrie the most singular authors selected, etc. By Timothie 'Kendall late of the vniuersitie of Oxford, now student of Staple Inn. London, 15771.' It is dedicated to Robert earl of Leicester. epigrams translated are from Martial, Pictorius, Borbonius, Politian, Bruno, Textor, Ausonius, the Greek anthology, Beza, sir Thomas More, Henry Stephens, Haddon³, Parkhurst³, and others. But by much the greater part is from Martial.4 It is charitable to hope, that our translator Timothy Kendall wasted no more of his time at Staples-inn in culling these fugitive blossoms. Yet he has annexed to these versions his TRIFLES or juvenile epigrams, which are dated the same years.

Meres, in his WITS TREASURY, mentions doctor Johnson, as the translator of Homer's BATRACHOMUOMACHY, and Watson of Sophocles's ANTIGONE, but with such ambiguity, that it is difficult to determine from his words whether these versions are in Latin or English. [Fol. 289, p. 2.] That no reader may be misled, I observe here, that

They are entered at Stationers Hall, Feb. 25, 1576. REGISTR. B. fol. ¹ In duodecimo.

In diodecimo. They are entered at Stationers Hall, Feb. 25, 1576. REGISTR. B. 60. 138 a. To John Sheppard.

* Walter Haddon's POEMATA, containing a great number of metrical Latin epitaphs, were collected, and published with his Litr. and verses at his death, by Giles Fletcher and others, in 1576. T. Baker's Letters to bashop Tanner, MoS. Bibl. Boll. And by Hatcher,

^{1367, 4}to.

3 John Parkhurst, bishop of Norwich, a great reformer, published, Ludicra seu Efigram-MATA JUVENILIA, Lond. 1572-4to. Also, Efickammata Seria. Lond. 1360. Evo. He died in 1574. Wilson's Collection of Efitaphila on Charles and Henry Brandon, Lond. 1552died in 1574. Wilson's Collection of EPITAPHIA on Charles and Henry B. 4 Kendal is mentioned among the English EPIGRAMMATISTS by Meres.

The first line is,

^{&#}x27;Dorbon in France bears bell awaie." That is, Nicholas Borbonius, whose NUG.E., or Latin Epigrams, then celebrated, have great elegance. But Joachim du Bellai made this epigram on the Title.

Paule, tuum inscribis NUGARUM nomine librum. In toto libro nil melius titulo.

Our countryman Owen, who had no notion of Burbonius's elegant simplicity, was still more witty.

Quas tu dizisti Nucus, non esse putasti, Non dico Nucus esse, sed esse putas.

by queen Elizabeth esteemed for his poet distinguished tragic p HELEN into English and I owe this inform of these sagacious an to Jones in 1595, 'At by the Athenian di rought into vogue, a araphrased in Latin e writer of sonnets j ear 1598, appeared 1 ND ALEXANDER, the lexandria, but comme ft unfinished by Marl hich is nothing more by one Henry Petowe, the first book of Luca erse, in 16005. At len

1 Entered to T. Purfoote, J. Parion. B. fol. r65, a. 2 In quarto. Licenced to R. 2 April 12. Recistre. Start 4 For Purfoot, 4to. Petowe's 1 begun where Marlowe left of took entitled Hero and Leandt RGISTE. STATION. B. fol. 300, small recipies in Nashe's LENTEN "ars, in 1507, 1508, and "Marlowe finished Thampan did the Thampan did the

harman did the

Alexander La

ompleted, but with a striking inequality, Marlowe's unfinished version, nd printed it at London in quarto, in 16061. Tanner takes this piece b be one of Marlowe's plays. It probably suggested to Shakespeare he allusion to Hero and Leander, in the MIDSUMMER NIGHT'S DREAM. inder the player's blunder of Limander and Helen, where the interude of Thisbe is presented. [Act v. Sc. ult.] It has many nervous and polished verses. His tragedies manifest traces of a just dramaticconception, but they abound with tedious and uninteresting scenes, or with such extravagancies as proceeded from a want of judgment, and hose barbarous ideas of the times, over which it was the peculiar gift of Shakespeare's genius alone to triumph and to predominate. His TRAGEDY OF DIDO OUEEN OF CARTHAGE was completed and published by his friend Thomas Nashe, in 15943.

Although Jonson mentions Marlowe's MIGHTY MUSE, yet the highest testimony Marlowe has received, is from his cotemporary Drayton; who from his own feelings was well qualified to decide on the merits of a poet. It is in Drayton's Elegy, To my dearly loved friend

Henry Reynolds of Poets and Poesie,

Next Marlowe, bathed in the Thespian springes, Had in him those braue translunary thinges, That the first poets had: his raptyres were All air, and fire, which made his verses clear: For that fine madness still he did retaine Which rightly should possesse a poet's braines.

soo, b. Nor does it always appear at the end of Musacus in 1600. There is an edition that

300. b. Nor does it always appear at the end of MUSEUS in 1600. There is an edition that year by P. Short.

1 There is another edit in 1616, and 1629, 4to. The edit of 1626, with Chapman's name, and dedicated to Inigo Jones, not two inches long and scarcely one broad, is the most diminantive product of English typography. But it appears a different work from the edition of \$606. The Ballad of Hero and Leander 'is entered to J. White, Jul. 2. 1614. REGISTR. STATION. C. fol. 832. a. Burton, an excellent Grecian, having occasion to quote MUSEUS, cites Marlowe's version, MELANCHOLY, pag. 372. seq. fol. edit. 1624.

2 Nashe in his Elegy prefixed to Marlowe's DIDO, mentions five of his plays. Mr. Malone is of opinion, from a similarity of style, that the Trangedy of Locatina, published in 7504, attributed to Shakespeare, was written by Marlowe. Surve. Starmer. it 160. He conjectures also Marlowe to be the author of the old King Jours. 1864, i. 151. And of Trius Andronentics, and of the lines spoten by the players in the interinde in Hamilet. It is In quarto. At London, by the widow Orwin, for Thomas Woodcocke. Played by the children of the chapel. It begins,

'Come gentle Ganimed!'

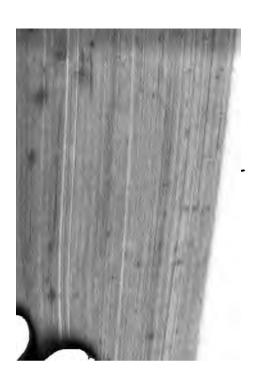
'Come gentle Ganimed1'

"Come gentle Ganimed!"

It has been frequently confounded with John Rightwise's play on the same miject performed at St. Paul's school before Cardinal Wolsey, and afterwards before queen Elizabeth at Cambridge, in 1563. I have before mentioned the Latin tragedy of Dido and Eneas, preformed at Oxford, in 1583, before the prince Alasco. Hamler says to the first Payer on this favorite story. In 1504, was entered a 'hallet of a lover blamyage his fortune by Dido 'and Eneas for thayre witnuthe' Registric Statton. A fol. 16, a. In the Teastratt, Gonzalo mentions the 'widow Dido.' Act iii. So. i. On old ballads we read the Fasse of guern Dido. Perhaps from some hallad on the subject, Shakespeare took his idea of Dido standing with a willow in her hand on the sea-shore, and beckming Eneas back to Carbage. Memor, Ven. Act. v. Sc. i. Shakespeare has also strangesty faished Dido's story, is the S. P. of K. Henny VI. Act iii. So. ii. I have before mentioned the interlude of Dido and Eneas at Chester.

**Laughaine, who cites these lines without assemble to know their author, but a black of the standard of the payer of the standard of the standard of the standard of Dido and Eneas at Chester.

4 Laughaine, who cites these lines without seeming to know their author, by a pleasant mistake has printed this word authoracy. Draw, Pours, p. 346.
5 Lond. edit. 1753. iv. p. 1256. That Marlowe was a favorace with Johnson, appears from



' vpon ca Marlov happy eff haps from of profliga disbelief or strued by t and they to untimely de ecrable imp significant w 'be a pimp, 'self to be' the antagoni strongly gras hand into his year 15936.

the Preface to one a of Marlowe's Muss lished Marlowe's I which Marlowe is hi which Marlowe is hi which Marlowe is because of 1 Hawkins's Old 1 Hawkins's Old 1 Hawkins's Old 1 Hawkins's Old 1 Hawkins's Company of the Company of the

life and death of doctor John Faustus!. A proof of the credulous ignorance which still prevailed, and a specimen of the subjects which then were thought not improper for tragedy. A tale which at the close of the sixteenth century had the possession of the public theatres of our metropolis, now only frightens children at a puppet-show in a country town. But that the learned John Faust continued to maintain the character of a conjuror in the sixteenth century even by authority, appears from a 'Ballad of the life and death of doctor Faustus the 'great congerer,' which in 1588 was licensed to be printed by the learned Aylmer bishop of London?

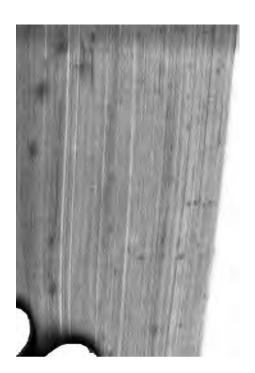
As Marlowe, being now considered as a translator, and otherwise being generally ranked only as a dramatic poet, will not occur again, I take this opportunity of remarking here, that the delicate sonnet called the PASSIONATE SHEPHERD TO HIS LOVE, falsely attributed to Shakespeare, and which occurs in the third act of THE MERRY WIVES OF WINDSOR, followed by the nymph's Reply, was written by Mar-Isaac Walton in his COMPLEAT ANGLER, a book perhaps composed about the year 1640, although not published till 1653, has inserted this sonnet, with the reply, under the character of 'that smooth song which was made by Kit Marlowe, now at least fifty years ago: and-an Answer to it which was made by sir Walter Raleigh in his younger days: old fashioned poetry, but choicely good.' In ENGLAND'S HELICON, a miscellany of the year 1600, it is printed with Christopher Marlowe's name, and followed by the Reply, subscribed IGNOTO, Raleigh's constant signature. [Sig. P. 4. ed. 1614.] A page or two afterwards, it is imitated by Raleigh. That Marlowe was admirably qualified for what Mr. Mason, with a happy and judicious propricty, calls PURE POETRY, will appear from the following passage of his forgotten tragedy of EDWARD II., written in the year 1590, and first printed in 1598. The highest entertainments, then in fashion, are contrived for the gratification of the infatuated Edward, by his profligate minion Piers Gaveston.

I must haue wanton poets, pleasant wits, Musicians, that with touching of a string May drawe the plyant king which way I please. Music and poetry are his delight; Therefore I'll haue Italian masques by night, Sweet speeches, comedies, and pleasing shewes. And in the day, when he shall walke abroad, Like sylvan Nymphs my pages shall be clad, My men like Satyrs, grazing on the lawnes, Shall with their goat-teet dance the antick hay.

See Steevens's SHAKESP. vol. i. p. 297. edit. 1778

¹ Entered, I think for the first time, to T. Bushell, Jan. 7, 1600, REGISTE. STATION, C. fol. 67, b. Or rather 1010, Sept. 13, to J. Wright. Ibid. fol. 193, b. 2 REGISTE. STATION, II. fol. 241, b.





TI (F) Fi Le An So 1 (Th Like Prid

Philips, Milto touches of Milto only because

parable poet1.' Criticisms of this kind were not common, after the national taste had been just corrupted by the false and capricious refinements of the court of Charles II.

Ten books of Homer's ILIAD were translated from a metrical French version into English by A. H. or Arthur Hall esq., of Grantham, and an M.P.2, Lond., Ralph Newberie, 15813. This translation has no other merit than that of being the first appearance of a part of the Iliad in an English dress. I do not find that he used any known He sometimes consulted the Latin interpretation. French version. where his French copy failed. It is done in the Alexandrine of Stern-In the dedication to sir Thomas Cecil, he compliments the distinguished translators of his age, Phaier, Golding, Jasper Heywood, and Googe; together with the worthy workes of lord Buckhurst, 'and 'the pretie pythie Conceits of M. Geo. Gascoygne.' He adds, that he began this work about 1563, under the advice and encouragement of 'Mr. Rob. Askame', a familiar acquaintance of Homer.'

But a complete and regular version of Homer was reserved for Geo. Chapman. He began with printing the Shield of Achilles, in 1506. [Lond. 4to.] This was followed by seven books of the Iliad the same year. [Lond. 4to.] Fifteen books were printed in 1600. [Thin At length appeared without date, an entire translation of the ILIAD under the following title, 'The ILIADS OF HOMER Prince of Poets. Neuer before in any language truely translated. With a comment uppon some of his chief places: Done according to the 'Greeke by George Chapman. At London, printed for Nathaniell Butter. It is dedicated in English heroics to Prince Henry. This circumstance proves that the book was printed at least after the year 1603, in which James I. acceded to the throne7. Then follows an anagram on the name of his gracious Mecenas prince Henry, and a sonnet to the sole empresse of beautie queen Anne. In a metrical address to the reader he remarks, but with little truth, that the English language, abounding in consonant monosyllables, is eminently adapted to rhythmical poetry. The doctrine that an allegorical sense was hid under the narratives of epic poetry had not yet ceased; and he here promises a poem on the mysteries he had newly discovered in Homer.

THEATE. PORTAR. Mor. P. p. 24. edit. 1680.
Process against Hall, in 1580, for writing a pamphlet printed by Binneman, related by

Amec. p. 375, 2700. Bl. Lett. Nov. 25, 1180, H. Binneman is licenced to print tenne bookes of the Hindes of Homer.' REGISTR. STATION. B. fol. 175. a.

It begins. 4 He means the learned Roger Ascham. It begins,

^{&#}x27;I thee beseech, O goddess milde, the hatefull hate to plaine.

⁸ He says in his COMMENTARY on the first book, that he had wholly translated again his first and second books: but that he did not even correct the seventh, eighth, ninth, and teath. And that he believed his version of the twelve last to be the best. Butter's cdit ut infr. fol. 14. Meres, who wrote in 1508, mentions 'Chapman's inchoate Homer.' fol. 285, p. 2.

8 It is an engraved title-page by William Hole, with figures of Achilles and Hector, &c. fol. 7 I suppose, by an entry in the register of the Stationers, in 1611, April & REGISTE. C.

fol 207. a.

In the Preface, he declares that the last twelve books w in fifteen weeks: yet with the advice of his learned and w Master Robert Hews1, and Master Harriots. whole performance betrays the negligence of haste. acknowledgements to his 'most ancient, learned, and 'friend, Master Richard Stapilton', the first most desert 'the frame of our Homer.' He endeavours to obviate a tion, perhaps not totally groundless, that he consulted the version more than the Greek original. He says, sensib 'is the part of euery knowing and judicious interpreter. the number and order of words, but the materiall thing 'and sentences to weigh diligently; and to clothe and with words, and such a stile and forme of oration, as 'for the language into which they are converted.' The too lavish an application of this sort of cloathing, that it guise what it should only adorn. I do not say that this fault: but he has by no means represented the dignity or of Homer. He is sometimes paraphrastic and redund frequently retrenches or impoverishes what he could no In the meantime, he labours with the inconve aukward, inharmonious, and unheroic measure, impose but disgustful to modern ears. Yet he is not always with or spirit. He has enriched our languages with man epithets, so much in the manner of Homer, such as the Thetis, the silver-throned Juno, the triple-feathered help walled Thebes, the faire-haired boy, the silver-flowing hugely-peopled towns, the Grecians navy-bound, the lance, and many more which might be collected. that Waller never could read Chapman's Homer without transport. Pope is of opinion, that Chapman covers h a daring fiery spirit that animates his translation, which like what one might imagine Homer himself to have 'he arrived to years of discretion.' But his fire is t darkened, by that sort of fustian which now disfigured our tragedy.

He thus translates the comparison of Diomed to the at at the beginning of the fifth book. The lines are in his be

From his bright helme and shield did burne, a most unw Like rich Autumnus' golden lampe, whose brightnesse m

¹This Robert Hues, or Husius, was a scholar, and a good geographer as and published a tract in Latin on the Globes, Lond. 1531 Seo. With oth way. There was also a Robert Hughes who wrote a Dinionary of the En Wood, Arti. Oxon. 1. 571. Hist, ANTIQUIT. USIN. Oxon. Lib. ii. p. 257. https://doi.org/10.1009/j.com/

Past all the other host of starres, when with his chearefull face Fresh-washt in loftic ocean waves, he doth the skie enchase. [Fol. 63.]

The sublime imagery of Neptune's procession to assist the Grecians. is thus rendered.

The woods, and all the great hils neare, trembled beneath the weight Of his immortall mouing feet: three steps he only tooke, Before he farr-off Æge reach'd: but, with the fourth, it shooke With his dread entrie. In the depth of those seas, did he hold His bright and glorious pallace, built of neuer-rusting gold: And there arrived, he put in coach his brazen-footed steeds
All golden-maned, and paced with wings', and all in golden weeds
Himselfe he cloathed. The golden scourge, most elegantly done, He tooke, and mounted to his seate, and then the god begun To drive his chariot through the waves. From whirlpools every way The whales exulted under him, and knewe their king: the sea For joy did open, and his horse so swift and lightly flew, The vnder axeltree of brasse no drop of water drew. [Fol. 169. seq.]

My copy once belonged to Pope; in which he has noted many of Chapman's absolute interpolations, extending sometimes to the length of a paragraph of twelve lines. A diligent observer will easily discern. that Pope was no careless reader of his rude predecessor. Pope complains that Chapman took advantage of an unmeasurable length of line. But in reality Pope's lines are longer than Chapman's. Chapman affected the reputation of rendering line for line, the specious expedient of chusing a protracted measure which concatenated two lines together, undoubtedly favoured his usual propensity to periphrasis.

Chapman's commentary is only incidental, contains but a small degree of critical excursion, and is for the most part a pedantic compilation from Spondanus. He has the boldness severely to censure Scaliger's impertinence. It is remarkable that he has taken no illustrations from Eustathius, except through the citations of other commentators. But of Eustathius there was no Latin interpretation.

This volume is close with sixteen Sonnets by the author, addressed to the chief nobility.2 It was now a common practice, by these unpoetical and empty panegyrics, to attempt to conciliate the attention, and secure the protection, of the great, without which it was supposed to be impossible for any poem to struggle into celebrity. Habits of submission, and the notions of subordination, now prevailed in a high degree; and men looked up to peers, on whose smiles or frowns they believed all sublunary good and evil to depend, with a reverential

¹ Having wings on their feet.

^{*}Having wings on their feet.

*To the Duke of Lenox, the lord Chancellor, Lord Salisbury, lord treasurer, earl of Sufficik, earl of Northampton, earl of Arundel, earl of Pembroke, earl of Monigomery, lord Lisle, counters of Monigomery, lady Wroth, counters of Bedford, earl of Susthampton, earl of Sussex, lord Waiden, and sir Thos Howard. Lady Mary Wroth, here minioned, wife of sir Robert Wroth, was much courted by the wits of this age. She wrote a romance called Uhanna, in imitation of sir Philip Sydney's Akcadia. Jonson's LPHER, 103, 105.

awe. Henry Lock s astes, and his Sund Sonnets, both printed nets to the nobility, amiable countess of instances, Spenser in in obedience to the FAIRY QUEENE fiftee pect are to be number

In the year 1614. which he dedicated t This was soon follo HYMNS, and EPIGRA 'A Ballett betweene East the printer, in I weddinge of the frogs

He is also suppose seems to have arisen a general and a very a translator4.

> Others again That have of For their TR That on Parn And for a cha As the most of As reuerend (Musæs, Hom Out of the Gr Them to that That were the To see their b They had bee

I believe Chapman beginning of the secon

This practice is touched by Printed by J. V. 1600, 4to, fol.

He sha Wittes Petegru

2 REGISTR. STATION, A. fol. lude, called THERSYTES his his p. 331. And the versions of Hi of Hecuba and the Ladies of fol. 200, a. Again to W. Matthe of Hector. Ibid. fol. 305, a. l. Licenced to E. White, Now. 4 Bolton's opinion of Chapman

well as I could in haste,' which are inserted in his commentary on the hirteenth Iliad for an occasional illustration. [Fol. 185, seq.] Here s a proof on what slight grounds assertions of this sort are often punded, and, for want of examination, transmitted to posterity.

As an original writer, Chapman belongs to the class of dramatic proets, and will therefore be considered again at the period in which Fie is placed by the biographers2. His translations, therefore, which were begun before the year 1600, require that we should here acquaint the reader with some particulars of his life. He wrote eighteen plays, which, although now forgotten, must have contributed in no inconsiderable degree to enrich and advance the English stage. He was born in 1557, perhaps in Kent. He passed about two years at Trinity college in Oxford, with a contempt of philosophy, but in a close attention to the Greek and Roman classics. Leaving the university about 1576, he seems to have been led to London in the character of a poet; where he soon commenced a friendship with Spenser, Shakespeare, Marlowe, and Daniel, and attracted the notice of secretary Walsingham. He probably acquired some appointment in the court of James I.; where untimely death, and unexpected disgrace, quickly deprived him of his liberal patrons Prince Henry and Carr. Jonson was commonly too proud, either to assist, or to be assisted; yet he engaged with Chapman and Marston in writing the comedy of EASTWARD HOE, which was performed by the children of the revels in 1605. But this association gave Jonson an opportunity of throwing out many satirical parodies on Shakespeare with more security. All the three authors, however, were in danger of being pilloried for some reflections on the Scotch nation, which were too seriously understood by James I. When the societies of Lincoln's-inn and the Middle-temple, in 1613. had resolved to exhibit a splendid masque at Whitehall in honour of the nupitals of the Palsgrave and the princess Elizabeth, Chapman was employed for the poetry, and Inigo Jones for the machinery. It

J Since this was written, I have discovered that 'Hesiod's Georgies translated by George Chapman,' were licenced to Miles Patrich, May 14, 1612. But I doubt if the book was REGISTE, STATION, C. fol. 290. b.

printed. REGISTR. STATION. C. fol. 290. b.

2 But this is said not without some degree of restriction. For Chapman write 'Ovid's

BANQUET OF SAUCE, A Coronet for his miscress Philosophy and his amorous Zodiac. Lend.

1595. 410. To which is added, 'The Augnous Contention of Phillis and Thora,' a

translation by Chapman from a Latin poem, written, as he says, by a Frier in the year 1400.

There is also his Preserva and Andronomeda, dedicated in a profix metrical Epistle to Carr
earl of Somerset and Frances his countess. Lood. 1614. 410. Chapman wrote a vindication of this piece, both in prose and verse, called, A free and affine functions fractification of a

Late fublished and missinterpreted from entitled Andronomeda Liberata. Lond. 1614. 450.

Among Chapman's pieces recited by Wood the following does not appear. 'A booke

"called Petrarkos scauen penitentiall pealmes in verse, paraphrastically ranslated, with
other poems philosophicall, and a hymne to Christ upon the crosse, wristen by Gen. Chapman.' To Matthew Schman, Jan. 13, 1621. Reusers. Station. C. fol. 215. a.

2 From the information of Mr. Wise, late Radciff's fibrarian, and keeper of the Archives,

³ From the information of Mr. Wise, late Radchille's librarian, and keeper of the Archives,

⁴ The first of Chapman's plays, I mean with his name, which appears in the Stationers Registers, is the Tragedy of Charles Duke of Evron. Entered to T. Thorp, Jun. 2, 1668. Registra. C. fol. 168, h.



o early as the year 1565, with the following title1. The ZODIAKE OF LIPE, written by the godly and learned poet Marcellus Pallingenius Stellatus, wherein are conteyned twelue bookes disclosing the haynous crymes and wicked vices of our corrupt nature: And plainlye declaring the pleasaunt and perfit pathway vnto eternall life, besides a number of digressions both pleasaunt and profitable. Newly translated into Englishe verse by Barnabee Googe. Probitas laudatur et algel. Imprinted at London by Henry Denham for Rafe Newberve dwelling in Fleet-streate. Anno 1565. Aprilis 182. Bishop Tanner. leceived by Wood's papers, supposes that this first edition which he and evidently never seen, and which is indeed uncommonly rare, conained only the first seven books. In the epistle dedicatory to secreary sir Will. Cecill, he mentions his 'simple trauayles lately dedicated vnto your honor.' These are his set of miscellaneous poems printed n 1563, or, 'Eglogs, Epytaphes, and Sonnetes, newly written by Barnabe Googe, 15 Mar. for Rauve [Raufe] Newbury dwelling in Flete-strete a little aboue the Conduit in the late shop of Thomas Berthelet3.' He apologises for attempting this work, three books of which, as he had understood too late, were both eloquently and excellently Englished by Maister Smith, clark vnto the most honor-'able of the queenes maiesties counsell. Whose doings as in other matters I have with admiration behelde, &c.! Googe was

Other matters I haue with admiration behelde, &c.4. Googe was *Torence,* by Maurice Kyffyn, Lond, 1588, 4to. By the way, this Kyffyn, a Welshman, published a poem called 'The Blessedness of Brytaine, or a celebration of the queenes holy-day,' Lond. 1588, 4to. For J. Wolfe. The EUNUCHUS was entered at Stationers Hall, to W. Leche, in 1597. And the Andria and EUNUCHUS was entered at Stationers Hall, to W. Leche, in 1597. And the Andria and EUNUCHUS, in 1600. REGISTR. C. fol. 20. a. Richard Bernard published Terence in English, Cambr. 1508. 4to. A fourth edition was printed at London, 'Opera ac industria R. B. in Axholmensi insula a Lincolnesherii Epp-wortheatis.' By John Legalt, 1614, 4to.

Three or four versions of Cato, and one of Asop's Fables, are entered in the register of the Stationers, between 1557 and 1571. REGISTR. STATION. A fol. 48. a.

1 A receipt for Ralph Newberry's licence is entered for printing 'A booke called Pallinge-rinis,' I suppose the original, 1506. REGISTR. STATION. A fol. 48. a.

2 In 1500. Stationers, between 1557 and 1571. REGISTR. STATION. A fol. 48. a.

2 In 1500. Stationers, by Cilbert Duke, Christopher Carlile doctor in divinity, James Havert, George Chatterton fellow of Christ college in Cambridge, and David Bell, with some anonymous. Doctor Christopher Carlile was of Cambridge, and a learned orientalist, about 1550. He published many tracts in divinity. He was a writer of Greek and Latin verses. He has some in both languages on the death of Bucer in 1551. Bucer's Exclisit Works, Basil, fol. 1577. L 903. And in the Collection on the death of the two Brandons, 1541. 4to. Au supp. Others, before his Reply to Richard Smyth, a papistic divine, Lond. 1372. 4to. He prefixed four Latin copies to Drant's Ecclestastris above-mentioned, Lond. 1372. 4to. He prefixed four Latin copies to Drant's Ecclestastris above-mentioned, Lond. 1372. 4to. He prefixed four Latin copies to Batting on Bartis, Lond. 1572. 4to. A Satin hexastic to Battman's Doost. Lond. 1573. Among MSS. Monn, 260. Colomesin

first a retainer to Cecill, and afterwards in 1563, a gentlemente to the queen. [Strype's PARKER, p. 144.] In his address to t tuous and frendley reader, he thus, but with the real of a puis fends divine poetry. 'The diuine and notable Prophecies d the Lamentation of Jeremie, the Songs and Ballades of Solo Psalter of Dauid, and the Booke of Hipb, [Job] were with first auctours in perfect and pleasaunt hexameter verses. 54 'devine and canonicall volumes were garnished and set fol sweete according tunes and heavenly soundes of please. Yet wyll not the gracelesse company of our pernicious is fallow, that the Psalmes of David should be translated into b metre. Marry, saye they, bycause they were only received chaunted in the church, and not to be song in every cobles a monstrous and malicious infidels !- do you abhorre to hem 'glory and prayse sounding in the mouth of a poore christian '&c.' He adds, that since Chaucer, 'there hath flourished in E 'so fine and filed phrases, and so good and pleasant poets, 'counternayle the doings of Virgill, Ouid, Horace, Iuucual! '&c.' There was a second edition in 1588, in which the form fatory matters of every kind are omitted. [BL Lett. 4to.] tion is dedicated to lord Buckhurst1.

From the title of this work, ZODIACUS VITÆ, written in Latimeters by Marcello Palingeni, an Italian, about the year in reader at least expects some astronomical allusions. But it is the most distant connection with the stars: except that the ponce transported to the moon, not to measure her diameter, be moral purpose; and that he once takes occasion, in his general of the world, and in reference to his title, to introduce a phose explanation of the zodiacal system. [B. xi. AQUARIUS.] The meaning to divide his poem into twelve books, chose to disteach with a name of the celestial signs: just as Herodotus, less affectation and inconsistency, marked the nine books or do of his history with the names of the nine Muses. Yet so strappedantic a title is not totally without a conceit, as the author wat Stellada, or Stellata, a province of Ferrara, and from whe calls himself Marcellus Palingenius Stellatus².

This poem is a general satire on life, yet without previse malevolence; and with more of the solemnity of the censor, to petulance of the satirist. Much of the morality is couched un legorical personages and adventures. The Latinity is tolerable but there is a mediocrity in the versification. Palingenius's tions often discover more quickness of imagination, and fertiling

¹ At the end is a short copy of verses by A. Fleming. 2 It should have been STREATERSE.

flection, than solidity of judgment. Having started a topic, he pursues it through all its possible affinities, and deviates into the most distant and unnecessary digressions. Yet there is a facility in his manner, which is not always unpleasing: nor is the general conduct of the work void of art and method. He moralises with a boldness and a liberality of sentiment, which were then unusual; and his maxims and strictures are sometimes tinctured with a spirit of libertinism, which, without exposing the opinions, must have offended the gravity, of the more orthodox ecclesiastics. He fancies that a confident philosopher. who rashly presumes to scrutinise the remote mysteries of nature, is shewn in heaven like an ape, for the public diversion of the gods. A thought evidently borrowed by Pope. Although he submits his performance to the sentence of the church, he treats the authority of the popes, and the voluptuous lives of the monks, with the severest acrimony. It was the last circumstance that chiefly contributed to give this poem almost the rank of a classic in the reformed countries, and probably produced an early English translation. After his death, he was pronounced an heretic; and his body was taken up, and committed to the flames. A measure which only contributed to spread his book, and disseminate his doctrines.

Googe seems chiefly to have excelled in rendering the descriptive and flowery passages of this moral ZODIAC. He thus describes the Spring.

The earth againe doth florishe greene,
The trees repaire their springe;
With pleasaunt notes the nightingale
Beginneth new to sing.
With flowers fresh their heads bedeckt,
The Fairies dance in fielde:
And wanton songes in mossye dennes
The Drids and Satirs yielde.
The wynged Cupide fast doth cast
His dartes of gold yframed, &c. [B. ii. TAURUS.
Signat. B. iij.]

There is some poetic imagination in SAGITTARIUS, or the ninth book, where a divine mystagogue opens to the poet's eyes an unknown region of infernal kings and inhabitants. But this is an imitation of Dante. As a specimen of the translation, and of the author's fancy, I will transcribe some of this imagery.

Now open wyde your springs, and playne Your caues abrode displaye, You sisters of Paruassus hyll Beset about with baye! And vnto me, for neede it is, A hundred tongues in verse Sende out, that I these ayrie kings

And pe Here fyrs Aurora And brigh Appeare And chase With b A mighty Placde ! Hys haire Puft vp Wyth brow And fyr Two mons And nos Al black hi To euery And ugly s Yet whit And white Large wi Framde lik His fete In fashion Or goose His tayle st All naked But bodies Wyth lot! A number g H iiij.]

After viewing the wonder of Jupiter and Arete, shews and half of silver. They

The loftie way
Were rayse
The bulwarks
That all as
And wondere
That thre

All clad in w
Amyd th
Their heads I
In hand
They ioyfull be

Then follows a mixture mythology. This poem ha wanderings of Italian fiction It must be confessed, that there is a perspicuity and a freedom in Googe's versification. But this metre of Sternhold and Hopkins impoverished three parts of the poetry of queen Elizabeth's reign. A hermit is thus described, who afterwards proves to be sir EPICURE, in a part of the poem which has been copied by sir David Lyndesey.

His hoary beard with siluer heares
His middle fully rought; [reached]
His skin was white, and ioyfull face:
Of diuers colours wrought,
A flowry garland gay he ware
About his semely heare, &c. [Lib. iii. Ej.]

The seventh book, in which the poet looks down upon the world, with its various occupations, follies, and vices, is opened with these nervous and elegant stanzas.

My Muse aloft! raise vp thyself, And vse a better flite: Mount vp on hie, and think it scorn Of base affayres to write. More great renoune, and glory more, In hautye matter lyes: View thou the gods, and take thy course Aboue the starrye skies: Where spring-time lasts for euermore, Where peace doth neuer quayle; Where Sunne doth shyne continuallye, Where light doth neuer fayle. Clowd-causer southwinde none there is, No boystrous Boreas blowes; But mylder breathes the western breeze Where sweet ambrosia growes. Take thou this way, and yet sometimes Downe falling fast from hye, Nowe vp, nowe downe, with sundry sort Of gates alofte go flye. And as some hawty place he seckes That couets farre to see, So vp to Joue, past starres to clyme, Is nedefull nowe for thee. There shalt thou, from the towry top Of crystall-colour'd skie, The plot of all the world beholde With viewe of perfit eye. [Signat. N j.]

One cannot but remark, that the conduct and machinery of the old visionary poem is commonly the same. A rural scene, generally a wilderness is supposed. An imaginary being of consummate wisdom, a hermit, a goddess, or an angel, appears; and having purged the poet's eye with a few drops of some celestial elixir, conducts him to the top

of an inaccessible mou filled with all nations of the damned : he moon, the only planet visit. Although sudd finds himself weary as forest, or a flowery me:

The following is th genius: and as Pope v most probable that he it by his direction1.

> An Ape, Is ma As oft as Too r Dares sea Her s When as Is dul

These are the lines of t Simia cælicolum Tunc Homo, cun Abdita naturæ so Cum revera ejus

Googe, supposed to ha was a scholar, and was and New-college in Oxf Tuberville's SONNETS? I have already cited poem on ANTICHRIST, o 1570, and dedicated to l cation is dated from Stay the book, is his version TURE, dedicated to que a German, whose real nar rather theological Latin

^a I suspect there is a former e ^a Kirchmaier signifies the su a labourer in the church. He Latin. He died in 1578. 'The 'alia ejusdem argumenti. Hasil. HAMANUS, is printed among 6 ment, in 2547, many of which ar DRAM. S. vol. ii. p. 107.



¹ Pope's lines are almost too Superiour beings, when of late th Admir'd such wisdom in an eart

² See fol. 8, b. 11. a. 124. a. c I I suspect there is a former e

also translated and enlarged Conrade Heresbach's treatise on agriculture, gardening, orchards, cattle, and domestic fowls!. This version was printed in 1577, and dedicated from Kingston to sir Will. Fitzwilliams². Among Crynes's curious books in the Bodlelan at Oxford, [Cod. CRYNES 836.] is Googe's translation from the Spanish of Lopez de Mendoza's PROVERBES, dedicated to Cecill, which I have never seen elsewhere, printed at London by R. Watkins in 1579. [Sm. 8vo.] In this book the old Spanish paraphrast mentions

Boccace's THESEID. [Fol. 71. a.]

But it was not only to these later and degenerate classics and to modern tracts, that Googe's industry was confined. He also translated into English what he called Aristotle's TABLE OF THE TEN CATE-GORIES, [MSS. Coxeter] that capital example of ingenious but useless subtlety, of method which cannot be applied to practice, and of that affectation of unnecessary deduction and frivolous investigation, which characterises the philosophy of the Greeks, and which is conspicuous not only in the demonstrations of Euclid, but in the Socratic disputations recorded by Xenophon. The solid simplicity of common sense would have been much less subject to circumlocution, embarrassment, and ambiguity. We do not want to be told by a chain of proofs, that two and two make four. This specific character of the schools of the Greeks, is perhaps to be traced backwards to the loguacity, the love of paradox, and the fondness for argumentative discourse, so peculiar to their nation. Even the good sense of Epictetus was not proof against this captious phrenzy. What patience can endure the solemn quibbles, which mark the stoical conferences of that philosopher preserved by Arrian? It is to this spirit, not solely from a principle of invidious malignity, that Tully alludes, where he calls the Greeks, 'Homines contentionis quam veritatis cupidiores.' [De ORA-TORE, Lib. i. 5 xi.] And in another part of the same work he says, that it is a principal and even a national fault of this people, 'Quocunque in loco, quoscunque inter homines visum est, de rebus aut DIFFICILLIMIS aut non NECESSARIIS, ARGUTISSIME DISPUTARE! [Ibid. Lib. ii. & iv.] The natural liveliness of the Athenians, heightened by the free politics of a democracy, seems to have tinetured their conversation with this sort of declamatory disputation, which they frequently practised under an earnest pretence of discovering the truth, but in reality to indulge their native disposition to debate, to display their abundance of words, and their address of argument, to amuse, surprise, and perplex. Some of Plato's dialogues, professing a profundity of speculation, have much of this talkable humour.

Feb. 1, 1577. There were other editions, 1578, 1534. Lond 4to.

¹ Quo, for Rich, Watkins. In the Preface to the first edition, he says, "For my safety in the valueraties. I craue the aid and appeal to the defence of the Landau Christ-college in Cambridge whereof I was out an vagratisable member, and [of] the ancient mether of harved men the New-college in Oxford.

But the ardour of trans bounds of the classics, w Greece and Rome.

I have before observed and our affectation of It: teenth century, the Italia stance, for a time at an poets, however, v popular and genera tions with Italy, now lutions. This was th us and narrative subi he learned Ascham th to be passed over w se of an ingenuous ed scribe what he has s ments are more like of liberal views and t unt for the origin, and , more in the spirit of critic or a polite sch ught out of Italie to n mple of ill life, but

1

ted oute of i, commended by s, dedicated ouer ie easelyer to be ' More papists be made by your merry bookes of Italy, than by your 'earnest bookes of Louain'.—When the busic and open papists could 'not, by their contentious bookes, turne men in Englande faste inough 'from troth and right judgemente in doctrine, then the suttle and 'secret papists at home procured bawdie bookes to be translated out of the Italian toong, whereby ouermany yong willes and witts, allured to wantonnes, doe now boldly contemne all scuere bookes that sound to honestic and godlines. In our forefathers time, when papistric, as a standing poole, couered and overflowed all England, few bookes 'were red in our toong, sauyng certayne Bookes of Chiualrie, as they ' sayd for pastime and pleasure, which, as some say, were made in 'monasteries by idle monkes or wanton chanons; as one for example, ' MORE ARTHUR, the whole pleasure of which booke standeth in two 'specyall poyntes, in open mans slaghter and bolde bawdrie: in which booke those be counted the noblest knights that doe kill most men without any quarrell, and commit fowlest aduoulteries by sutlest 'shifts: as, syr Launcelote with the wife of king Arthure his maister: 'syr Tristram with the wife of king Mark his vncle: syr Lamerocke with the wife of king Lote that was his own aunte. This is good 'stuffe for wise men to laughe at, or honest men to take pleasure Yet I knowe when God's Bible was banished the court, and MORTE ARTHUR receased into the princes chamber. What toyes 'the dayly reading of such a booke may worke in the will of a yong fightleman, or a yong maide, that liveth wethely and idlely, wise men 'can judge, and honest men doe pittie. And yet ten MORTE ARTHURES 'doe not the tenth part so much harme, as one of these bookes made in Italie, and translated in England. They open, not fond and 'common ways to vice, but such suttle, cunning, new and diuerse shifts, to carry yong willes to vanitie and yong wittes to mischiefe, to teache old bawdes new schoole pointes, as the simple head of an * Englishman is not hable to inuent, nor neuer was heard of in England before, yea when papistrie ouerflowed all. Suffer these bookes to be 'read, and they shall soon displace all bookes of godly learning. 'they, carrying the will to vanitie, and marring good manners, shall 'easily corrupt the minde with ill opinions, and false judgment in 'doctrine: first to thinke ill of all true religion, and at last, to thinke 'nothing of God himselfe, one speciall poynt that is to be learned in 'Italie and Italian bookes. And that which is most to be lamented, and therefore more needfull to be looked to, there be more of these ungracious bookes set out in print within these fewe moneths, than 'haue been seene in England many score yeares before. And because our Englishmen made Italians cannot hurt but certaine persons, and

¹ Serious books in divinity, written by the papiets. The study of control critical theology flourished at the university of Louvain.

accurately taught and e is attended with inconve tions of Italian tales was facilitating the propagat our youth, or of diffusin convinced. But I have versions. I mean only particularly on our poet point for a future section a full and uniform view Italian, which appeared I will begin with Bocc and TROILUS, many of and Dante, translated b fiction opened by Chauc however premise, that f fashionable, that it was e English, and with a view poets. So early as 1550, grammar, with a diction * Petrarche, and Dante, g It is dedicated to sir The third edition of this book grammar was translated [T. Vautrollier, 8vo.] So FIOR, or The Flourie I 'sainliens, for the further and English, but chieflie

1 Conditions of life.

More papists be made by your merry bookes of Italy, than by your earnest bookes of Louain1,-When the busic and open papists could not, by their contentious bookes, turne men in Englande faste inough from troth and right judgemente in doctrine, then the suttle and secret papists at home procured bawdie bookes to be translated out of the Italian toong, whereby ouermany yong willes and witts, allured to wantonnes, doe now boldly contemne all seuere bookes that sound to honestic and godlines. In our forefathers time, when papistrie, as a standing poole, couered and ouerflowed all England, few bookes were red in our toong, sauyng certayne Bookes of Chiualrie, as they sayd for pastime and pleasure, which, as some say, were made in 'monasteries by idle monkes or wanton chanons: as one for example, MORE ARTHUR, the whole pleasure of which booke standeth in two specyall poyntes, in open mans slaghter and bolde bawdrie; in which booke those be counted the noblest knights that doe kill most men without any quarrell, and commit fowlest advoulteries by sutlest shifts: as, syr Launcelote with the wife of king Arthure his maister: syr Tristram with the wife of king Mark his vncle; syr Lamerocke with the wife of king Lote that was his own aunte. This is good stuffe for wise men to laughe at, or honest men to take pleasure 'at. Yet I knowe when God's Bible was banished the court, and MORTE ARTHUR receased into the princes chamber. What toyes Whe dayly reading of such a booke may worke in the will of a vong 'ientleman, or a yong maide, that liueth wethely and idlely, wise men can judge, and honest men doe pittle. And yet ten MORTE ARTHURES 'doe not the tenth part so much harme, as one of these bookes made 'in Italic, and translated in England. They open, not fond and *common ways to vice, but such suttle, cunning, new and diverse shifts, to carry yong willes to vanitie and yong wittes to mischiefe, to teache old bawdes new schoole pointes, as the simple head of an "Englishman is not hable to inuent, nor neuer was heard of in England before, yea when papistrie ouerflowed all. Suffer these bankes to be read, and they shall soon displace all bookes of godly learning. For they, carrying the will to vanitie, and marring good manners, shall easily corrupt the minde with ill opinions, and false judgment in doctrine: first to thinke ill of all true religion, and at last, to thinke nothing of God himselfe, one speciall poynt that is to be learned in Italie and Italian bookes. And that which is most to be lamented, and therefore more needfull to be looked to, there be more of these vngracious bookes set out in print within these fewe moneths, than haue been seene in England many score yeares before. And because our Englishmen made Italians cannot hurt but certaine persons, and

I Serious books in divinity, written by the papiets. The study of controversial theology flourished at the university of Louvain.

notice, 'Bicause soo 'risen to greater hea 'SUNDRY NOUELS of with the rest of an ot * Bandello, specially ' François de Belleforr Italian. Some also bosco, Cynthio, Stra the Queene of Nauari with those that have : reason to believe, that bable, that Painter by with the prevailing me of universal readers, v novels in the perishal now be recovered. Boccace's FIAMETTA have borne some office AMOROUS FIAMETTA. 'singvlar passions of lo 'gentlewoman, with a n full and wicked loue, b her approved and long from the same. Fyrst 'the learned Florentine English by B. Giouann same year was also pri

'able questions entitled .

Several tales of Boccace's DECAMERON were now translated into English rhymes. The celebrated story of the friendship of TITUS AND GESIPPUS was rendered by Edward Lewicke, a name not known in the catalogue of English poets, in 1562. The title is forgotten with the translator. 'The most wonderful and pleasaunt his'tory of Titus and Gisippus, whereby is fully declared the figure of 'perfect frendshyp drawen into English metre by Edwarde Lewicke.
'Anno 1562. For Thomas Hacket!'

It is not suspected, that those affecting stories, the CYMON AND IPHIGENIA, and the THEODORE AND HONORIA, of Boccace, so beautifully paraphrased by Dryden, appeared in English verse, early in the reign of queen Elizabeth.

THEODORE AND HONORIA was translated, in 1569, by doctor Christopher Tye, the musician, already mentioned as a voluminous versifier of scripture in the reign of Edward VI. The names of the lovers are disguised, in the following title, 'A notable historye of 'Nastagio and Trauersari, no less pitiefull than pleasaunt, translated 'out of Italian into English verse by C. T. Imprinted at London in 'Poules churchyarde, by Thomas Purefoote dwelling at the signe of 'the Lucrece. Anno. 1569².' Tye has unluckily applied to this tale, the same stanza which he used in translating the ACTS OF THE APOSTLES. The knight of hell pursuing the lady, is thus described.

He sawe approache with swifte foote
The place where he did staye,
A dame, with scattered heares vntrussde,
Bereft of her arraye.———

Besides all this, two mastiffes great
Both fierce and full he sawe,
That fiercely pinchde her by the flanke
With greedie rauening mawe.

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And eke a Knight, of colour swarthe, He sawe behinde her backe, Came pricking after, flinging forthe Vpon a courser blacke:

With gastlye thretning countenaunce,
With armyng sworde in hande;
His looke wold make one feare, his eyes
Were like a fiery brande, &c. [SIGNAT. A. v.]

About the same time appeared the tale of CYMON AND IPHI-GENIA, 'A pleasaunt and delightfull History of Galesus, Cymon, and 'Iphigenia, describing the ficklenesse of fortune in love. Translated 'out of Italian into Englishe verse by T. C. gentleman. Printed by

¹ In 1980. Ad calc. 'FINIS quest Edward Lewick.' There is entered, in 1570, with H. Binneman. 'The petifull history of ij lovyng Italians.' Rusistin Station. A. fol. 204. h. 2 In 1880. Bl. Lett. In that year Purfoot has licence to print 'the History of Nossagos.' The same book. Rusista Station. A. fol. 183.

'Nicholas Wyer in s 12mo. Bl. Lett.] It time the initials T. C or Thomas Campio PARNASSUS printed Sidney, and Drayto bewailing the untim the lute or viol by Je late to have been or piece, not mentioned vogue before or abo

It is not at all imp forgotten and obsole Dryden they were soon after the restor. cient antiquity not to as not to preclude a in some of the rhyme

It must not be forg But the publication of mode of composition, vival of letters in Ital country, and procured preceptors the Consti circumstances, and de are of his own inventi fully, by many of his author of LE CIENTO spini, and others. the profoundest reflec was compiling a politi this fashionable specie or the tale of Belpheg In Burton's MELAN

1 Meres, before noticed,
English Poesie, Lond, by Realls 'the noblest judge of period Roman measures. He giblank verse, p. 12. More or pathur 38. As before noticed Stephen's Night, 1664.

2 In 1569, Thomas Colwell 'bothe in love with one lady.' MON AND ARCHT. I know in TANCIED AND GISHUMD, accounted in 1502, as the wory, or printed in 1502, as the wory, or printed in 1502, as the wory, or

Paris III. Lett, 4to. See DECA

sions in which our ancestors passed their winter evenings. They were not totally inelegant or irrational. One of them was to read Boccace's novels aloud. 'The ordinary recreations which we have in winter, are 'cardes, tables and dice, shouel-board, chesse-play, the philosopher's game, small trunkes, billiardes, musicke, maskes, singing, dancing, 'vle-games1, catches, purposes, questions: merry tales of errantknights, kings, queenes, louers, lords, ladies, giants, dwarfes, thieves, favries, BOCCACE'S NOUELLES, and the rest2.

The late ingenious and industrious editors of Shakespeare have revived an ancient metrical paraphrase, by Arthur Brooke, of Bandello's history of Romeo and Juliet. 'THE TRAGICALL HYSTORY OF 'ROMEUS AND JULIET: Contayning in it a rare example of true Constancie, with the subtill Counsels and practises of an old fryer and 'ther ill event. Imprinted at London in Flecte streete within Temple Barre at the signe of the hand and starre by Richard Tottill the xix 'day of November. Ann. Dom. 15623.' It is evident from a coincidence of absurdities and an identity of phraseology, that this was Shakespeare's original, and not the meagre outline which appears in Painter. Among the copies delivered by Tottel the printer to the stationers of London, in 1582, is a booke called Romeo and Juletta. [REGISTR. B. fol. 193. a.] But I believe there were two different translations in verse. It must be remembered here, that the original writer of this story was Luigi da Porto, a gentleman of Verona, who died in 1520. His narrative appeared at Venice in 1535, under the title of Ly Giulietta, and was soon afterwards adopted by Bandello. Shakespeare, misled by the English poem, missed the opportunity of introducing a most affecting scene by the natural and obvious conclusion of the story In Luigi's novel, Juliet awakes from her trance in the tomb before the death of Romeo. From Turberville's poems printed in 1567, we learn, that Arthur Brooke was drowned in his passage to Newhaven, and that he was the author of this translation, which was the distinguished proof of his excellent poetical abilities.

Apollo lent him lute for solace sake, To sound his verse by touch of stately string: And of the neuer fading baye did make A laurell crowne, about his browes to clinge, In proofe that he for myter did excell, As may be judge by Iulyet and her Mate; For ther he showde his cunning passing well When he the tale to English did translate.—

¹ Christmas games. See what is said above of ULE, in our preceding pages.

^{*}Consumas games. See what is said above of U.E., in our preceding pages.

\$ P. in. \$ 2. pag. 230, edit fol. 1024.

\$ Under which year is entered in the register of the Stationers, "Received of Mr. Tottle for his license for pryntinge of the Iraquall history of the Robbet's AND JULIUTE with Son-Incites." Registers. A. fol. 86 a. It is again entered in these Registers to be printed, vig. Feb. 18, 1542, for Tottel. And Aug. 5, 1596, as a new ballet, for Edward White. RELISTE.

C fol. 2a. be

Aye mee that t Wast thou, Aryor That safely him t When Brooke wa

The enthusiasts to Brooke's poetry, and author to whom perha we have all wept. I than that he translate sundrie places of So London in 1563. At Thomas Brooke the appears, that the autyear 1563². Juliet soe in 1577, Hugh Jacksor and Juliet.' [Oct. 1] Brooke's story disguiss

Brooke's story disguise Bishop Tanner, I th accurate Thomas Bake sion of the NOVELL obscenities of Boccace W. W. Had I seen Tanner's library in vai how far it accommoda of ROMEO AND JULIE the initials W. W. in ENGLAND, who was refiners of our langua be one of those by w and gorgeously invest 'ments.' [Fol. 280. e Plautus; and wrote a i style of the adventures lord Hunsdon, entitled with varietie of pleasa argument. Newly po Warner. At London

¹ Fol. 143. b. 144. a. Epitapi.
² Princ. 'Some men hereto.
³ But W. W. may mean Willia
¹ remember an old book with 1' A history entituled a strange a 'with their tragicall ende of th. Registra. Station. A fol. 187. this story, I think in Wood's cold 4 Qto. Bl. Lett. This is the Reader, he says, 'One in pennin' graue the grasse now groweth

Warner in his ALBION'S ENGLAND, commonly supposed to be first printed in 15221, says, 'Written haue I already in Prose, allowed of some, and now offer I Verse, attending indifferent censvres.

In 1508 was published, as it seems, 'A fyne Tuscane hystorye called ARNALT AND LUCINDA,' It is annexed to The ITALIAN SCHOOLE-MAISTER, conteyninge rules for pronouncynge the Italyan tongue2.

Among George Gascoigne's WEEDES, printed in 1576, is the Tale of Ferdinando Jeronimi, or 'The pleasant fable of Ferdinando Iero-*nimi and Leonora de Valasco, translated out of the Italian riding 'tales of Bartello.' Much poetry is interwoven in the narrative, Nor, on the mention of Gascoigne, will it be foreign to the present purpose to add here, that in the year 1566, he translated one of Ariosto's comedies called SUPPOSETI, which was acted the same year at Gray'sinn. The title is, 'Sypposes. A comedie written in the Italian tongue by Ariosto, Englished by George Gascoigne of Graies inne esquire, and there presented, 1566.' [Gascoigne's HEARBES, fol. L] This comedy was first written in prose by Ariosti, and afterwards reduced into rhyme. Gascoigne's translation is in prose. The dialogue is supported with much spirit and ease, and has often the air of a modern conversation. As Gascoigne was the first who exhibited on our stage a story from Euripides, so in this play he is the first that produced an English comedy in prose. By the way, the quaint name of Petruchio, and the incident of the master and servant changing habits and characters, and persuading the Scenese to personate the father, by frightening him with the hazard of his traveiling from Sienna to Ferrara against the commands of government, was transferred into the TAMING OF THE SHREW. I doubt not, however, that there was an Italian novel on the subject. From this play also the ridiculous name and character of Doctor Dodipoll seems to have got into our old drama3. But to return.

In Shakespeare's MUCH ADO ABOUT NOTHING, Beatrice suspects she shall be told she had 'her good wit out of the HUNDRED MERRY 'TALES.' [Act ii. Sc. i.] A translation of LES CENT NOUVELLES NOUVELLES, printed at Paris before the year 1500, and said to have been written by some of the royal family of France, but a compilation from the Italians, was licenced to be printed by John Waly, in 1557,

name not, hath borrowed out of enerie Calamus Jof the Syrinx, Jof the Storie herein handlest, argument and instention to scuerall bookes by him published. Another of late, busing (faying the same a Translation) set foorth on historic of a Duke of Lancaster neuer before anthorod, hath voucheafed to incerve therein whole pages vertation as they are herein extant, &c. The first edition is entered to Purioot, Sept. 22, 1284. REGISTR. STATION. B.

Tool, 201. a. 1. Cruin, 400. Bl. Lett. But it is entered to Thomas Tadman, Nov. 7, 2286.

REGISTAL R. fol. 212. b. As printed.

2 Entered to the two Puriosies. Ang. 10. REGISTAL STATION. C. fol. 40. b.

3 Vol. 4. As. Nashe's Perface to G. Marwey's Hunt is not printed in 1296. The windome of doctor Dodepole plained by the unbliven of Paules, is entered to R. Olyffe, Oct. 2. 1500.

REGISTAL STATION, C. fol. 65. b.

modern languages, and Thomas Randolph, es collection, which is de 'TRAGICAL TALES, tr out of sundrie Italians Among Mr. Oldys's knight6,' translated from here to suppose that B means a knight of Bret mistake, arising from French knight into an in his SPANISH LIBRAL fusion, and a proof of its translation of the rome fabularum artificem sty regni civem, cujus est scriptus, atque anno 14 HIC ALIORUM TALIAM ex ANGLICA in Lusitar anno, 1460, transtulisse fabulous adventures, who wrote a book of printed in folio at Val practice common to su book from English into REGISTR STATION A. fol. : There is an entry to R. Jon KNAVE newlye sett fourth, as companie, with KEMP'S MERTM fol. 304, a.

Buder a licence to T. Colwell,
volume.' REGISTR. STATION. A

It may be doubed whether

language.' The hero is a gentleman of Bretagne, and the book was first written in the language of that country. I take this opportunity of observing, that these mistakes of England for Brittany, tend to confirm my hypothesis, that Bretagne, or Armorica, was anciently a copious source of romance: an hypothesis, which I have the happiness to find was the opinion of the most learned and ingenious M. La Croze. as I am but just now informed from an entertaining little work, Histoire de la vie et des ouvrages de Monsieur La Croze, printed by M. Jordan at Amsterdam, in 17411. La Croze's words, which he dictated to a friend, are these. 'Tous les ROMANS DE CHEVALERIE doivent leur origin a la Bretagne, et au pays de Galles [Wales] dont notre Bretagne est sortic. Le Roman D'AMADIS DE GAULE commence par un Garinter roi de la Petite Bretagne, de la Poquenna Bretonne, et 'ce roi fut ayeul maternel d'Amadis. Je ne dis rien ici de LANCELOT DU LAC, et de plusieurs autres qui sont tous BRETONS. Je n'en excepte point le Roman de Perceforest, dont j'ai vu un tres-beau 'manuscrit en velin dans la bibliotheque du roi de France.—Il y a un 'fort belle Preface sur l'origine de notre BRETAGNE ARMORIQUE.—Si 'ma sante le comportoit, je m'etendrois davantage et je pourrois fournir un Supplement assez amusant au Traite du docte M. Huet sur L'ORI-GINE DES ROMANS^{2,2}

I know not from what Italian fabler the little romance called the BANISHMENT OF CUPID, was taken. It is said to have been translated out of Italian into English by Thomas Hedly, in 15873. I conceive also, 'The fearfull fantyses of the Florentyne Cowper,' to be a translation from the Italian4.

Nor do I know with what propriety the romance of AURFLIO AND ISABELLA, the scene of which is laid in Scotland, may be mentioned here. But it was printed in 1586, in one volume, in Italian, French, and English. And again, in Italian, Spanish, French, and English, in 1588. I was informed by the late Mr. Collins of Chichester, that Shakespeare's TEMPEST, for which no origin is yet assigned, was formed on this favorite romance. But although this information has not proved true on examination, an useful conclusion may be drawn from

¹ Cher François Changuion, 12mo. Cher Francois Changuion, 17mo.
 Pag. 219, seq. See Urescomben. Hist. Poes. Villgar. L. v. ch. 2, 2, 4. 'The Historye of two Brittaine louers,' that is of Brittainy, is entered to Charlewood, Jan. 1580. Rights R. Station. It fol. 176. b. Again, 'Philocavander and Elamira the fayre ladye of Bryayne,' to Purfoot, Aug. 19, 1593. Radistra. C. fol. 40. b. Our king Arthur was sometimes called Arthur of Little Brittayne, and there is a romance with that title, reprinted in 1609.
 Lond. For Thomas Marshe, 12mo. It is among Sampson Audeley's copies, as a former grant, 1559. Rmistra. Station. B. fol. 156. a.
 Liccinced in 1569. Registra. Station: A fol. 164. b. There is an edition in 1599. Bl. Lett. Str. Purfest.

Svo. Purhou 8vo. Puriost.

**Alicenced to E. White, Aug. 8. 1486. REGISTE. STATION. B. fol. 200. b. I have "L'Hist-Toried Augusta et Isabella en Italien et Francoise," printed at Lyons by G. Remille, in 1483, 16000. Annexed is La Definite, by the author of the romance, as I apprehend, Leon-Baptista Alberti, in Italian and French.

**Licenced to Aggas, Nov. 20. 1588. REGISTE. B. fol. 237. a.

it, that Shakespeare's novel, at least that the searched this subject v but his memory failing gave me the name of o circumstance, which character of the roman chemical necromancer. call and perform his dealers in the occult so Aurelio, or Orelio, was production and multi alchemy. Taken at la in that sort of philosop associates, and has bee from the Talmudistic infected this science.

To this head must al before 1600, of tales dra as well as Italian autho recommended by the g vailed. I will mention

In point of selection : of this kind is Fenton's TRAGICALL DISCOURS fraie Fenton, no less pr to al degrees that take Mon heur viendra. sainct Dunstons Churc This edition never was se The dedication is dated to the Lady Mary Sydne this of reading. He say recordes are hable to v chaste, treatynge of the HYSTORIES, of no less the moste of theym were the recommendatory poe

¹ In 4to. Bl. Lett. Cont. 612 p REGISTR. STATION. A fol. 156 · Marshe, 1579. 4to. 2 He commends his illustrious gifts of temperance and wonder Warwike your bretherne, and α

ton your syster, &c.

3 Sir John Conway, M. H. w
verse 'The tragecall and please

who lavishes much praise on Fenton's curious fyle, which could frame this passing-pleasant booke. He adds,

The learned stories erste, and sugred tales that lave Remoude from simple common sence, this writer doth displaye:

Nowe men of meanest skill, what BANDEL wrought may yew,

And tell the tale in Englishe well, that erst they neuer knewe: Discourse of sundrye strange, and tragicall affaires,

Of louynge ladyes haples haps, theyr deathes, and deadly cares, &c.

Most of the stories are on Italian subjects, and many from Bandello, who was soon translated into French. The last tale, the Penance of Don Diego on the Pyrenan mountains for the love of Genivera la blonde, containing some metrical inscriptions, is in Don Quixote, and was versified in the octave stanza apparently from Fenton's publicacation, by R. L. in 1596, at the end of a set of sonnets called DIELLA1.

Fenton was a translator of other books from the modern languages. He translated into English the twenty books of Guicciardin's History of Italy, which he dedicated to queen Elizabeth from his apartment near the Tower, Jan. 15782. The predominating love of narrative, more especially when the exploits of a favorite nation were the subject. rendered this book very popular; and it came recommended to the public by a title page which promised almost the entertainment of a romance, 'The Historie of Guiccardin, containing the warres of Italie, and other partes, continued for many yeares under sundry kings and princes, together with the variations of the same, Diuided into twenty bookes, &c. Reduced into English by Geffrey Fenton. Mon heur viendra3. It is probably to this book that Gabriel Harvey, Spenser's Hobbinol, alludes, where he says, 'Even Guiccardin's siluer Historie, and Ariosto's golden Cantos, growe out of request, and the countess of Pembrooke's Arcadia is not greene enough for queasie stomaches but they must have Greene's Arcadia, &c. Among his versions are also, the GOLDEN EPISTLES of Antonio de Guevara, the secretary of Charles V., and now a favorite author, addressed to Anne countess of Oxford, from his chamber at the Dominican or black friars, Feb. 4, 15756. I apprehend him to be the same sir Jeffrey Fenton,

^{&#}x27;kynge of Scots,' licenced to H. Weckes, 1565, Registra, Station, A. fol. 140, b. There is an edition dedicated from Staples-inn, for R. Watkins, 1600, 12mo.

1' Dirella, Certaine Somets adjoying to the amorous poems of Dom Diego and Gineura.

By R. L. Gentleman. Ben balla a chi fortuna ruona. At London, Printed for Henry

'Diego, K. 1306, 1600. The soments are 28 in number.

1 lobserve here, that there is a receipt from T. Marshe for printing the 'Storye of Italie,'

Jun. 24, 1360. Registra, Station. A. fol. 62 h.

2 For Norton, with his rebus, Lond. 1579, fol. There were other editions, in 2599, 1618. Fol.

4 Foure Lesters, &c. Lond. 1523, 440. Lett. 2, p. 29.

2 Lond. 1577, 410. His Familian Epistles were translated by Edward Hellowes gracuse of the Leaster, 1574, 4to. Fenton also translated into English, a Latin Disputatives held at the Softonne-Lond. 1531, 140, And, an Epistle about obschence to the pastors of the Ferman church at Antwerp, from Antonio de Carro, Lond. 1570, 270. His discourses on the civil wars in France under Charles IX. in 1369, are entered with Harrison and Enhop. Registra.

of Frenche into English John Fortescue esq., kee tales may be discerned for been written in Spanish Italian, thence into Frence lastly from French into E seem to have originally n

STATION, A. fol. 191. a. There w
'Certaine secretes and wonders of
Binneman. Fuller, Worth. ii. 31

1 Ware, 137. There is an old A
2 Licenced to Hugh Jackson, J
seen a work by Tarleton the plays
'Thagacatt. Thearisms conteynin
'and verse.' Ibid. 145. a.

2 Lond. 4to. Bl. Lett. A secon
is licenced with W. Jones in 1570. 5
STATION. A. fol. 205. b. Again w
to this is the 'PARAGON of pleasa
'tayninge a discourse of a noble ky
Ibid. fol. 7. a.

4 Anong many others that might
'A MARGARITE OF AMERICA. B
BL Lett. This piece has never ye
to Lady Russell, and Preface to the
before with M. Cavendish, he foun
Jesuits of Sanctum; and that he to

before with M. Cavendish, he foum Jesuits of Sanctum; and that he t Magellan. Many somets and met said to be in imitation of Dolce the walls of the chamber of priace Pro 'Greece, set forth with their seut The arch of the bed is of ebonic se man's life from infancy to old age, castle, is much more sumptious. O blushing at the sudden intrusion of Accession, their castle, is couering their owne secret pleasur ouer their mistresse daintie nakedna the two Cunides of Anacreon, which

The learned doctor Farmer has restored to the public notice a compilation of this class, unmentioned by any typographic annalist, and entitled, 'The ORATOR, handling a hundred scuerall Discourses in form of Declamations; some of the Arguments being drawne from Titus Liuius, and other ancient writers, the rest of the author's own Invention. Part of which are of matters happened in our age, Written in French by Alexander Silvayn, and Englished by L. P. for Lazarus Pilot.] London, printed by Adam Islip, 15961. The subject of the pinety-fifth DECLAMATION is, Of a Jew who would for his debt have a pound of the flesh of a Christian. [See fol. 401.] We have here the incident of the BOND, in Shakespeare's MERCHANT OF VENICE, which yet may be traced to a much higher source. This Alexander Sylvain compiled in French Epitomes de cent Histoires Tragiques partie extraictes des Actes des Romains et autres, a work licenced to Islip to be translated into English in 1596. [Jul. 15. REGISTR. C. fol. 12. a.] Perhaps the following passage in Burton's MELANCHOLY, may throw light on these DECLAMATIONS. 'In the Low Countries, before these warres, they had many solemne feastes, playes, challenges, artillery [archery] gardens, colledges of rimers, rhetoricians, poets, and to this day, such places are curiously maintained in Amsterdam. In Italy, they have solemne Declamations of certaine * select yonge gentlemen in Florence, like these reciters in old Rome, *&c.' [P. ii. 2 2, 229, edit. 1624.]

In 1582, a suite of tales was published by George Whetstone, a sonnet-writer of some rank, and one of the most passionate among us to bewaile the perplexities of love2, under the title of HEPTAMERON, and containing some novels from Cinthio3. Shakespeare, in MEASURE FOR MEASURE, has fallen into great improprieties by founding his plot on a history in the HEPTAMERON, imperfectly copied or translated

termixed. A recommendatory poem in the octave stanza is prefixed by Lodge, who says he corrected the work, and has now laid his muse aside. There is another in the same stanza by R. W. But it would be endless to pursue publications of this sort. I only add, that Barnabe Riche abovenemtioned wrote in pruse The Honsevita or Tup Acm, &c. Lond 1612, 4to. A curious picture of the times. Also "the Patricka" or SULTARY PRACTICE, "with a kalendar for the ymbattallings of men, newly written by Barnabic Riche," entered to R. Walley, as March, 1386. Registra. Statume. B. fol. 216. b. Riche in the title-page to his Intest Hunnus (Lond, 1617, 4to.) calls that book his twenty-sixth. I have seen most of them.

¹¹ know not exactly what connection this piece may have with an entry, under the year 1500, to Aggas and Wolfe, 'Certen tragicall cases conteynings Lv Hystories with their senerall declamations both accusative and defensive, writen in threads by Alexaeder Vandenbrygt alias Silvan, translated into Englishe by R. A. 'REGESTE. SYATIOS. B. fol. 263. h. Perhaps R. A. is Robert Allot, the publisher of Englance Parasses in 1500. And adds, that he has some Latin hexameters prefixed to Christopher Middleton's LEGESTE OF DUKE HUMPHERY. Lond. 1500, 450.

2W. Webbe, a cotemporary, calls him 'A man singularly well skilled in this family of poetry.'

This title adopted from the queen of Navarre was popular. There is entered to Jones, Jan. 11, 1281, "An HEFTAMERON of civill discourses who the Christmas exercises of sundry well couried gentleman and gentlememen." Registry. Station. B. fol. 185, b. I suppose a book of thes. There is also, August 8, 1286, to E. White, "Mogando the Tritameron of Love. Ibid. fol. 200, b.

from Cinthio's original which Shakespeare's jucasual book of the daylooking for a better inpresent accommodation would often have been a we look with wonder at out labour or deliberation

Ames recites a large to sir George Howard r England in 1567. [Pag they are translations fro leaves, 8vo.] In 1589, in 1563, 'A boke called 'worthy matter'.' Thes same class.

In the year 1590, sir)

¹See Whetstone's RIGHT EXCL Divided into Commical Discou RESTATE STATION. II fol. 150 ² In the Prologue to a comedy acted by the Lhildren of hir by T. Creede in 1516, perhaps spear splots.

Our author He dips no Nor crosse. Nor doth No ancient No statesm

He blames some other dramatic surely had forgot Shakespeare, Printed by V. S. 4to.

Go, bid the poets studdie bet

REGISTE. STATION. B. fol. 24.

4 To Berye. REGISTE. A. fol.

10 to the property of the register.

REDE-CAPPE her last will and to furnished mith muche varyeffe beth. Bynneman, 'Men' TALES, w. April 2, 1577, to R. Jones, 'A PLA' a texte as outer was written, com 'pamphlets for pleasaunte heades 'author.' Ibid. fol. 178. b. And to Warkins, afterwards T. Dawson of pretie fauntasies profitable to ye 5, 1577, to R. Jones, 'A HANDFUL' and the repleasaunte devises, pick-thy R. Williams.' [N. B. This is and 'the namouter of daintie cone 'lyghtes,' to Yarret James, Jan. 2, 'vabridded crueltye of one Lucio 'Castilion of Genoway in Italy,' to 'in loue discoursed in a Comedie of Waterson, Nov. 20, 1584. Ibid. fol. perhaps they do not all exactly coin illustrate the general subject of this

place as an original writer, exhibited an English version of Ariosto's ORLANDO FURIOSO1: which, although executed without spirit or accuracy, unanimated and incorrect, enriched our poetry by a communication of new stores of fiction and imagination, both of the romantic and comic species, of Gothic machinery and familiar manners.

Fairfax is commonly supposed to be the first translator of Tasso. But in 1593, was licenced A booke called Godfrey of Bolloign an heroycall poem of S. Torquato Tasso, Englished by R. E. esquire2. In consequence of this version, appeared the next year 'An enterlude entituled Godfrey of Bolloigne with the Conquest of Jerusalem3. Hall in his Satires published in 1597, enumerates among the favorite stories of his time, such as St. George, Brutus, king Arthur, and Charlemagne.

What were his knights did SALEM'S SIEGE maintayne, To which he immediately adds Ariosto's Orlando. [B. vi. Sat. i.

By means of the same vehicle, translation from Italian books, a precise and systematical knowledge of the ancient heathen theology seems to have been more effectually circulated among the people in the reign of queen Elizabeth. Among others, in 1599 was published, THE FOUNTAINE OF ANCIENT FICTION, wherein is depictured the images and statues of the gods of the ancients with their proper and particular expositions. Done into Englishe by Richard Linche gentle-Tempe e figliuola di verita. London, imprinted by Valentine Sims, 15994. This book, or one of the same sort, is censured in a puritanical pamphlet, written the same year, by one H. G. a painfull minister of God's word in Kent, as the Spawne of Italian Gallimawfry, as tending to corrupt the pure and unidolatrous worship of the one God, and as one of the deadly snares of popish deceptions. In the history of the puritans, their apprehensions that the reformed

¹ At least in that year, Feb. 26, was entered to Richard Field, under the hands of the archbishop of Canterbury and the bishop of London, "A booke entituded John Harrington's Or"lando Furioso, &c." REGISTE. STATION. B. fol. 271. b. But there is entered to Cathbert
Burbye, to be printed by Danter, May 26, 1594, "The Historic of Orlando Furioso." Ibid.
fol. 306. b. And Arionto's story of Rogers and Rhodomant, translated from the French of
Philip de Portes, by G. M. [Gervis Markham] is entered to N. Linge, Sept. 13, 1598. Ibid.
C. fol. 41. b.

2 To Christopher Hunt, Jan. 25. REGISTE. STATION. B. fol. 304. b. The same version
of Taffo is again entered Nov. 22, 1599. REGISTE, C. fol. 54. a. Among Rawlinson's
MSS. are two fair copies in large folio of a translation of Tasso in oct. stanzas, by sir G. T.
An inserted note says this is Goo. Turberville, the poet of queen Elizabeth's reign, and that
he was knighted by the queen while ambassandor.

3 To John Danter, Jun. 12. Ibid, fol. 300. h.

4 Orto. From some other book of the kind, says John Marston in his Savvers, Lond.
for E. Matts. 1593. 1900. SAT. 5.

Reach me some poets Index that will show.

Incomes proposed.

Reach me some poets Index that will shew Natalis Comes, thou, I know, recites, IMARINER DEORUM, Booke of Epithites, And mak'at anatomie of pocaie,

With this might have been bound up 'A treasorie and storehouse of similis,' for T. Creede, 2600.

In 1500 was published by G. Potter, 'A commendation of true poetry and a discommendation of all landy, pybald, and paganize [paganised] poets, &c.' RECISTR. STATION. C.

faith was yet in danger it should be remember rather indeed with a v of shewing their confi religious fable of antiq will appear from his tit be inserted, 'The G wherein is described t and counterfeit christi what each of their pic Stephen Batman, had-b and is better known by man's DOOM. [Lond. 1 the Gothic Pliny, BAL and collected more tha library.

This enquiry might be let it be sufficient to obthe early and original It tion, or through the med by paraphrase, abridgent licentious innovations of in an English dress, before the most part, even be Belleforrest's grand repe from the Italian writers, it of Belleforrest himself, wards, [REGISTR. STAT remembered, that many guages were licenced to interest of the puritans, that among others, in the Boccace Florentine, was archbishop of Canterbury the clamours of the Cali partiality, seem to have I books. The rigid arbiters the gross, could not with Ariosto. That writer's lib Alcina and Rogero, Anselr to common decency. Who GAUL in French were delit

In que, for Thomas Marshe, 15; REG. STAT. B. fol. 142. b.

and to be printed, in the year 1592, the signature of bishop Aylmer was affixed to every book of the original. The romance of PALMERIN OF ENGLAND was licenced to be printed in 1580, on condition, that if any thing reprehensible was found in the book after publication, all the copies should be committed to the flames. [To John Charlewood, Feb 13. Ibid. fol. 177. b.] Notwithstanding, it is remarkable, that in 1587, a new edition of Boccace's DECAMERON in Italian² by Wolfe, should have been permitted by archbishop Whitgift³: and the English AMOROUS FIAMETTA of Boccace, abovementioned, in the same year by the bishop of London. [Ibid. Sept. 18.]

But in the year 1500, the Hall of the Stationers underwent as great a purgation as was carried on in Don Quixote's library. Marston's Pygmalion, Marlowe's Ovid, the Satices of Hall and Marston, the Epigrams of Davies and others, and the CALTHA POETARUM, were ordered for immediate conflagration, by the prelates Whitgift and Bancroft¹. By the same authority, all the books of Nash and Gabriel Harvey were anathematised; and, like thieves and outlaws, were ordered to be taken wheresoever they maye be found. It was decreed, that no Satires or Epigrams should be printed for the future. No plays were to be printed without the inspection and permission of the archbishop of Canterbury and the bishop of London, nor any English Historyes, I suppose novels and romances, without the sanction of the Privy Council. Any pieces of this nature, unlicenced, or now at large and wandering abroad, were to be diligently sought, recalled, and delivered over to the ecclesiastical arm at London-house. [REGR. STAT. C. fol. 316. a. b.]

If any apology should be thought necessary for so prolix and intricate an examination of these compositions, I shelter this section under the authority of a polite and judicious Roman writer, 'Sit apud te honos 'ANTIQUITATI sit ingentibus factis, sit FAPULIS quoque.' [Plin. EPIST. viii. 24.]

SECTION LXI.

ENOUGH has been opened of the reign of queen Elizabeth, to afford us an opportunity of forming some general reflections, tending to establish

¹ REGISTR. STATION. B. 64, 276, a. Hence Debker's familiarity of allusion, in The VNTRI SING OF THE HI MOROUS PORT, "Farewell my sweete Annalis de Gaule!" Lond.

^{1600, 4}to. Signat. 10. a. **Two or three other Italian books, a proof of the popularity of the language, were allowed to be printed in 1638. Ibid. fol. 211. b. Fol. 214. b.

to be printed in 1538. Ibid. fed. 232 b. Fol. 234 b.

2 574 C. 3. Together with the H dwife of China both in Italian and English.

4 There are also recited, "The Shallow of Fraine in Lagra as and Satires. Sharling "Satyres. The books against women. The xvioyes of marriage."

The age of queen Eli English poetry. It cer POETICAL age of these

Among the great feat are the predominancy of for interesting adventur assign and explain the communication of the

may chiefly be referred t sometimes operatir he classics, the impe onary reveries or refi on sufficient for the I ies of romance, and t ibition in the popular Vhen the corruptions ion of cultivating the the literary character fession, but assumed 1 found it their interest es, and men were eag cealed. Truth propag oved not only from r now been taught to

r the urpation heightene

the learned females of high distinction, queen Elizabeth herself was the most conspicuous. Roger Ascham, her preceptor, speaks with rapture of her astonishing progress in the Greek nouns; and declares with no small degree of triumph, that during a long residence at Windsor-castle, she was accustomed to read more Greek in a day, than 'some prebendary of that church did Latin, in one week.' [Schoolemaster, p. 19. b. edit. 1589, 4to.] And although perhaps a princess looking out words in a lexicon, and writing down hard phrases from Plutarch's Lives, may be thought at present a more incompatible and extraordinary character, than a canon of Windsor understanding no Greek and but little Latin, yet Elizabeth's passion for these acquisitions was then natural, and resulted from the genius and habitudes of her age.

The books of antiquity being thus familiarised to the great, every thing was tinctured with ancient history and mythology. The heathen gods, although discountenanced by the Calvinists on a suspicion of their tending to cherish and revive a spirit of idolatry, came into general vogue. When the queen paraded through a country-town, almost every pageant was a pantheon. When she paid a visit at the house of any of her nobility, at entering the hall she was saluted by the Penates, and conducted to her privy-chamber by Mercury. Even the pastrycooks were expert mythologists. At dinner, select transformations of Ovid's metamorphoses were exhibited in confectionary: and the splendid iceing of an immense historic plumb-cake, was embossed with a delicious basso-relievo of the destruction of Troy. afternoon, when she condescended to walk in the garden, the lake was covered with Tritons and Nereids: the pages of the family were converted into Wood-nymphs who peeped from every bower: and the footmen gamboled over the lawns in the figure of Satyrs. I speak it without designing to insinuate any unfavourable suspicions, but it seems difficult to say, why Elizabeth's virginity should have been made the theme of perpetual and excessive panegyric: nor does it immediately appear, that there is less merit or glory in a married than a maiden queen. Yet, the next morning, after sleeping in a room hung with the tapestry of the voyage of Eneas, when her majesty hunted in the Park, she was met by Diana, who pronouncing our royal prude to be the brightest paragon of unspotted chastity, invited her to groves free from the intrusions of Acteon. The truth is, she was so profusely flattered for this virtue, because it was esteemed the characteristical ornament of the heroines, as fantastic honour was the chief pride of the champions, of the old barbarous romance. It was in conformity to the sentiments of chivalry, which still continued in vogue, that she was celebrated for chastity: the compliment, however, was paid in a classical allusion.

Queens must be ridiculous when they would appear as women. The

softer attractions of occasions of being prime of her youth have been her preten exaggerated habits o of imperial severity, plimented for beauty inconsistent with he all nations with her her eyes. Of what of the world? Not le coquet, the guardian mediatrix of the fact infinitely mortified, it tell her she was the f ceeded unless she harangues drawn fron beauty, were surely s offered and received through the streets of the mayor and aldern left Olympus to grace most effective weapon influence of such irres durate heart. 'A gift, 'verging to her fiftieth f. 1297.] In one of th present, the singing-bo rival goddesses on mot added as a fourth: an the golden apple to Ve This inundation of c

with these novel imagi antiquity decorated ev ancient fable were ofter priety. Shakespeare's to be a learned or an a ship of her corpulent lo 'and lie under mount F miliarity with the pagar the prevailing study of the versions of them, which of the classics, which no a celebrity to these famous

writers, already trained

the people. No sooner were they delivered from the pale of the scholastic languages, than they acquired a general notoriety. Ovid's metamorphoses just translated by Golding, to instance no farther, disclosed a new world of fiction, even to the illiterate. As we had now all the ancient fables in English, learned allusions, whether in a poem or a pageant, were no longer obscure and unintelligible to common readers and common spectators. And here we are led to observe, that at this restoration of the classics, we were first struck only with their fabulous inventions. We did not attend to their regularity of design and justness of sentiment. A rude age, beginning to read these writers, imitated their extravagancies, not their natural beauties. And these, like other novelties, were pursued to a blameable excess.

I have before given a sketch of the introduction of classical stories, in the splendid show exhibited at the coronation of queen Anne Boleyn. But that is a rare and a premature instance; and the pagan fictions are there complicated with the barbarisms of the catholic worship, and the doctrines of scholastic theology. Classical learning was not then so widely spread, either by study or translation, as to bring these learned spectacles into fashion, to frame them with sufficient skill, and to pre-

sent them with propriety.

Another capital source of the poetry peculiar to this period, consisted in the numerous translations of Italian tales into English. These narratives, not dealing altogether in romantic inventions, but in real life and manners, and in artful arrangements of fictitious yet probable events, afforded a new gratification to a people which yet retained their ancient relish for tale-telling, and became the fashionable amusement of all who professed to read for pleasure. They gave rise to innumerable plays and poems, which would not otherwise have existed; and turned the thoughts of our writers to new inventions of the same kind. Before these books became common, affecting situations, the combination of incident, and the pathos of catastrophe, were almost unknown. Distress especially that arising from the conflicts of the tender passion, had not yet been shewn in its most interesting forms. It was hence our poets, particularly the dramatic, borrowed ideas of a legitimate plot, and the complication of facts necessary to constitute a story either of the comic or tragic species. In proportion as knowledge increased, genius had These pieces usurped the place of wanted subjects and materials legends and chronicles. And although the old historical songs of the minstrels contained much bold adventure, heroic enterprise, and strong touches of rude delineation, yet they failed in that multiplication and disposition of circumstances, and in that description of characters and events approaching nearer to truth and reality, which were demanded by a more discerning and curious age. Even the rugged features of the original Gothic romance were softened by this sort of reading: and the Italian pastoral, yet with some mixture of the kind of incidents described in Heliodo engrafted on the feud

But the reformatio chanted all the strong legible in the moulde did not vanish at the f suffered a few demon service under the gui believe, that spirits w airs from heaven, or from his prison of tor imprinted mysterious credulity was even co speculation. Prospe drowned his book deep that the alchymist, ar operations by the pote came obsequious to hi services, under certain It was actually one of phers, to evoke the qu grove, who, preceded robes of transcendent of a more instructed magician darkening th the cauldron of incanta

Undoubtedly most a in a much higher deg composition had not poets of those periods judgment. We were n dulity, chastened by restition, and left a set of and yet not too violen although no friend to the both judgment and five minent, because they to displease by INDISC. In the meantime the

the classical fictions, a maintained its ground: and enchanted castles, b. Ariosto, and Tasso, beg ornaments have been critics, as abounding it

deviations from the practice of Homer and Virgil. The author of An ENOURY INTO THE LIFE AND WRITINGS OF HOMER is willing to allow a fertility of genius, and a felicity of expression, to Tasso and Ariosto: but at the same time complains, that, 'quitting life, they betook themselves to aerial beings and Utopian characters, and filled their works with Charms and Visions, the modern Supplements of the 'Marvellous and Sublime. The best poets copy nature, and give it such as they find it. When once they lose sight of this, they write false, be their talents ever so great.' But what shall we say of those Utopians, the Cyclopes and the Lestrigons in the Odyssey? The hippogrif of Ariosto may be opposed to the harpies of Virgil. If leaves are turned into ships in the Orlando, nymphs are transformed in o ships in the Eneid. Cacus is a more unnatural savage than Caliban. Nor am I convinced, that the imagery of Ismeno's necromantic forest in the Gierusalemme Liberata, guarded by walls and battlements of fire, is less marvellous and sublime, than the leap of Juno's horses in the Iliad, celebrated by Longinus for its singular magnificence and dignity. [ILIAD, V. 770. Longin. 4 ix.] On the principles of this critic. Voltaire's Henriad may be placed at the head of the modern epic. But I forbear to anticipate my opinion of a system, which will more properly be considered, when I come to speak of Spenser. I must, however, observe here, that the Gothic and pagan fictions were now frequently blended and incorporated. The Lady of the Lake floated in the suite of Neptune before queen Elizabeth at Kenilworth; Ariel assumes the semblance of a sea-nymph, and Hecate, by an easy association, conducts the rites of the weird sisters in Macbeth.

Allegory had been derived from the religious dramas into our civil spectacles. The masques and pageantries of the age of Elizabeth were not only furnished by the heathen divinities, but often by the virtues and vices impersonated, significantly decorated, accurately distinguished by their proper types, and represented by living actors. ancient symbolical shows of this sort began now to lose their old barbarism and a mixture of religion, and to assume a degree of poetical elegance and precision. Nor was it only in the conformation of particular figures that much fancy was shewn, but in the contexture of some of the fables or devices presented by groups of ideal personages. These exhibitions quickened creative invention, and reflected back on poetry what poetry had given. From their familiarity and public nature, they formed a national taste for allegory; and the allegorical poets were now writing to the people. Even romance was turned into this channel. In the Fairy Queen, allegory is wrought upon chivalry, and the feats and figments of Arthur's round table are moralised. The virtues of magnificence and chastity are here personified: but they are imaged with the forms, and under the agency, of romantic knights and damsels. What was an afterthought in Tasso, appears 950 SATIRE IS THE

to have been Spense mean time, we must me Queen with some of its and professedly allegor

It may here be adde ART OF POETRY, were absolutely determined awed by the conscious tribunal of taste. visible in our writers. correctness, every man The poet's appeal was immediate and peculia thought was often expi A circumstance, by ti flowing modulation which which soon degenerated asperity. Selection and peare wandered in purs eye are from heaven to breaking the barriers of descends from his mer and quibbles, to the me midst of his dignity, he king, who sometimes dis Mingled his royalty with Sc. ii.

He seems not to have so sitions, from dukes to be sellors to constables, and oak,

Ætherias, tantum ra

No Satires, properly s end of the queen's reign, of the vices of the times, the regions of artificial misolemn and reserved, too mon life. Satire is the po-

The importance of the nor were women admitted effect of that intercourse I softened the severer tone lantry, and the familiarities

on serious subjects, and imperceptibly spreading themselves in the general habits of style and thought. I do not mean to insinuate, that our poetry has suffered from the great change of manners, which this assumption of the gentler sex, or rather the improved state of female education, has produced, by giving elegance and variety to life, by enlarging the sphere of conversation, and by multiplying the topics and enriching the stores of wit and humour. But I am marking the peculiarities of composition: and my meaning was to suggest, that the absence of so important a circumstance from the modes and constitution of ancient life, must have influenced the cotemporary poetry. Of the state of manners among our ancestors respecting this point. many traces remain. Their style of courtship may be collected from the love-dialogues of Hamlet, young Percy, Henry V., and Master Their tragic heroines, their Desdemonas and Ophelias, Fenton. although of so much consequence in the piece, are degraded to the back-ground. In comedy, their ladies are nothing more than MERRY WIVES, plain and cheerful matrons, who stand upon the chariness of their honesty. In the smaller poems, if a lover praises his mistress, she is complimented in strains neither polite nor pathetic, without elegance and without affection: she is described, not in the address of intelligible yet artful panegyric, not in the real colours, and with the genuine accomplishments, of nature, but as an eccentric ideal being of another system, and as inspiring sentiments equally unmeaning, hyperbolical, and unnatural.

All or most of these circumstances, contributed to give a descriptive, a picturesque, and a figurative cast to the poetical language. This effect appears even in the prose compositions of the reign of Elizabeth. In the subsequent age, prose became the language of poetry.

In the mean time, general knowledge was increasing with a wide dissussion and a hasty rapidity. Books began to be multiplied, and a variety of the most useful and rational topics had been discussed in our own language. But science had not made too great advances. On the whole, we were now arrived at that period, propitious to the operations of original and true poetry, when the coyness of fancy was not always proof against the approaches of reason, when genius was rather directed than governed by judgment, and when taste and learning had so far only disciplined imagination, as to suffer its excesses to pass without censure or controul, for the sake of the beauties to which they were allied.

familiarity with the elegancies of the Engl the felicities of long freedom and activity of emancipation from suj able compositions in pe of the poetical annals of duce such a latitude of m On which account, I st under the general heads and MISCELLANEOUS p class, and without a riva Satire, specifically so latter end of the reign that eclogues, and allego many poems of a satir And here, the censure w clergy, than extended to fessed English satirist, successively bishop of within the parish of Ashl. 1574, and the age of 15 college at Cambridge, wl soon became eminent in t

predestination before prin cussed the doctrines of But so variable are our str Charles I., he suffered in his old age the severities of imprisonment and sequestration; and lived to see his cathedral converted into a carrack, and his palace into an ale-house. His uncommon learning was meliorated with great penetration and knowledge of the world, and his mildness of manners and his humility were characteristical, He died, and was obscurely buried without a memorial on his grave, in 1656, aged 82, at Heigham a small village near Norwich, where he had sought shelter from the storms of usurpation, and the

intolerance of presbyterianism.

I have had the good fortune to see bishop Hall's funeral-sermon, preached some days after his interment, on Sep. 30, 1656, at St. Peter's Church in Norwich, by one John Whitefoote, M.A., and rector of Heigham. The preacher, no contemptible orator, before he proceeds to draw a parallel between our prelate and the patriarch Israel, thus illustrates that part of his character with which we are chiefly concerned, and which I am now hastening to consider. 'Two yeares together he was chosen rhetorick professor in the universitie of Cambridge, and performed the office with extraordinary applause. He was noted for a singular wit from his youth; a most acute rhetorician. and an elegant poet. He understood many tongues; and in the rhetorick of his own, he was second to none that lived in his time. [Fol. 3.] It is much to our present purpose to observe, that the style of his prose is strongly tinctured with the manner of Seneca. The writer of the satires is perceptible in some of his gravest polemical or acriptural treatises; which are perpetually interspersed with excursive illustrations, familiar allusions, and observations on life. Many of them were early translated into French; and their character is well drawn by himself, in a dedication to James I., who perhaps would have much better relished a more sedate and profound theology. Seldome any man hath offered to your royall hands a greater bundle of his owne thoughts, nor perhaps more varietie of discourse. For here shall your maiestic find Moralitic, like a good handmaid, waiting on Divinitie; and Divinity, like some great lady, euery day in seuerall dresses. Speculation interchanged with experience, Positive theology! with polemicall, textuall with discursorie, popular with scholastical, [WORKS, Lond. 1628. fol. vol. i. p. 3.]

At the age of 23, while a student at Emanuel-college, and in the year 1597, he published at London three Books of anonymous Satires, which he called Toolhless SATYRS, poetical, academical, moral. They were printed by Thomas Creede for Robt. Dexter, and are not recited in the registers of the Stationers of London. The following year, and

In small duodecimo, Wh. Let. Catalogue to Capell's SHAMMERICANA, given to Trinky college Cambridge, Nuss. 347. "Virgidemissium, libri 6. Satires, Hall. 1397. 86."

licenced by the station VIRGIDEMIARUM, The are without his name, Dexter, in the size and printed together in 1599, MIARUM, The three la amended with some ad R. Dexter, &c. 1599." for this edition, the last a as the three last Books at the end of the third b new title, 'VIRGIDEMIA Satyres. Corrected an For R. Dexter, as before, here made a second satire * Certaine worthye manys since in the studie of a 'lished by J. S. I. The II. The Northerne mot 'Imprinted at London fo poet Maister Ed. Spense Satires, and the Norfolk title appeared in 1602, 'V bookes, Of toothlesse 5 3. MORAL London, Pri '1602.' All that follows is VIRGIDEMIA, an uncouth stand a Gathering or Hars subject.

These satires are market poetry had yet rarely attastyle and sentiment. The result of good sense. Norwith the flowers of pure poet and lively colouring, and the terly traces of genuine hum and elegant, and the fabric standard. It is no inconover the general taste of a

In pages 106. With Vignettes STATION, C. f. 33, s. Ames recites a PRINT. p. 434. I suspect this to be a ²A modern edition, however, a thir 1753, under the direction of Mr. Thor followed an edition bought from lord one was finished.

to have written verses, where laughter was to be raised, and the reader to be entertained with sallies of pleasantry, without quibbles and con-His chief fault is obscurity, arising from a remote phraseology, constrained combinations, unfamiliar allusions, elleiptical apostrophes, and abruptness of expression. Perhaps some will think, that his manner betrays too much of the laborious exactness and pedantic anxiety of the scholar and the student. Ariosto in Italian, and Regnier in French, were now almost the only writers of satire: and I believe there had been an English translation of Ariosto's satires. But Hall's acknowledged patterns are Juvenal and Persius, not without some touches of the urbanity of Horace. His parodies of these poets, or rather his adaptations of ancient to modern manners, a mode of imitation not unhappily practised by Oldham, Rochester, and Pope, discover great facility and dexterity of invention. The moral gravity and the censorial declamation of Juvenal, he frequently enlivens with a train of more refined reflection, or adorns with a novelty and variety of images.

In the opening of his general PROLOGUE, he expresses a decent consciousness of the difficulty and danger of his new undertaking. The laurel which he sought had been unworn, and it was not to be worn without hazard.

I FIRST ADVENTURE, with fool-hardy might, To tread the steps of perilous despight: I FIRST ADVENTURE, follow me who list, And be the SECOND ENGLISH SATIRIST.

His first book, containing nine satires, is aimed at the numerous impotent yet fashionable scribblers with which his age was infested. It must be esteemed a curious and valuable picture, drawn from real life, of the abuses of poetical composition which then prevailed; and which our author has exposed with the wit of a spirited satirist, and the good taste of a judicious critic. Of Spenser, who could not have been his cotemporary at Cambridge, as some have thought, but perhaps was his friend, he constantly speaks with respect and applause.

I avail myself of a more minute analysis of this book, not only as displaying the critical talents of our satirist, but as historical of the poetry of the present period, and illustrative of my general subject. And if in general, I should be thought too copious and prolix in my examination of these satires, my apology must be, my wish to revive a neglected writer of real genius, and my opinion, that the first legitimate author in our language of a species of poetry of the most important and popular utility, which our countrymen have so successfully cultivated, and from which Pope derives his chief celebrity, deserved to be distinguished by a particular degree of attention.

From the first satire, which I shall exhibit at length, we learn what kinds of pieces were then most in fashion, and in what manner they

With tragicke she Nor can I crouch To some great pa Such hunger-stary Or let it neuer lius Nor vnder euerie Speake rimes vnto Nor carol out so p As might the Grad Trumpet, and reed I them bequeather Of iuie, mix'd with Their liuing temple Rather had I, alb Check the misorde Nor need I craue t To bring to birth s Or, if we list', who To sit and sing by They haunt the tid Eer since the fame Nought have we he To tell our Grant h edit. 1599.]

e compliment in the singular address and l episode of the r d, in 1595, in the l [B. iv. C. xi.] I desolated margin of the Cam? The Muses frequent other rivers, ever since Spenser celebrated the nuptuals of Thames and Medway. Cam has now nothing on his banks but willows, the types of desertion.

I observe here in general, that Thos. Hudson and Hen. Lock, were the Bavius and Mevius of this age. In the RETURN FROM PARNASSUS, 1606, they are thus consigned to oblivion by Judicio. Lock and Hudson, sleep you quiet shavers among the shavings of the press, and let your books lie in some old nook amongst old boots and shoes, so you may avoid my censure. [A. i. S. ii.] Hudson translated into English Du Bartas's poem of JUDITH AND HOLOFERNES, in which is this couplet.

And at her care a pearle of greater valew There hung, than that th' Egyptian queene did swallow.

Yet he is commended by Harrington for making this translation in a 'verie good and sweet English verse',' and is largely cited in ENGLAND'S PARNASSUS, 1600. Lock applied the Sonnet to a spiritual purpose, and substituting christian love in the place of amorous passion, made it the vehicle of humiliation, holy comfort, and thanksgiving. This book he dedicated, under the title of the PASSIONATE PRESENT to queen Elizabeth, who perhaps from the title expected to be entertained with a subject of very different nature?.

In the second satire, our author poetically laments that the nine Muses are no longer vestal virgins.

Whilom the Muses nine were vestal maides, And held their temple in the secret shades Of faire Parnassys, that two-headed hill Whose avacient fame the southern world did fill: And in the stead of their eternal fame Was the cool stream, that took his endless name From out the fertile hoof of winged steed: There did they sit, and do their holy deed That pleas'd both heaven and earth.

He complains, that the *rabble of rymesters new* have engrafted the myrtle on the bay; and that poetry, departing from its ancient moral tendency, has been unnaturally perverted to the purposes of corruption and impurity. The Muses have changed, in defiance of chastity,

Their modest stole to garish looser weed, Deckt with loue-fauours, their late whoredom's meed.

While the pellucid spring of Pyrene is converted into a poisonous and muddy puddle.

¹Trand Ont. Fun Notes, B xxxv. p. 296, 1(3). Hence, or from an old Play, the name Hologramus got into Shakespeare.

I have before cited this Collection, which appeared in 1517. That was the second edition. To his Excellentage there is a recommendatory poem by Italy. Some of David's Palmas's verse appear with his name the same year.

Corrupteth all

Marlow's OVID'S ELI and Nash, seem to be I Marston's PYGMALION' POETARUM, or BUMBLI this kind, written by T VENUS AND ADONIS, p grave readers of Englis

In the subsequent saintemperance of his br to write, till their imagis apt and witty compariso

> As frozen do That void of Soon as the Exhale forth So doth the Soon as the

In the succeeding lin for his drunken frolicks, tragedy of TAMERLAND published in 1590, and abounds in bombast. Beaumont and Fletcher which are ridiculed by S. iv.] addressed to the c

> Holla, you pa What, can ye

We should, in the mean skilful of our dramatic essentially and solely to sounding expressions, an proceed.

¹ To R. Olave, April 17, 1599. ² This we learn from a poen 'with an Inquisition against 1 Signat. A. 3.

Making lewd Venus with etern Fine with If not atti But be it as it will, the coyest See also Freeman's Epigrams, 1 1614-4to EPIGR. 92. Signat. K. 3

To M

Shakespeare, Who list rea True model One, higher pitch'd, doth set his soaring thought On crowned kings that fortune low hath brought; Or some vpreared high aspiring swaine, As it might be the Turkish Tamberlaine1: Then weeneth he his base drink-drowned spright Rapt to the threefold loft of heauen's hight: When he conceius upon his faigned stage The stalking steps of his great personage Graced with hutt-cap termes, and thundering threats, That his poor hearers hair qvite vpright sets, So soon as some braue-minded hungrie youth Sees fitly frame to his wide-strained mouth, He vaunts his voice vpon a hired stage, With high-set steps, and princelie carriage.-There if he can with termes Italianate, Big-sounding sentences, and words of state, Faire patch me vp his pure jambicke verse, He rauishes the gazing scaffolders2.

But, adds the critical satirist, that the minds of the astonished andience may not be too powerfully impressed with the terrours of tragic solemnity, a VICE, or buffoon, is suddenly and most seasonably introduced.

> Now let such frightful shews of fortyne's fall, And bloody tyrant's rage, should chance appall The dead-struck audience, mid the silent rout Comes leaping in a self-misformed lout, And laughs, and grins, and frames his mimic face, And jostles straight into the prince's place.-A goodlie hotch-potch, when vile russetings Are match'd with monarchs, and with mighty kings: A goodly grace to sober tragick muse, When each base clowne his clumsy fist doth bruise³!

To complete these genuine and humorous anecdotes of the state of our stage in the reign of Elizabeth, I make no apology for adding the paragraph immediately following, which records the infancy of theatric criticism.

> Meanwhile our poets, in high parliament, Sit watching cuerie word and gesturement,

Bo again, B. iv. 2. £ 13.

When a craz'd scaffold, and a rotten stage,

Was all rich Nemus his heritage.

See the conformation of our old English theatre accurately investigated in the Supramental TO SHAKESPEARE, i. 9. seq.

3 In striking the benches to express applause.

¹There is a piece entered to R. Jones, Aug. 14, 1500, entitled, 'Comicall discourses of 'Tamberlain the Cithian (Scythian) shepherd.' REGISTE, STATION B. f., 202. b. Probably the story of Tamerlane was introduced into our early drama from the following publication, 'The historic of the great emperiour Tamerlane, drawn from the ancient monuments of the 'Arabians. By messire Jean du Bec, abbot of Mortimer. Translated into English by H. M. 'London, for W. Ponsonbe, 1507, 410. I cite from a second edition.

²Those who sate on the scaffold, a part of the play-house which answered to our upper-gallery 80 acaim. B. iv. a. 6.

960 HALL SATIRIZES THE WORKS OF THE POETS OF HE

Like curious censors of some doutie gear,
Whispering their verdict in their fellows car.
Woe to the word, whose margin in their scroll
Is noted with a black condemning coal!
But if each period might the synod please,
Ho! bring the ivie boughs, and bands of bayes.

In the beginning of the next satire, he resumes this topic to have conceived a contempt for blank verse; observing English iambic is written with little trouble, and seems rath taneous effusion, than an artificial construction.

Too popular is tragick poesie, Straining his tiptoes for a farthing fee; And doth, beside, on rimeless numbers tread: Unbid iambicks flow from careless head.

He next inveighs against the poet, who
in high heroic rimes
Compileth worm-eat stories of old times.

To these antique tales he condemns the application of the cenchantments of Ariosto's ORLANDO FURIOSO, particular licentious fictions as the removal of Merlin's tomb from France, or Tuscany, by the magic operations of the sorcere [See ORL. FUR. iii. 10. xxvi. 39.] The ORLANDO had bee translated by Harrington.

Roman prosody, so contrary to the genius of our language, lately introduced into English poetry by Stanihurst the translator of Virgil, and patronised by Gabriel Harvey and sir Philip Sidney.

Another scorns the homespun thread of rimes, Match'd with the lofty feet of elder times. Giue me the numbred verse that Virgil sung, And Virgil's selfe shall speake the English tounge.— The nimble dactyl striving to outgo The drawling spondees, pacing it below: The lingering spondees labouring to delay The breathless dactyls with a sudden stay. [B. i. 6. f. 13, 14.]

His own lines on the subject are a proof that English verse wanted to borrow no graces from the Roman.

The false and foolish compliments of the sonnet-writer, are the object of the seventh satire.

Be she all sooty black, or berry brown, She's white as morrow's milk, or flakes new-blown.

He judges it absurd, that the world should be troubled with the history of the smiles or frowns of a lady; as if all mankind were deeply interested in the privacies of a lover's heart, and the momentary revolutions of his hope and despair. [B. i. 7. f. 15.]

In the eighth, our author insinuates his disapprobation of sacred poetry, and the metrical versions of scripture, which were encouraged and circulated by the puritans. He glances at Robert Southwell's St. Peter's Complaint, in which the saint weeps pure Helicon, published this year, and the same writer's Funerall Teares of the two Maries. He then, but without mentioning his name, ridicules Markham's Sion's Muse, a translation of Solomon's Song. Here, says our satirical critic, Solomon assumes the character of a modern sonnetteer; and celebrates the sacred spouse of Christ with the levities and in the language of a lover singing the praises of his mistress. [B. i. 8. f. 17.]

The hero of the next satire I suspect to be Robert Greene, who practiced the vices which he so freely displayed in his poems. Greene, however, died three or four years before the publication of these satires? Nor is it very likely that he should have been, as Oldys has suggested in some MSS. papers, Hall's cotemporary at Cambridge, for he was incorporated into the University of Oxford, as a M.A. from Cambridge, in July, 1588. But why should we be solicitous to recover a name, which indecency, most probably joined with dulness, has long ago deservedly delivered to oblivion? Whoever he was, he is surely unworthy of these elegant lines.

¹ Wood says that this poem was written by Davies of Hereford, ATH, ONON, i. 445. But be had given it to Southwell, p. 334.
2 In 1593, Feb. 1, a piece is entered to Danter called Greene's Funerall, Registra, Station, B. f. 394, b.

Take this, And let al Let screec And let yo Be dinted And let yo

His execration of the i

What if some Some lust-stun The beastly rit The whole worl Did neuer yet n Nor older heath

Our poets, too frequent lovers of pleasure, began mingle in the dissipatio support a popularity of obscurities of retirement libertines and buffoons, a the profligate. Their wa and what had been the please, when recommend that poets now began to obtained at the expense author of the RETURN 1 Drayton a true genius, poet of our times, and

The first satire of the second Book properly belongs to the last. In it, our author continues his just and pointed animadversions on immodest poetry, and hints at some pernicious version from the FACETIÆ of Poggius Florentinus, and from Rabelais. The last couplet of the passage I am going to transcribe is most elegantly expressive.

But who conjur'd this bawdie Poggie's ghost From out the stewes of his lewde home-bred coast; Or wicked Rablais, drunken reuellings!, To grace the misrule of our tauernings? Or who put bayes into blind Cupids fist, That he should crowne what laureates him list? [B. ii. 1. f. 25.]

By tauernings, he means the increasing fashion of frequenting taverns which seem to have multiplied with the play-houses. As new modes of entertainment sprung up, and new places of public resort became common, the people were more often called together, and the scale of convivial life in London was enlarged. From the play-house they went to the tavern. In one of Decker's pamphlets, printed in 1609, there is a curious chapter, 'How a yong Gallant should behave himself in an Ordinaries! One of the most expensive and elegant meetings of this kind in London is here described. It appears that the company dined so very late, as at half an hour after eleven in the morning; and that it was the fashion to ride to this polite symposium on a Spanish jennet, a servant running before with his master's cloak. The same author in his BELMAN'S NIGHT WALKES, a lively description of London, almost two centuries ago, gives the following instructions. 'Haunt tavernes, there shalt thou find prodigalls : pay thy two pence to a player in his gallerie, there shalt thou sit by an harlot. At ORDINARIES thou maist dine with silken fooles.

In the second satire, he celebrates the wisdom and liberality of our ancestors, in erecting magnificent mansions for the accommodation of scholars, which yet at present have little more use than that of

He steales to Ordinaries, there he plays At dice his borrowed money .-

¹ Harvey, in his Foure Letters, 1502, mentions 'the fantasticall mould of Arctine or Raberlays,' p. 48. Arctine is mentioned in the last satire.

2 Decker's GUIS HORNE BOOK, p. 92. There is an old gio. 'The Meeting of Gallants at an Ordinarie, or the Walkes of Powles,' 1504. Jonson says of ficutemant Shift. EFIGE. XII.

And in CVNTHIA'S REVELLE, 1500. 'You must frequent Ordinaries a month more, to inhiste 'yourself,' A. iii. S. i.

The title page is 'O per se O, or A newe Cryer of Lamthorne and candle light, &c. Lond. 1512. 4to. Bl. Lett. For J. Bushie. There is a later edition 1620. 4to.

Ct. ii. Again, in the same writer's Bellman or London Bringing to light the most 'nottorious villanies that are now peractised in the kingdom,' Signat. E. S. At the best Ourse'NARIES where your only Gallants spend afternoones, &c.' Edit. 1608. 4to. Bl. Lett. Printed at London for N. Butter. This is called a second edition. There was another, a 1616, 4to. This piece is called by a cotenporary writer, the most witty, clegant, and elequent display of the vices of London then extant. W. Fennor's Compton's Commonwealths. 1629. 4to. p. 16.

Vpraiding it w
What needes n
To blot white p
To pore on pair
With far-fetch'd
In latter even, c
Ill-smelling oyle

He concludes his con profession, with a spirite which the philosophy of a Solones, is proved to be a In the third, he lame ingenuous science is wit is a fine improvement of

> Who doubts, the Like to some glid Themis, the scril Engrave them do And cast them do That men might

The interview between is drawn with much hur riority and the mean s characters, at that time.

The crowching cl And manie worsh on his tale a Tho must he buy his vainer hope with price, Disclout his crownes1, and thanke him for advice.2

The fourth displays the difficulties and discouragement of the physician. Here we learn, that the sick lady and the gouty peer were then topics of the ridicule of the satirist.

> The sickly ladie, and the gowtie peere, Still would I haunt, that love their life so deere : Where life is decre, who cares for coyned drosse? That spent is counted gaine, and spared losse.

He thus laughs at the quintessence of a sublimated mineral elixir.

Each powdred graine ransometh captive kings, Purchaseth realmes, and life prolonged brings. [B. ii. 4. f. 35.]

Imperial oils, golden cordials, and universal panaceas, are of high antiquity: and perhaps the puffs of quackery were formerly more ostentatious than even at present, before the profession of medicine was freed from the operations of a spurious and superstitious alchemy. and when there were mystics in philosophy as well in religion. Paracelsus was the father of empericism.

From the fifth we learn, that advertisements of a LIVING WANTEA were affixed on one of the doors of St. Paul's cathedral.

Sawst thou ere SiQUIS3 patch'd on Paul's church dore, To gaine some vacant vicarage before?

The sixth, one of the most perspicuous and easy, perhaps the most humorous, in the whole collection, and which I shall therefore give at length, exhibits the servile condition of a domestic preceptor in the family of an esquire, Several of the satires of this second Book, are intended to shew the depressed state of modest and true genius, and the inattention of men of fortune to literary merit.

> A gentle squire would gladly entertaine Into his house some trencher-chapelaine ;

I Pull them out of his purse.

B. ii 3, f. 31. I cite a couplet from this satire to explain it.

Genus and Species long since barfoote went Upon their tentoes in wilds wonderment, etc.

This is an allusion to an old distich, made and often quoted in the age of scholastic science.

Dat Galenus opes, dat Justinianus honores, Sed Genus et Species cogitur ire pedes-

That is, the study of medicine produces riches, and jurisprudence leads to station and effices of honour; while the professor of logic is poor, and obliged to walk on foot.

© Stooms was the first word of advertisements, often published on the doors of St. Paul's, Decker says, "The first time that you enter late Paules, pass through the body of the church like a porter; yet presvue not to fetch so much as one whole turns in the middle ile, nor astendard and the professor of the productions, and the professor of the professor of

A mery Greeke set vp a Siguis late. To signific Who could great uoses, &c. To signifie a stranger come to tumun

4 Or, a table-chaplain. In the same sense we have transfer-knight, in Loves Languer

First, that he lie vpon the truckle-bed, While his young maister lieth oer his head Second, that he do, upon no default, Neuer presume to sit aboue the salt²: Third, that he neuer change his trencher t Fourth, that he use all common courtesies Sit bare at meales, and one half rise and v Last, that he never his yong maister beat: But he must aske his mother to define How manie jerks she would his breech she All these observ'd, he could contented be, To give five markes, and winter liverie³,

From those who despised learning, he makes a who abused or degraded it by false pretences. Ju the subject of the seventh satire. He supposes that daughter of one of the Egyptian midwives, and nursed by Superstition, she assumed the garb of Sc

That now, who pares his nailes, or libs his But he must first take covnsel of the signe.

Again, of the believer in the stars, he says,

His feare or hope, for plentie or for lack, Hangs all vpon his new-year's Almanack. If chance once in the spring his head she how strongly the people were infatuated with this sort of divination. One of the most remarkable, was a treatise written in the year 1582, by Richard Harvey, brother to Gabriel Harvey, a learned astrologer of Cambridge, predicting the portentous conjunction of the primary planets, Saturn and Jupiter, which was to happen the next year. It had the immediate effect of throwing the whole kingdom into the most violent consternation. When the fears of the people were over, Nash published a droll account of their opinions and apprehensions while this formidable phenomenon was impending; and Elderton a ballad-maker, and Tarleton the comedian, joined in the laugh. This was the best way of confuting the impertinencies of the science of the stars. True knowledge must have been beginning to dawn, when these profound fooleries became the objects of wit and ridicule.

SECTION LXIIL

THE opening of the first satire of the third Book, which is a contrast of ancient parsimony with modern luxury, is so witty, so elegant, and so poetical an enlargement of a shining passage in Juvenal, that the reader will pardon another long quotation.

Time was, and that was term'd the time of gold, When world and time were young, that now are old: When quiet Saturne sway'd the mace of lead, And pride was yet unborne, and yet unbred. Time was, that whiles the autumne-fall did last, Our hungrie sires gap'd for the falling mast. Could no unhusked akorne leane the tree, But there was challenge made whose it might be. And if some nice and liquorous appetite Desir'd more daintie dish of rare delite, They scal'd the stored crab with clasped knee, Till they had sated their delicious ee. Or search'd the hopefull thicks of hedgy-rows, For brierie berries, hawes, or sowrer sloes: Or when they meant to fare the fin'st of all, They lick'd oake-leaues besprint with hony-fall. As for the thrise three-angled beech-nut shell, Or chesnut's armed buske, and hid kernell, Nor squire durst touch, the lawe would not afford, Kept for the court, and for the king's owne board. Their royall plate was clay, or wood, or stone, The vulgar, saue his hand, else he had none.

² See Nash's Apology of PRIES PRINKLING, etc. Lond. 1503. 4to. f. ra.

For needlesse Then farewell,

He then, in the prose prefers civilized to savag our simple ancestors, in exotic apparel of his own

> They, naked we Or homespun re But thou canst: To suite a Fool's A Frenche head Thy thighs from An Englishman Many in one, an

One of the vanities of to ments, equally costly and ous decorations, and loulpture. They succeeds uich yet, amid a profunciples of architecture. In the second satire, our ich were alike allotted to

Some stately tom REX RECULAR WHEREAS, That neuer Small hono A rotten na The matter nature's, and the workman's frame His purse's cost:—where then is Osmond's name? Deservedst thou ill? Well were thy name and thee, Wert thou inditched in great secrecie; Whereas no passengers might curse thy dust, &c1.

The third is the description of a citizen's feast, to which he was invited.

With hollow words, and ouerly2 request.

But the great profusion of the entertainment was not the effect of liberality, but a hint that no second invitation must be expected. The effort was too great to be repeated. The guest who dined at this table often, had only a single dish³.

The fourth is an arraignment of ostentatious piety, and of those who strove to push themselves into notice and esteem by petty pretensions. The illustrations are highly humorous.

Who euer giues a paire of velvet shoes
To th' holy rood⁴, or liberally allowes
But a new rope to ring the curfew bell?
But he desires that his great deed may dwell,
Or grauen in the chancell-window glasse,
Or in the lasting tombe of plated brasse.

The same affectation appeared in dress.

Nor can good Myron weare on his lest hond, A signet ring of Bristol-diamond; But he must cut his gloue to shew his pride, That his trim jewel might be better spied: And, that men might some burgesse⁶ him repute, With sattin sleeves hath⁶ grac'd his sacke-cloth suit⁷.

The fifth is a droll portrait of the distress of a *lustic courtier*, or fine gentleman, whose periwinkle, or peruke, was suddenly blown off by a boisterous puff of wind while he was making his bows.

He lights, and runs and quicklie hath him sped To ouertake his ouer-running head, &c.

A golden periwigg on a blackmood's brow.

¹ B. iii. 2. f. 50.

2 Slight. Shallow.

3 B iii. 3. f. 52.

4 In a gallery over the screen, at entering the choir, was a large crucifix, or rood, with the images of the holy Virgin and saint John. The velvet shoes were for the feet of Christ on the cross, or of one of the attendant figures. A rich lady sometimes bequeathed her wedding gown, with necklace and ear-rings, to dress up the Virgin Mary. This place was called the Rood-loft.

Rood-loft.

Some rich citizen.

That is, & hath, etc.

The iii. 4 f. 55.

In a set of articles of enquiry sent to a college in Oxford, about the year 1676, by the visitor bishop Morley, the commissary is ordered diligently to remark, and report, whether any of the senior fellows wore *perivite.* I will not suppose that bobwigs are here intended. But after such a proscription, who could imagine, that the bushy grizzle-wig should ever have been adopted as a badge of gravity? So arbitrary are ideas of dignity or evity in dress!
There is an Epigram in Harrington, written perhaps about 1600, 'Of Galla's goodly perivaring. B. 66. This was undoubtedly false hair. In Hayman's Quotilest's or Epigrams, printed 1628, there is one to a Periviggian. B. 165, p. 10. Again, 'to a 'certaine Periviggian.' B. ii. 9, p. 21. Our author mentions a periving again, B. v. a. 663.

970 THE FAMISHED

These are our satin

Fie on all cour Two only foes Strange curse, When scalpes Is't not sweet With that which

In the next, is the much better drawn th hand is perpetually or has dined with duke I open house for every and enlivened with m plumed hat, chuses to is so emaciated for wa his hip, the effect of A height of the fashion,

All tra

He pretends to have worked his bonnet. one long lock hanging puts us in mind of a probably will one day

> His linen c Whose thos His sleeves As if he me But when I What mons So slender Did neuer s Lik'st a stra Rear'd on se

¹ B. iii. 5. f. 57.

² That is, he has walked all o old saint Paul's, was a huge a 1358, so of Guy and brother o at length called the tomb of I Alban's, where his magnificent in Dukes gullery, in a chapter 'himself in Powles Walkes.' C general rendezvous of lawyers poets, players, and many other frequent the most fashionable or Dekker's 'Drad Transis, or W 'under the chapter, Pawies Str. 5608, 40. Bl. Lett.

^a Barnaby Rich in his Irish from an Ordinary. 'The third w 'had been troubled with the yell 'spurres, etc.' Lond. 1517. 4to.

In the Prologue to this book, our author strives to obviate the objections of certain critics who falsely and foolishly thought his satires too perspicuous. Nothing could be more absurd, than the notion, that because Persius is obscure, therefore obscurity must be necessarily one of the qualities of satire. If Persius, under the severities of a proscriptive and sanguinary government, was often obliged to conceal his meaning, this was not the case of Hall. But the darkness and difficulties of Persius arise in great measure from his own affectation and false taste. He would have been enigmatical under the mildest government. To be unintelligible can never naturally or properly belong to any species of writing. Hall of himself is certainly obscure : vet he owes some of his obscurity to an imitation of this ideal excellence of the Roman satirists.

The fourth Book breathes a stronger spirit of indignation, and abounds with applications of Juvenal to modern manners, yet with the

appearance of original and unborrowed satire,

The first is miscellaneous and excursive, but the subjects often lead to an unbecoming licentiousness of language and images. In the following nervous lines, he has caught and finely heightened the force and manner of his master.

> Who list, excuse, when chaster dames can hire Some snout-fair stripling to their apple squire1, Whom staked vp, like to some stallion steed, They keep with eggs and oysters for the breed. O Lucine! barren Caia hath an heir, After her husband's dozen years despair: And now the bribed midwife sweares apace, The bastard babe doth beare his father's face.

He thus enhances the value of certain novelties, by declaring them to be,

> Worth little less than landing of a whale, Or Gades spoils,2 or a churl's funerale.

The allusion is to Spencer's Talus in the following couplet,

Gird but the cynicke's helmet on his head, Cares he for Talus, or his flayle of leade?

He adds, that the guilty person, when marked, destroys all distinction, like the cuttle-fish concealed in his own blackness.

I Some fair-faced strippling to be their page. Marston has this spithet, St. VILLAN.

Had I some snout-faire brats, they should indure The newly-found Castilion calentum, Before some pedant, &c.

In Satires and Epigrams, called The Letting of Humous shoots in the Head-Value, 1600, we have "Some pippin-squire." Erick, 13. E Cadiz was newly taken.

972 EFFECT OF SATIRE. - THE SQUIRE'S SON. - EARLY D.

Long as the craftic cuttle lieth sure, In the blacke cloud of his thicke vomiture; Who list, complaine of wronged faith or fame, When he may shift it to another's name.

He thus describes the effect of his satire, and the enjoys own success in this species of poetry.

Now see I fire-flakes sparkle from his eyes, Like to a comet's tayle in th' angrie skies: His powting cheeks puft vp aboue his brow, Like a swolne toad touch'd with the spider's ble His mouth shrinks side-ways like a scornful pla To take his tired ear's ingrateful place.—Nowe laugh I loud, and breake my splene to so This pleasing pastime of my poesie: Much better than a Paris-garden beare, Or prating poppet on a theater, Or Mimo's whistling to his tabouret, Selling a laughter for a cold meal's meat.

It is in Juvenal's style to make illustrations satirical. The very artfully and ingeniously introduced4.

The second is the character of an old country squire, a himself, to breed his son a lawyer and a gentleman. It at the vanity or luxury of purchasing dainties at an exort Or the ridg'd camel, or the fiddling freere1 .-Fools they may feede on words, and live on ayres, That climbe to honour by the pulpit's stayre; Sit seuen yeares pining in an anchor's cheyre3, To win some patched shreds of minivere4!

He predicts, with no small sagacity, that Lollio's son's distant posterity will rack their rents to a treble proportion.

And hedge in all their neighbours common lands.

Enclosures of waste lands were among the great and national grievances of our author's age. It may be presumed that the practice was then carried on with the most arbitrary spirit of oppression and monopoly.

The third is on the pride of pedigree. The introduction is from Iuvenal's eighth satire; and the substitution of the memorials of English ancestry, such as were then fashionable, in the place of Juvenal's parade of family statues without arms or ears, is remarkably happy. But the humour is half lost, unless by recollecting the Roman original, the reader perceives the unexpected parallel,

> Or call some old church-windowe to record The age of thy fair armes. -Or find some figures half obliterate, In rain-beat marble neare to the church-gate, Upon a crosse-legg'd tombe. What boots it thee, To showe the rusted buckle that did tie

1 Shewes of those times. He says in this satire,

Cin not thy gaite
Untill the evening owl, or bloody bat:
Neuer until the lamps of Paul's been light:
And niggard lanterns shade the moonshine night.

The lamps about Staint Paul's, were at this time the only regular night-illuminations of London. But in an old Collection of JESTS, some Bucks coming drunk from a tavern, and recling through the city, amused themselves in pulling down the lanterns which hung before the doors of the houses. A grave citizen unexpectedly came out and seized one of them, who said in defence, 'I am only snuffing your candle.' 'JESTS TO MANK YOU MERIE.' Written by T. D. and George Wilkins. Lond. 1607 '4to, p. 6. JEST. 17.

3 The law is the only way to riches. Fools only will seek preferment in the church, etc.

3 In the chair of an anchoret.

4 The best of a Matter of Arts in the unimposition. Being of the

4 The hood of a Master of Arts in the universities. B. iv. 2. f. 19. He adds,

And seuen more, plod at a patron's tayle To get some gilded Chapel's cheaper sayle.

I believe the true reading is gelled chapel. A benefice robbed of its tythes, etc. Sayle is Sale. So in the RETURN FROM PARNASSUS, A. iii. S. r. 'He hath a proper gelled parsonage.'

2 Without attending to this circumstance, we miss the meaning and humour of the following lines, B. v. 1.

Pardon, ye glowing eares! Needes will it out, Though brazen walls compassed my tongue about, As thick as wealthy Scrobio's quickset rowes In the wide common that he did enclose.

Great part of the third satire of the same book turns on this idea.

And now his Eur yet, if his Devoteth all

Some well-known clas dernised, and accommod

Was neuer for The bear his Nor fearfull h Nor eagle wor Crete euer wo Acheron's ban The palm dot And Alpheus' Asopus breeds Meander heat! An English wo Were as a char

In the fourth, these direfined manners are ment ments of a military life.

> Gallio may pull Or in his net er Or tend his sna Or yelp Or wate... Or halter fii Or list he sp

In the contrast between the martial and effeminate life, which cludes a general ridicule of the foolish passion which now prevailed, f making it a part of the education of our youth to bear arms in the ars of the Netherlands, are some of Hall's most spirited and nervous erses.

If Martius in boisterous buffs be drest, Branded with iron plates upon the breast, And pointed on the shoulders for the nonce! As new come from the Belgian-garrisons; What should thou need to enuy aught at that, When as thou smellest like a ciuet-cat? When as thine oyled locks smooth-platted fall, Shining like varnish'd pictures on a wall? When a plum'd fanne2 may shade thy chalked2 face, And lawny strips thy naked bosom grace? If brabbling Makefray, at each fair and 'size', Pick quarrels for to shew his valiantize, Straight pressed for an hyngry Switzer's pay To thrust his fist to each part of the pray; And piping hot, puffs towards the pointed plaine, With a broad scot, or proking spit of Spaine: Or hoyseth sayle up to a forraine shore, That he may live a lawlesse conqueror, If some such desperate huckster should devise To rowze thine hare's-heart from her cowardice, As idle children⁸, striving to excell In blowing bladders from an empty shell. Oh Hercules, how like9 to prove a man, That all so rath10 his warlike life began ! Thy mother could for thee thy cradle set Her husband's rusty iron corselet; Whose jargling sound might rock her babe to rest, That neuer plain'd of his vneasy nest: There did he dreame of dreary wars at hand, And woke, and fought, and won, ere he could stand11. But who hath seene the lambs of Tarentine, Must guess what Gallio his manners beene; All soft, as is the falling thistle-downe, Soft as the fumy ball14, or morrion's crowne13. Now Gallio gins thy youthly heat to raigne, In every vigorous limb, and swelling vaine: Time bids thee raise thine headstrong thoughts on high

¹ With tags, or shoulder-knots.

Frans of feathers were now common. See Harringtons's Erinn 1 70. And Steamer's lakespeare. i. p. 271.

Painted.

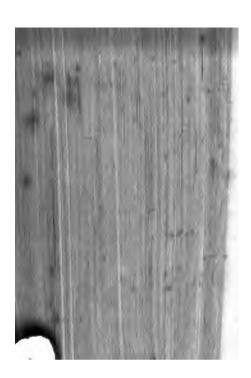
Full of pikes.

A South broad sword.

It will be like, etc.

10 Early.

It will be like, etc.
 Hercules, a boy so delicately reared must certainly prove a hero! You, Hercules, as nursed in your father's shield for a cradle, etc. But the tender Gallio, etc.
 A hall of perfume.
 Morrion is the fool in a play.



Out Not Whe For And And Tyr' And And

Beside wha now among the coaches were

1 He says with a to show your courn
2 B. iv. 4 In a medical system in

The neuer hau
There is much hum
astire, is the same v
for a distich on C
1484. See Mirr.

That is, he was food seen, of a witty apo

B. iv. 6. Collinarius.
Of the rapid increwe have a curious pr

WARTON'S HISTORY OF ENGLISH POETRY.

It's not a shame, to see each homely groome Sit perched in an idle chariot-roome?

The rustic wishing to turn soldier, is pictured in these lively and poctical colours.

The sturdy ploughman doth the soldier see All scarfed with pied colours to the knee, Whom Indian pillage hath made fortunate; And nowe he gins to loathe his former state: Nowe doth he inly scorne his Kendal-greenel, And his patch'd cockers nowe despised beene: Nor list he nowe go whistling to the carre, But sells his teeme, and settleth to the warre. O warre, to them that neuer try'd thee sweete! When his dead mate falls groveling at his feete: And angry bullets whistlen at his eare, And his dim eyes see nought but death and dreare!

Another, fired with the flattering idea of seeing his name in print, abandons his occupation, and turns poet.

> Some drunken rimer thinks his time well spent, If he can liue to see his name in print; Who when he once is fleshed to the presse, And sees his handsell have such faire successe, Sung to the wheele, and sung vnto the payle², He sends forth thraves³ of ballads to the sale⁴.

old comedy of RAM-ALLEY, or MERRY TRICKS, first printed in 1611, a court and a curville seem different vehicles, A. iv. S. ii.

In horslitters, [in] coaches or caroaches.

Unless the poets means a synonime for coach.

In some old account I have seen of queen Elizabeth's progress to Cambridge, in 1564, it is said, that lord Leicester went in a coach, because he had hart his leg. In a comedy, so late as the reign of Charles I., among many studied wonders of fictitious and hyperbolical luxury, a lover promises his lady that she shall ride in a coach to the next door. Cartwright's Loves Convert. A ii. S. vi. Lond. 1051. Works, p. 125.

- Thou shalt Take coach to the next door, and as it were An Expedition not a Visit, be Eound for an house not ten strides off, still carry'd Alouf in indignation of the earth-

Stowe says, 'In the yeare 18%4, Guylliam Bonen, a dutchman, became the Queene's coachmanne, and was the first that brought the we of coaches into England. And after a 'while, diuers great ladies, with as great icalcuse of the queene's displeasure, made them 'coaches, and rid in them vp and downe the countries to the great admiration of all the be-houlders, but then by little and little they grew swall among the nobilitie, and others of sort, and within twenty yeares became a great trade of coachmaking. And about that time began long wagons to come in we, such as now come to London, from Caunterbury. Norwich, Ipswich, Glocester, &c., with passengers, and commodities. Lastly, euen at this 'time, 1605, began the ordinary we of caroaches.' Edit, fol. 1615, p. 867. col. 2.

From a comparison of the former and latter part of the context, it will perhaps appear that Couches and Canaches were the ame.

This sort of stuff is mentuacid in a statute of Richard II. and II. A.D. 1380.

This sort of stuff is mentioned in a statute of Richard II. an. 12. A.D. 1389.

In the sort of sturn is mentioned in a Martine of Richard at and 17. And 1999.

Illy the knife-grinder and the mukmaid.

A thrave of straw is a bundle of straw, of a certain quantity, in the midland counties.

These lines seem to be levelled at William Elderton, a celebrated drunken ballad-writer. Stone says, that he was an attractively of the behalf court in the city of London about the year asyo, and quotes some verses which he wrote about that time, on the erection of the new year-tico with images, at Guildhall. Surv. Lond. Cd.t. 1990. p. 217, 4to. He has two citizalists.

The last of this Bo chair, and the superstit to make sport. But quickness of allusion, p invention. Were Juver

> How his em That Cesar's To see an ol Crouching b And, for the To see two q But that he i Is, th' horner The crooked Saue that he

The following ludicros tion of the eucharistic w

> The whiles tl With longing

Acamden's REMAINS, edit. 16, mentions him with Greene, happen to tell one Canical elton or Skoggin, will counte of W. Elder and with Elder an

Which he reares vp quite perpendiculare, That the mid church doth spight the chancel's fare1.

But this sort of ridicule is improper and dangerous. It has a tendency, even without an entire parity of circumstances, to burlesque the celebration of this aweful solemnity in the reformed church. In laughing at false religion, we may sometimes hurt the true. Though the rites of the papistic eucharist are erroneous and absurd, yet great part of the ceremony, and above all the radical idea, belong also to the protestant communion.

SECTION. LXIV.

THE argument of the first satire of the fifth Book, is the oppressive exaction of landlords, the consequence of the growing decrease of the value of money. One of these had perhaps a poor grandsire, who grew rich by availing himself of the general rapine at the dissolution of the monasteries. There is great pleasanty in one of the lines, that he

Begg'd a cast abbey in the church's wayne.

In the mean time, the old patrimonial mansion is desolated; and even the parish-church unroofed and dilapidated, through the poverty of the inhabitants, and neglect or avarice of the patron.

> Would it not vex thee, where thy sires did keeps, To see the dunged folds of dag-tayl'd sheep? And ruin'd house where holy things were said, Whose free-stone walls the thatched roofe vpbraid; Whose shrill saints-bell hangs on his lovery. While the rest are damned to the plumbery3: Yet pure devotion lets the steeple stand, And idle battlements on either hand, &c4.

By an enumeration of real circumstances, he gives us the following lively draught of the miserable tenement, yet ample services, of a poor copyholder.

> Of one bay's breadth, god wot, a silly cote, Whose thatched spars are furr'd with sluttish soote A whole inch thick, shining like black-moor's brows, Through smoke that downe the headlesse barrel blows. At his bed's fecte feeden his stalled teame. His swine beneath, his pullen oer the beame. A starued tenement, such as I guesse

¹ B. iv. 7.

2 Live, inhabit.

3 The bells were all sold, and melted down; except that for necessary use the St assertur-bell, was only suffered to remain within its lowery, that is lower, or turnel anost between the chancel and the body of the church. Marston has 'pitch-black C. Villan. B. ii. 5.

4 Just to keep up the appearance of a church.

And leers like Whose neck

In the second³, he re and worthless inhabita

> Like the vaint That overcrow Which rear'd Striues for a c Yet nought wit Like a scabb'd When's Maevin Nail'd to a hur With his big ti Layes siege un

He then beautifully d t tresque natural circum an old magnificent rural

Maund is Basket. Hence M ig with his own hands distribut Le. Maud occurs again, B.

With a mann the Whippinge of the Sati

Who!

i. I. f. 58.

Beat the broad gates, a goodly hollow sound With double echoes doth againe rebound; But not a dog doth bark to welcome thee, Nor churlish porter canst thou chasing see: All dumb and silent, like the dead of night, Or dwelling of some sleepy Sybarite!

The marble pavement hid with desart weed, With house-leek, thistle, dock, and hemlock-seed.—Look to the towered chimnies, which should be The wind-pipes of good hospitalitie:——Lo, there th' unthankful swallow takes her rest, And fills the tunnell with her circled nest!

Afterwards, the figure of FAMINE is thus imagined.

Grim FAMINE sits in their fore-pined face, All full of angles of vnequal space, Like to the plane of many-sided squares That wont be drawne out by geometars².

In the third, a satire is compared to the porcupine.

The satire should be like the porcupine, That shoots his sharp quills out in each angry line³.

is ingenious thought, though founded on a vulgar errour, has been pied, among other passages, by Oldham. Of a true writer of satire, says,

He'd shoot his quills just like a porcupine, At view, and make them stab in every line⁴.

In the fourth and last of this Book, he enumerates the extravancies of a married spendthrift, a farmer's heir, of twenty pounds a ar. He rides with two liveries, and keeps a pack of hounds.

But whiles ten pound goes to his wife's new gowne, Not little less can serue to suite his owne: While one piece pays her idle waiting-man, Or buys an hood, or filuer-handled fan: Or hires a Friezland trotter, halfe yard deepe, To drag a tumbrell through the staring Cheape

The last Book consisting of one long satire only, is a sort of epique to the whole, and contains a humorous ironical description of e effect of his satires, and a recapitulatory view of many of e characters and foibles which he had before delineated. But the ribblers seem to have the chief share. The character of Labeo, ready repeatedly mentioned, who was some cotemporary poet, a con-

The motto on the front of the house OTAELZ EIZITQ, which he calls a fragment of to's poetry, is a humorous alteration of Plato's OTAELZ AKAGAPTOZ EIZIQ.

R. v. 2.

B. v. 3.

APOLOGY for the foregoing Ode, &c. Works, vol. i. p. 97, edit. 1722, 12220.

R. v. 4.

982 THE DIGNITY OF HEROIC VERSE SPENT OF

stant censurer of our author, and who from pa heroic poetry, is here more distinctly represente who affected compound epithets, which sir Phil ported from France, and first used in his Arcad in many respects suits Chapman, though I do n wrote any pastorals.

That Labeo reades right, who can deny, The true straines of heroick poesy; For he can tell how fury reft his sense, And Phebus fill'd him with intelligence: He can implore the heathen deities, To guide his bold and busy enterprise: Or filch whole pages at a clap for need, From honest Petrarch, clad in English we While big But Oh's each stanza can beg Whose trunk and taile sluttish and hearth He knowes the grace of that new elegance Which sweet Philisides fetch'd late from That well beseem'd his high-stil'd Arcan Though others marre it with much liberty. In epithets to joine two wordes in one, Forsooth, for adjectives can't stand alone.

The arts of composition must have been mucl knowledge of critical niceties widely diffused wh

WARTON'S HISTORY OF ENGLISH POETRY.

Downe in some ditch, without his exequies1, Or epitaphs or mournful elegies?

In the old comedy, the RETURN FROM PARNASSUS, we are told of a coxcomb who could bear no poetry 'but flyblown sonnets of his mistress, and her loving pretty creatures, her monkey and 'her parrot3.'

The following exquisite couplet exhibits our satirist in another and a more delicate species of poetry.

> Her lids like cupid's bow-case, where he hides The weapons that do wound the wanton-ey'd.

One is surprised to recollect, that these satires are the production of a young man of twenty three. They rather seem the work of an experienced master, of long observation, of study and practice in composition.

They are recited among the best performances of the kind, and with applause, by Francis Meres, a cotemporary critic, who wrote in 15085. But whatever fame they had acquired, it soon received a check. which was never recovered. They were condemned to the flames, as licentious and immoral, by an order of bishop Bancroft in 1599. And this is obviously the chief reason why they are not named by our author, in the SPECIALITIES of his Life written by himself after his

In pursuance of the argument, he adds,

Folly itselfe or Baldnesse may be prais'd.

An allusion to Erasmus's MORIM ENCOMIUM, and the ENCOMIUM CALVITIES, written at the restoration of learning. Carden also wrote an encomium on Nero, the Gout, &c.

In this Satire, Tarleton is praised as a poet, who is most commonly considered only as a comedian. Meres commends him for his facility in extemporaneous versification. WITS

comedian. Meres commends him for his facility in extemporaneous versification. With Tr. f. s86.

I shall here throw together a few notices of Tarleton's poetry. 'A new booke on English verse, entitled, Tarleton's rove's, 'was entered Dec. 10, 1576, to R. Jones, Registra, Station, B. f. 136 b. 'See Herucy's Fours Lettlers, 1992 p. 34. Tarleton's devise 'uppon the unlooked for great snowe,' is entered in 1578. Ibid. f. 136. b.—A ballad called Tarleton's Farewill, is entered in 1888. Ibid. f. 233. a.—'Tarleton's repentance just 'before his death,' is entered in 1889. Ibid. f. 233. a.—'Tarleton's repentance just 'before his death,' is entered in 1899. Ibid. f. 249. a. 'The next year, viz. 1500 Aug. 50, 'A pleasant dittye dialogue-wise betweene Tarleton's ghost and Robyn Goodfellowe,' is entered to H. Carre. Ibid. f. 269. a. There is a transferred copy of Tarlton's Towes, in 1607. Registra C. f. 170. b. Many other pieces might be recuted. See more of Tarleton, in Suprlament to Shakesperarr, i. pp. 55, 58, 59. And Old Plays, edit. 1778. Prepace, p. 1xii.

To what is there collected concerning Tarleton as a player, it may be added, that his ghost is one of the speakers, in that character, in Chettle's Kind-hartis Deram, printed about 1593. Without date, quo. Bignat. E. 3. And that in the Preface, he appears to have been also a musican. 'Tarlton with his Taber taking two or three leades finske, &c.' Most of our old comedians professed every part of the histrionic science, and were occasionally didlers, dancers, and gesticulators. Pokker says, Tarleton, Kempe, nor Singer, 'euer plaid the Clowne more naturally.' Dekker's Guis Horne Booke, 1609, p. 3. One or two of Tarlton's Jests are mentioned in 'The Discourage of the Engagement of the Poste, etc.' By S. S. Lond. Impr. by G. S. 1597, 4to. Bl. Lett. Is Fits-Geoffrey's Cennotamia, anneaed to his Affanic, for, there is a panegyric on Tarleton. Signat. N. 2. Tarleton and Greene are often mentioned as associates in Harvey's Four Letters, 1592.

3 A. 3. Sc. iv.

3 A. 3. Sc. iv. 4 B. vi. Pont *B vi. Pontan here mentioned. I presume, is Jovinianus Pontanus, an elegant Latin amatorial and pastoral poet of Italy, at the revival of learning.

*WITS TREAS. 6. 282. It is extraordinary, that they should not have afforded any choice thereto ENGLAND'S PARNASSUS, printed in 1600.

preferent to a bishoprick. They were, however, admired in imitated by Oldham. And Pope, who modernised Donne, is said have wished he had seen Hall's satires sooner. But had by undertaken to modernise Hall, he must have adopted, because could not have improved, many of his lines. Hall is too finished a smooth for such an operation. Donne, though he lived so may years later, was susceptible of modern refinement, and his appropriate the such as wanted and would bear the chissel.

I was informed, by the late learned bishop of Gloucester, that a copy of Hall's Satires in Pope's library the whole first satire of sixth book was corrected in the margin, or interlined, in Pope's hand; and that Pope had written at the head of that so

OPTIMA SATIRA.

Milton who had a controversy with Hall, as I have observed, is remonstrance called an APOLOGY FOR SMECTYMNUUS, published 1641, rather unsuitably and disingenuously goes out of his way, attack these satires, a juvenile effort of his dignified adversur, a under every consideration alien to the dispute. Milton's school are more sarcastic than crictical; yet they deserve to be cited, a especially as they present a striking specimen of those works attempts at humour and raillery, which disgrace his prose-works.

'Lighting upon this title of TOOTHLESS SATVRS, I will not come be what I thought, readers, that sure this must be some so satyr, who might have done better to have used his come

'Satvr of his second Book, I was confirmed: where having begun 'loftily in heaven's universal alphabet, he falls down to that wretched poorness and frigidity as to talk of Bridge-street in heaven, and the 'ostler of heaven'. And there wanting other matter to catch him a 'heat, (for certain he was on the frozen zone miserably benummed.) with thoughts lower than any beadle's, betakes him to whip the 'sign-posts of Cambridge alchouses, the ordinary subject of freshmens tales, and in a strain as pitiful. Which, for him who would be 'counted the FIRST ENGLISH SATYRIST, to abase himselfe to, who 'might have learned better among the Latin and Italian Satyrists, 'and in our own tongue from the VISION AND CREEDE OF PIERCE PLOWMAN, besides others before him, manifested a presumptuous 'undertaking with weak and unexamined shoulders. For a satyr is as 'it were born out of a Tragedy, so ought to resemble his parentage, to 'strike high, and adventure dangerously at [the most eminent vices among the greatest persons, and not to creep into every blind taphouse that fears a constable more than a satyr. But that such a poem 'should be TOOTHLESS, I still affirm it to be a bull, taking away the essence of that which it calls itself. For if it bite neither the persons onor the vices, how is it a satyr? And if it bite either, how is it 'toothless? So that TOOTHLESS SATYRS, are as much as if he had said TOOTHLESS TEETH. &c2.

With Hall's SATIRES should be ranked his MUNDUS ALTER ET IDEM, an ingenious satirical fiction in prose, where under a pretended description of the TERRA AUSTRALIS, he forms a pleasant invective against the characteristic vices of various nations, and is remarkably severe on the church of Rome. This piece was written about the year 1600, before he had quitted the classics for the fathers, and published some years afterwards, against his consent. Under the same class should also be mentioned his CHARACTERISMES OF VERTUES, a set of sensible and lively moral essays, which contain traces of the satires.

With twelve fayre signes

Euer well tended by our star-divines.

¹ Hall supposes, that the twelve signs of the rodiac are twelve inns, in the high-street of beaven,

With twelve favor signes.

Of the astrologers, who give their attendance, some are ostlers, others chamberlains, etc. The zodiacal Sign AQUARIUS, he supposes to be in the BRIDGE-STREET of heaven. He alludes to Bridge-street at Cambridge, and the signs are of inns at Cambridge.

2 APOLOGY FOR SMECTYMEUUS, Multon's Prose-works, vol. i. p. 186. edit. Amst. 1698. fol. See also p. 185, 187, 191.

² APOLOGY FOR SMECTYMNUUS, Milton's Profe-works, vol. i. p. 186. edit. Amst. 1698. fol. See also p. 185, 187, 191.

3 Works ut supra. Under the Character of the Hypocritic, he says, 'When a rimer 'reads his poeme to him, he begs a copie, and perswades the presse, etc.' p. 187. Of the VAINA-GLORIOUS. 'He sweares bigge at an Ordinary, and talkes of the Court with a sharp voice.—He calls for pheasants at a common inse.—If he haue bestowed but a little 'summe in the glazing, pausing, parieting, of gods house, you shall find in the church'window.' [See SAT. B. iv. 2.] 'His talke is, how many mourners he has furnished with 'gownes at his father's funerals, what exploits he did at Cales and Newport, etc.' p. 194, 195. Of the Buste Books. 'If he see but two men talke and reade a letter in the 'streete, he runnes to them and askes if he may not be partner of that secret, velations.' wash

I take the opportunity works are some metap Psalms1, and three and cathedral. Hall, in his

An able inquirer into Hall's Epistles, written epistolary composition 'snys, was not only our epistolary writing to th that age to other parts he published his own I of his Epistles to Prin perceiue a new fashion vsuall to others: and, 'free, more familiar'.'

The first of our count own Letters, though not about the time of the had been cultivated by was celebrated for the t second published corres at least of any importan HOELIANAE, or the Lette mate friend of Jonson, a historiographer, which d much entertaining and u

^{&#}x27;if they deny it, he offers to the report of the Scottish Mine the Thames, &c.' p. 183. O Pater in his pocket.—Every lat

These pieces were written after

WORKS, ut supr. p. 152.

sithence out of date, and yel
speaks of this unfinished under Among the rest, were those tw as it is affected of others; and pily he had sometimes turned if of all my labours so open to nice eare regardeth roundnesse DEC. ii. Ep. v. p. 302, 303, ut sup. 2 See Works, ut supr. p. 275. 3 See Whalley's INQUERY INTO A WORKS, ut supr. p. 172. Epist. vi. p. 304. 3 Epist. vi. p. 304. 5 Epistolæ Horlianæ. F'scetions partly historical, poetieditions from 1645, to 2673, inclimpression.

impression.

I must not dismiss our satirist comiastic English epigram by F SARBATH, before the year 1592.

1655. fol. I find it also prefixed in the comiastic English epigram by E SARBATH, before the year 1592.

SECTION LXV.

In the same year, 1598, soon after the appearance of Hall's Satires, John Marston, probably educated at Cambridge, a dramatic writer who rose above mediocrity, and the friend and coadjutor of Jonson, published 'The metamorphosis of Pigmalion's image. And Certaine 'Satyres. By John Marston. At London, printed for Edmond Matts', 'and are to be sold at the signe of the hand and plough in Fleet-streete, 15982.' I have nothing to do with PIGMALIONS IMAGE, one of Ovid's transformations heightened with much paraphrastic obscenity. The Satires here specified are only four in number. In Charles Fitzgeoffry's Affanlæ, a set of Latin epigrams, printed at Oxford in 1601, he is not inclegantly complimented as the Second English Satirist, or rather as dividing the palm of priority and excellence in English satire with Hall.

Ad JOHANNEM MARSTONIUM.
Gloria Marstoni satyrarum proxima primæ,
Primaque, fas primas si numerare duas:
Sin primam duplicare nefas, tu gloria saltem
Marstoni primæ proxima semper eris.
Nec te pœniteat stationis, Jane: secundus,
Cum duo sunt tantum, est neuter, et ambo pares.

¹ The Colophon at the end of the book, is 'At London printed by James Roberts, 1598.'

² In duodecimo. With vignettes. Pages 8s. They are entered to Matts, May 27, 1598.

REGISTE. STATION. C. f. 36. b. Hall's Satires are entered only the thirtieth day of March

PREGISTE. STATION. C. I. 30. B. Hairs Saures are entered only toe turnus day of starts preceding.

3 Of this piece I shall say little more, than that it is thought by some, notwithstanding the title-page just produced, not to be Marston's. But in his Scourge of Villarie be cites it as his own. B. ii. 6. Again, B. iii. 10. And in England's Parnassus, published in 1600. part of the dedication to Opinion is quoted, with the name J. Marston, p. 221. He seems to have written it in ridicule of Shakespeare's Venus and Adonis. He offers this apology, B. i. 6. (ut supp.)

Those idle rimes, to note the doious spot
And blemish, that deformes the lineaments.
Of Modern Poesie's habiliments.
Oh, that the beauties of inuention
For want of indgement's disposition,
Should all be spoil'd! O, that such treasurie,
Such straines of well-conceited poesie,
Should moulded be in such a shapelesse forme
That want of art should make such wit a scorne!

The author of the Satires appears in stanzas, x. xiv. xix. I have thought that this poemsuggested to Shakespeare what Lucio says in Measure for Measure. A. iii. S. ii. Vol. ii.

^{* 4} Lib. il. Sig. F. 4. In Davies's Scounge of Folly, there is an Epigram to 'The exect.

'Mr. John Marston,' on his comedy of the MALECUNTENT, p. 105.

In general it is not easy his strongest lines are eld pervaded with a hidden humorous portrait of a s' chastest, manner of drawi-

For when my ear That he was sick Him laid of loue Of monstrous fol His chamber has With sad compla His windows stro Drawne full of lo And straight he v To his faire loue For to perfyme h With some sweet Then with a melt And straight in p And hauing kist Made a French c To th' antique be

In these lines there is graphersion. He addresses the

Is Minos dead, That thus ye d. What, hath Rh That ye dare st Yet know, Apol But can abate y Python is slaine Dare looke diui

In the same satire he cal

A beadle to the

Marston seems to have a whom he repeatedly censur supposes Hall's criticisms of by Sternhold and king Ja TEARS, the MIRROUR OF a reputation, to be the production of this satire is a stanzas against envy³.

¹ The midwife's phrase.

³ It appears from the Scouker of Versted on the last page of every copy

A Thrasonical captain, fresh from the siege of Cadiz, is delineated in this lively colouring.

Great Tubrio's feather gallantly doth wave, Full twenty falls do make him wondrous braue ! Oh golden jerkin! Royall arming coate! Like ship on sea, he on the land doth floate.—

- What news from Rodio?

'Hot seruice, by the lord,' cries Tubrio.
'Why dost thou halt? Why, six times through each thigh

'Push'd with the pike of the hot enemie.

'Hot service, Hot!-The Spaniard is a man.-

'I say no more — And as a gentleman

'I serued in his face. Farwell, Adew!' Welcome from Netherland — from steaming stew¹.

Marston's allusions often want truth and accuracy. In describing the ruff of a beau, he says,

> His ruffe did eate more time in neatest setting, Than Woodstock-worke in painful perfecting.

The comparison of the workmanship of a laced and plaited ruff, to the laboured nicety of the steel-work of Woodstock, is just. He adds, with an appearance of wit,

It hath more doubles farre than Ajax shield.

This was no exaggeration. The shield of Ajax was only sevenfold. To say nothing of one of the leading ideas, the delicacy of contexture, which could not belong to such a shield.

But Marston is much better known as a satirist by a larger and a separate collection, yet entirely in the strain of the last, called the SCOURGE OF VILLANY, published the same year. I will give the title exactly and at length. 'The SCOVRGE OF VILLANIE. Three 'Bookes of SATYRES. [No Name of the Author.]-Nec scombros 'metuentia carmina nec thus. At London, Printed by I. R. [James 'Roberts,] and are to be sold by John Buzbie, in Pawles churchyard, 'at the signe of the Crane, 15982.' He here assumes the appellation of KINSAYDER, by which he is recognised among other cotemporary

London to the booksellers of Cambridge. B. iii. to. The Epigram is there cited. This tenth satire of the third Book was added in the second edition, in 1599. It is addressed 'to his very 'friend maister E. G.' One Edward Gilpin is cited in England's Parmassus, 1600. It appears from this Satire, that the devices on shields and banners, at tournaments, were now taken from the classics.

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He who upon his glorious scutchion, Can quaintly
Advancing forth some thirstie Tantalus,
With some short motto of a dozen lines, &c. Can quaintly show wits newe invention. Or els the vulture on Prometheus,

Peacham says, that of Emblems and Impresses, 'the best I have seen have been the devices of tilting, whereof many were till of late reserved in the private gallery at White-Hall, 'of sir Philip Sydney, the earl of Cumberland, sir Henry Leigh, the earl of Essex, with many 'others: most of which I once collected with intent to publish them, but the charge disseaded me.' COMPL. GENT. CH. aviil, p. 577. edit. 3d. 1661. 410.

2 In duodecimo. With vignettes. Wh. Let. The signatures run inclusively to Sign. t. 3.

The title of the second edution is 'The Scourge of Villanie. By John Markon. Nee

990 MARSTON'S INVOCATI

poets in the RETURN PRO tion, he wishes all readers rather examine the play-bi about the fairy king, and stead of a Muse, he invoca address.

I inuocate no De Nor sacred offspr I pray in aid of r No Nymph, no fe A sprightly wit to And teach me tu I craue no Syrens To grace the acc But grim Reproo Inspire and guide Faire Detestation In which our swi Be thou my cond My wit's inticing Oh that a satyr's Some floodgate v Would god, I cou To purge this Au Well, I will try .-And view the vail

The passage reminds us SION, I know not if borrow

And cleanse the

Part of the following ne Dryden or Oldham.

Who would not s When to defile th Is but accounted To snort in filth, To brothell-pits: Nay royal, to be

In an invocation to RI the pleasingness of an eas fully intermixes the severi

scombras, etc. At London. Printed the former edition. All Marston's Lond. for R. Horsfield, 1764, 12mo. ¹ B. iii. Progm. ² There is a thought fike this in I '(the world) will be a sorer labour, I 'Moore-ditch.'

Come prettie pleasing symphonic of words, Ye well-match'd twins, whose like-tun'd tongue affords Such musicall delight, come willingly, And daunce Levoltus¹ in my poesie! Come all as easie as spruce Curio will, In some court-hall to shew his capering skill :-As willingly as wenches trip around, About a may-pole, to the bagpipe's sound,-- Let not my ruder hand Seem once to force you in my lines to stand: Be not so fearfull, prettie soules, to meete, As Flaccus is, the sergeant's face to greete: Be not so backward-loth to grace my sense, As Drusus is, to haue intelligence, His dad's aliue: but come into my head, As iocundly, as, when his wife was dead, Young Lelius to his home. Come, like-fac'd Rime, In tunefull number's keeping musick's time ! But if you hang an arse like Tubered, When Chremes drag'd him from the brothel-bed Then hence, base ballad-stuffe! My poesie Disclaimes you quite. For know, my libertie! Scornes riming lawes. Alas, poore idle sound! Since first I Phebus knew, I neuer found, Thy interest in sacred poetry: Thou to Invention addst but surquedry", A gaudie ornature : but hast no part In that soule-pleasing high-infused art3.

He thus wages war with his brother-bards, especially the dreamers a fairy land.

Here's one must inuocate some loose-leg'd dame,
Some brothel-drab, to help him stanzas frame
Another yet dares tremblingly come out,
But first he must inuoke good Colin Clour*.
Yon's one hath yean'd a fearefull prodigy,
Some monstrous and mishapen balladry.*—
Another walkes, is lazie, lies him downe,
Thinkes, reades: at length, some wonted slepe doth crowne,
His new-falne lids, dreames: straight, ten pounds to one,
Out steps some Fayery with quick motion,
And tells him wonders of some flowery vale;
He wakes, he rubs his eyes, and prints his tale*.

An old fashlonable dance. Hanmer, on Shakaspeare, defines it to be a dance in which are was much capering and turning. HER. V. A. iii. S. v. The word implies more person than turning.

2 Pride. False pump.

3 E. ii. AD. RITHERIE.

^{*}Spenser as a pastoral writer.

*Spenser as a pastoral writer.

*An allusion to some late Ballad, with a print, of a monater, or incredible event. A Balladonger is a character in, "Witnesses, or a News Cast of Characters," where any siteriter, "For want of truer relations, for a needle, he can finde you out a Sussex dragon, some sea or inland monater, etc." Loud. 1611. CHAR. II, p. q. For this Susian dragon, we was arlein miscellany.

6 B. II, 6.

MARSTON'S SATI

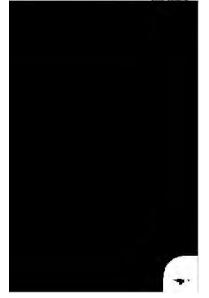
The following line is which seems rather int

> Thou nursi Ingenuous 1

He supposes himself coming into the streets duces several ridiculous

- Peace, cynicke, \$
- 'A cart, a tumbr 'What's in't?
- 'But a celestiall
- 'The divell as so
- 'I cannot see he
- 'Now that is off,
- 'So steep'd in le
- 'I cannot see he
- 'Two faces : but
- Or sawe one fac
- 'Away, away!
- 'Thy new glazd
- ¹The introductory line, supp known line in Shakespeare's Rb
 - A Ma
- A coach painted with a coach a free word is often used by I came with other corruptions free

Didst thou



He thus nervously describes the strength of custom.

For ingrain'd habits, died with often dips, Are not so soon discoloured. Young slips

'kitchen stuffe woman.' Ibid. f. 132. a. Again, Octob. 21, 1595, to T. Gosson. Kempe's Newe ligge betwixt a soldier and a miser. Ibid. f. 3. b. In Kemp's Nine Dalles Wonder, printed in 1600, is the character of an innkeeper at Rockland, which could not be written by Kemp, and was most probably a contribution from his friend and fellow-player, Shakespeare. He may vie with our host of the Tabard. SIGNAT. B. 2.

He was a man not ouer spare, Anon, Anon, and coming friend, Saue, sometimes he would sit and tell. Closing each period of his tale Turwyn and Turney's siedge were hot, Kets field, and Musseleborough fray;

By this some guest cryes ho, the house! Still will he drink, and still be dry, Saint Martin send him merry mates For a blither lad than he

In his eybals dwelt no care: Were the most words he vide to spend: What wonders once in Bullayne fell; With a full cup of nut-browne ale. Yet all my hoast remembers not : Were battles fought but yesterday O, twas a goodly matter then,
'They would lay here, and here and there,
'But I would meet them every were, etc.'
By this some guest cryes he, the house!

A fresh friend hath a fresh carouse.

And quaffe with euerey company. To enter at his hostry gates! Cannot an Innkeeper be.

In the same strain, is a description of a plump country lass, who officiates to Kemp in his norris-dance, as his Maid Marian. SIGNAT. B. 3. Jonson alludes to Kemp's performance of his morris-dance, from London to Norwich in nine days. Erica. cxxxiv.

- or which Did dance the famous morrisse vnto Norwich.

But to return to Marston.

In the Preface called In Sectores prorsus indignes, is the word 'Proface.' I do not ecollect that the passage has been adduced by the late editors of Shakespeare. Vol. v. p. I do not 195. edit. 1778.

Proface, read on, for your extreamst dislikes Will add a pinion to my praises flights.

In the GULS HORNE BOOKE, 1609. p. 4. "Comus, thou clarke of Gluttonie's kitchen, doe thou also bid me PROPACE." In the same author's BRLMAN OF LONDON, 1608, the second dittion, Bl. Lett. 40. "The table being thus furnished, instead of Grace, everie one druct a knife, rapt out a round oath, and creed, PROPACE, Now made regions, &C. Signat. C. See also Taylor's SCULLER EPICE. 43. These instances may be added, to those which Farmer, steevens, and Malone, have collected on the word. The meaning is olvious, 'Fall on—Much good may it do you.'

Candied potatoes are Athenians meate.

In philosophers, our academics, indulge themselves in food inciting to venery-

He'll cleanse himself to Shoreditch puritie.

I have before observed that Shoreditch was famous for brothels. He just before speaks of 'White friers queane. We have a Shoreditch baulke. B. iii. 11. In his CREATIN intraces he mentions the gallants trooping to 'Brownes common.' Sat. ii. In Goddard's flattly, or Satires, No Date. Sat. 27.

Or is he one that lets a Shornditch wench. The golden entrails of his purse to drench.

n Dekker's Iests to make you merie, 1609. Jest, 59. 'Sixpenny signets that lay in the Spattle in Shoredatch.' In Middleton's Inner Tentle Masque, printed 1619.

Tis in your charge to pull down bawdy houses. Cause spoile SHOREDITCH. And deface Turnbull [street.]

and in the Preface to The Letting of Humours blood in the head yearne, or Satires, 1600, iignal A. a.

> Some coward gull That is but champion to a Shorrditch drab.

994 NOTES ON OLD

New set are But elder roo Of the influence of

I know not whether it will serve, that the house of the TAINE, one of our old theates

With trie

Tricksey, I think, is an epi iii. 9. Ibid. **st. 4**.

What t

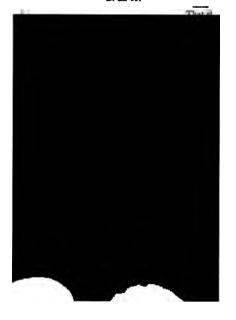
This is the first use I remember

He means two lawyers, B. ii. 7. Of a gallant,

His band-strings. Wood as vice-chancellor at Oxford, in a with powdred hair, snake-dom band, a large set of ribbands lawn tops, and his hat most on B. ii. 7. He is speaking of a

That is, fur. So Milton in Col

He alludes to the furred gown
B. iii. 9, He speaks of a g
ton's epistle of MORTIMER TO
perhaps Drayton's MORTIMER
B. iii. 11.



lite and popular diversion, on conversation, we have the following stance.

Luscus, what's plaid to day? Faith, now I know, I set thy lips abroach, from whence doth flowe Nought but pure JULIET AND ROMEO. Say, who acts best, Drusus or Roscio? Nowe I have him, that nere, if aught, did speake But when of playes or players he did treate: Hath made a common-place book out of playes, And speakes in print: at least whateer he sayes, Is warranted by curtaine-plaudities. If eer you heard him courting Lesbia's eyes, Say, courteous sir, speakes he not movingly From out some new pathetique tragedy? [B. iii. II.]

He appears to have been a violent enemy of the puritans.

But thou, rank Puritan,

I'll make an ape as good a christian:

I'll force him chatter, turning vp his eye,

Look sad, go graue, Demure civilitie

Shall scorne to say, good brather, sister deare!

As for the rest, to snort in belly cheere,

To bite, to gnaw, and boldly intermell

With holy things, in which thou dost excell,

Vnforc'd he'll doe. O take compassion

Euen on your soules: make not Religion

A bawde to lewdnesse. Civil Socrates,

Clip not the youth of Alcibiades

With vnchast armes. Disguised Messaline,

I'll teare thy mask, and bare thee to the eyne, &c. [B. iii. 9.]

It is not that I am afraid of being tedious, that I find myself obliged refrain from producing any more citations. There are however, a

BLLS

A Crabs bakt guts, a lobsters buttered thigh, &c.

in Marston's Marsconveyer, printed 1604. A. ii. S. ii. 'Crabs guts baked, distilled exith, the pulverised hairs of a liou's upper lip, etc.'

I saw him court his mistresse looking glasse, Worship a buske-point.

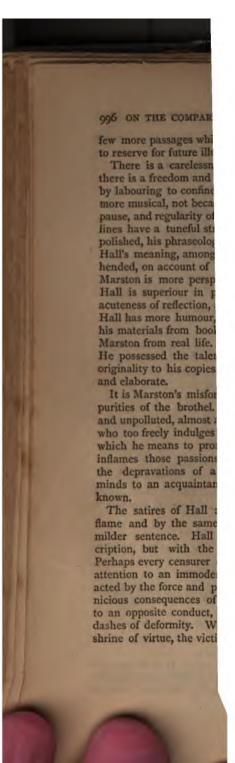
busks was a flexile pin or stick for keeping a woman's stayes tight before. Marston's next too clearly explains the meaning of the word. So in Piguation's mage, at six

Loue is a child contented with a toy, A buske-point or some favour stills the boy.

st see Old-Plays, v. 251.

Ye Granta's white Nymphs come !-

White was anciently used as a term of fondling or endearment. In the RETURN FROM INASSUS, 1606, Amoretto's Page says, 'When he returns, I'll tell twenty admirable lies of its hawk; and then I shall be his little regue, his warre villain, for a whole week after.' ii. S. vi. Doctor Busby used to call his favourite scholars, his White Busys. A could warrety of other combinations.



SECTION LXVI.

THE popularity of Hall's and Marston's Satires, notwithstanding their proscription or rather extermination by spiritual authority, produced an innumerable crop of SATIRISTS, and of a set of writers, differing but little more than in name, and now properly belonging to the same species, EPIGRAMMATISTS.

In 1598, printed at London, appeared 'SKIALETHEIA, or a Shadowe of Truth in certaine Epigrams and Satyres.' The same year, SEUEN SATIRES, applied to the week, including the world's ridiculous follies1. This form was an imitation of the SEMAINES of Du Bartas, just translated into English by Delisle. The same year, 'A SHADOWE of TRUTH in certaine Epigrams and Satires?.' This year also, as I conjecture, were published Epigrams by sir John Davies, author of Nosce TEIPSUM3. These must not be confounded with the Scourge of FOLLY, by John Davies of Hereford, printed in 1611. In 1508 also. was published in quarto, 'Tyros roaring Megge, planted against the walls of Melancholy, London, 1598.' With two Decads of Epigrams. The author appears to have been of Cambridge. Tyro is perhaps a real name. The dedication is to Master John Lucas.

In the year 1598, was also published, under the general title of CHRESTOLOROS, seven Books of Epigrams, by Thomas Bastards. Bastard, a native of Blandford in Dorsetshire, was removed from a fellowship of New-College Oxford, in 1591, being, as Wood says, much guilty of the vices belonging to the poets, "and given to libel-"ling". Harrington, the translator of Ariosto, has an Epigram addressed to 'Master Bastard, a minister, that made a pleasant Booke of English Epigrams.' Wood, in his manuscript Collection of Oxford libels and lampoons, which perhaps he took as much pleasure in collecting as the authors in writing, now remaining in the Ashmolean

Davisios lædat mihi, Jonsoniosque lacessat.

¹ Entered to William Fyrebrand, May 3, 1908. REGISTE. STATION. C. f. 34-b.
2 Entered to N. Linge, Sept. 15, 1508. Ibid. f. 41-b.
3 Marlowe's Ovid's ELEGIES were accompanied with these Epigrams. The whole title is, 'Epigrams and Elegies, by J. D. and C. M. [Marlowe.] at Middleburgh.' No data. Davies's Epigrams are commended in Jonson's Epigrams, xviii. And in Fitzgeoffly's AFFANIE, Lab. ii. Signat. E. 4.

⁴ With 'sequitur Tyronis Epistola.' Compare Wood, ATH. OXON, F. i. 219.

8 Entered to Joane Brome, Agr. 3, 1598. Ibid. f. 38. b.

⁴ ATH. OXON. L 431.
7 HARRINGTON'S EFICRAMS, B. II. 64. See also B. II. 84. They are also mentioned ith applause in Goddard's MASTIF, no date, SAT. 81. And in Parrot's Springes for WOODCOCKES, Lib. i. Erscn. 118.

998 BASTARD'S SATIRES AND SERMONS.—MIDDLETON'S EP

Museum, and composed by various students of Oxford in the queen Elizabeth, has preserved two of Bastard's satyrical pathe patronage or favour of lord treasurer Suffolk, he was not be better epigrams in his youth, became in his graver year preacher. He died a prisoner for debt, in Dorchester-gaung 1618. He was an elegant classic scholar, and appears to better qualified for that species of the occasional pointed Latestablished by his fellow-collegian John Owen, than for a English versification.

In 1599, appeared 'MICROCYNICON sixe snarling satyres Gentleman,' perhaps Thomas Middleton. About the same peared, without date, in quarto, written by William Go 'MASTIF WHELP, with other ruff-iland-like currs fetcht from the Antipedes, which bite and barke at the fantastical l'and abusers of the time. Imprinted at the Antipedes, and bought where they are to be sold.' It contains eighty-fit To these is added, 'Dogges from the Antipedes,' containing

¹ One of them is entitled, 'An admonition to the City of Oxfort, or 'Bastardine.' In this piece, says Wood, he 'reflects upon all persons of so who were guilty of amorous exploits, or that mixed themselves with other with wanton housewises in Oxfor. The other is a disavowal of this hanges, his expulsion, and beginning *Fenkin why man, etc. See Meres, With Ta. t. of There are two sets of his Sermons, Five, London, 1615, 4to. The three are called the Manifold of the Survey London, 1615, 4to. The three are called the Manifold of the Sermons, Five, London, 1615, 4to.

A satyrical piece in stanzas, which has considerable merit, called PASQUILL'S MAD-CAP, was printed at London in quarto, for V. S. in the year 16001. With Pasquill's MESSAGE. Also by the same author, perhaps Nicholas Breton, Pasquill's FOOLE-CAP, printed for T. Johnes in the same year, the dedication signed, N. B. At the end is 'Pas-'quill's passion for the world's waiwardnesses.' In the year 1601, was 'published in duodecimo, 'The whipper of the Satyre, his pennance in 'a white sheete, Or the Beadles Confutation, Imprinted at London, by 'John Fasket, 1601.' And by way of reply, 'No whippinge nor trippinge, but a kind of snippinge, London, 1601.' Again, 'The whipping of the Satyre, Imprinted at London for John Flasket, 16013.' About the same time, as I conjecture, were published, 'Epigrams served out 'in fifty-two severall dishes, for every man to taste without surfeting. 'By I. C. gentleman.' At London, without date. In 1608, 'Epigrams, 'or Humour's Lottery'.' The same year, 'A Century of Epigrams, by R. W. Bachelor of Arts, Oxons.' The same year, 'Satyres, by Richard 'Myddleton, gentleman, of Yorke'.' In 1619, 'Newe Epigrams, having in their Companie a mad satyre, by Joseph Martin, London, 'for Elde'.' In 1613, were published two books of epigrams, written by Henry Perrot, entitled, 'LAQUEI RIDICULOSI, or Springes for Wood-

1 He says, p. 36.

And tell prose writers, STORIES are so stale. That penie ballads make a better sale.

He mentions country-players, p. 31. PASQUILL'S MAD-CAP is applauded in THE WHIF-PINGE OF THE SATYRE, 1601. Signat. F. 3.

That MAD-CAP yet superior praise doth win, etc.

That MAD-CAP yet superior praise doth win, etc.

In Dekker's Gull's Horne Book, 1609, we have, 'I am the Pasquill's MAD-CAPTE that 'will doot.' p. 8. 'PASQUILL'S 1857S, with the meriments of mother Bunch,' were published, Lond, 1629. Bl. Let. 4to. But this I suppose not to have been the first edition. And in reference to Pasquill's MAD-CAP, there is, 'Old Mad-cappes new gallimanify, made into a 'merrie messe of mingle mangle, 1602.

3 Under the title of PASQUIN, we have also the following coeval pieces. 'PASQUILL'S 'MISTRESSE, or the worthie and unworthie woman, 1600.—PASQUILL'S PASSE, and passeth 'not, set downe in three pees, 1600.—PASQUILL'S PALINODIA, and his Progresse to the 'taverne, where, after the survey of the Sellar, you are presented with a pleasant synte of 'poeticall' sherry, 1619.

3 In duodecimo. It is dedicated to the Vayne glorious, the HUMOURIST, SATYRIST, and 'Eriggrammatist.' The writer's initials are I. W I believe this piece to be a Reply to Rowlands. But in one place he seems to attack Marston. Signat. D. a.

But harke, I here the Cynicke Satyre crie,

A man, a man, a hingdom for a man!

He mentions the Fatness of Falstaff. Signat. D. 1

That sir John Falstaffe was not any way More grosse in body, than you are in brayne.

4 Entered, April 11, to Bushie and Holme. REGISTE. STATION. C. f. 165. h.
5 Entered, Apr. 21, to T. Thorpe, Ib. f. 166. a. I take R. W. to be Richard West, who is
the author of 'Newes from Bartholomew fair,' entered to I. Wright, Jul. 16, 1664. Blid. f.
111. b. I find 'Merry Jests, concerning popes, monks, and fryers, from the French, by R.
'W. Bachelor of Arts, of H. H. [Hart-Hall] Oxon, assigned to John Barnes.' REGISTE.

**N. Bachelor of Arts, of R. H. [riant-flam] Ofton, assigned to John Barnes. **REGISTR. STATION. D. f. 11. a.

6 Entered to Jos. Harrison, May 4. REGISTR. C. f. 167. a.

1 There is a second edition entered to Elde, May 1, 1621. REGISTR. D. f. 15. a. In 1617,

1 A paraphrasticke transcript of Juvenal's tenth Satyre, with the tragicall narrative of Virginia's death is entered, Oct. 14, to N. Newbury.' REGISTR. C. f. 284. b.

1000 SPRINGES FOR WOODCOCKS .- WEAVE

*cockes. Caveat emptor. Lond, for J. Busbie are worthy to be revived in modern collections scribe a specimen.

A Welshman and an Englishman dis Which of their Lands² maintain'd the The Englishman the Welshman quit Yet would the Welshman nought his l 'Ten cookes in Wales, quoth he, one 'True, quoth the other,—Each man to

John Weaver, I believe the antiquary who we MONUMENTS, published a book of Epigrams, is which are ranked among the best, by Jonson's student in Magdalen college Oxford, about the to have enjoyed the friendship and encourager speare, Daniel, Donne, Chapman, and Heywood in quarto, 'RUB AND A GREAT CAST. In or 'London, 1614⁵.' To these is annexed, 'RUB 'The second Bowl in an hundred Epigrams.' It to Thomas Lord, Windsor. Thomas Wroth of ford, about 1603, published at London, in quart 'of an idle Hour, or a century of Epigrams.'

To the opening of 1600, I would also assig 'young Whelpe of the old dogge. Epigrams a printed by Thomas Creede. In quarto, without date.' The Advertisement to the reader is subscribed H. P1. We are sure that they were at least written after Churchyard's death: for in the third Epigram, the writer says, that Haywood was held for EPIGRAMs the best when Churchyard wrote³.

Some of the critics of the author's days are thus described.

The mending poet takes it next in hand: Who having oft the verses ouerscan'd, 'O filching!' straight doth to the stat'ner say, · 'Here's foure lines stolen from my last newe play.'-Then comes my Innes of court-man in his gowne, Cryes, Mew! What hackney brought this wit to towne? But soone again my gallant youth is gon, Minding the kitchen more than Littleton. Tut what cares he for law, shall have inough When's father dyes, that canker'd miser-chuffe. Next after him the countrey farmer4 views it, 'It may be good, saith he, for those that vse it: 'Shewe me king ARTHUR, BEUIS, or SIR GUY, &c.'.

In these days, the young students of the Inns of Court, seem to have been the most formidable of the critics.

The figure and stratagems of the hungry captain, fresh from abroad. are thus exposed.

1 I know not if these initials mean Henry Parrot, an epigrammatist before recited. There is also, 'The more the merries are containing three you will. By H. P. Gent.' Lond. 1608. 4to. 'Who says in his dedication, Concerning vasauorie lewdnesse, which many of our Epigram-maint of the merries of the many of our Epigram-maints so much affect, I haue esteemed it fitter for Pick-hatch than Powles churchyard.' Is H. P. for Henry Peacham? One of the Epigrams (Epig. 31.) in the last mentioned collection appears, with some little difference only, in Peacham's Minerva, fol. 61. edit. 4to. By one H. P. are 'Characters and Cures for the Itch. Characters, Epigrams, Epitaphs.' A Ballan-maker is one of the characters, p. 3. London, for T. Jones, 1626. 1270.

3 I have some faint remembrance of a collection of Epigrams, by Thomas Harman, about the year 1500. Perhaps he is the same who wrote the following very curious tract, unmentioned by Ames. 'A Caucat for common crysitors unlgariter, called Uagabondes, set forth by Thomas Harman, eavier, for the vilities and proffyt of his naturall country. Newly angmented and imprinted Anno domini M.D. LXVII. Imprinted at London in fletestrete, 'at the signe of the faulcon, by Wylliam Gryffith, and are to be solde at his shoope, in aynt Dunstones churchyard, in the west.' A quarto in black letter, with a wooden cut in the title. In the work, is a reference to the first edition in the preceding year, 1566. It is dedicated, with singular impropriety, to Elizabeth countess of Shrewbury. The writer speaks of his lodgings 'at the White fryers within the cloyster.' fol. so. b. This seems to have given rise to another piece of the same sort, unnoticed also by Ames, 'The fraternitye of vacabondes, as of beggerly, as women as of men, of gyrles as of boyes, &c. Wherewato also is adiopned 'the xxv order of Knaues, &c. Imprinted at London by John Awdely, dwellyng in little Britayne streete, w

Some pedant spruce, or some span-new-come fry, Of Inns a-court, strining to vilefie My darke reproofes, &c.

Country gentleman, yeoman.
 Old Romances. SAT. ii. SIGNAT. H. 3.
 Hence, among a variety of instances, says Marston in the second preface to his Scourge. OF VILLANY.

ROWLAND'S SATI

Marke, and you Some braue Low And high-crown To showe his do The whiles his C To see what sim

The wars in Spain and a set of needy military ad who were a mixture of ferocity, of cowardice and magnanimity, yet stooped avoured to attract the martial habiliments, were bauchery, and insinuate narrations of their hazard this race of heroic rakes, scribed by Marston³.

In 1600 appeared, a m
'TING OF HUMOURS BLO
'daunced by seven satyrs,
by Samuel Rowlands, and
In a panegyric on Carn

in a panegyric on Carn

The iles of Saint Paul's church
 Sat. iii, Signar, L. 2.
 And in another piace, B. li. 7.

What, means Wallowes vol. He that salve With farewel. He that the la From out the He had been

The great man's head, if the taven. Harrington has an Epigra France mentions the Saracen's he both famous for ferocity of feature 410. Brill, which we now call Ti Sar, iv. 4.

And pointed on As new come

¹In small octavo. There is anot very different title, 'Humors Oriot well vsed for his tix-brace. At L which is the first of the two. He p and his Clownishe sloppe, Erion. Singer the player is also mentioned has left in verse, 'The Betreying of 'Saviour on the crosse, with other j knight, 'zog8, for Adam Islip, in qua poems, rather later. See Fercy's B.

he alludes to the unfortunate death of three cotemporary peets, two of which are perhaps Green and Marlowe, or perhaps George Peele1.

> As for the Worthies on his hoste's walle? He knowes three worthy drunkards passe them alle: The first of them, in many a tauerne tride, At last subdued by Aquavitæ dide: His second worthy's date was brought to fine. Freshing with oysters, and braue Rhenish wine. The third, whom divers Dutchmen held full decre, Was stabb'd by pickled herrings and stronge beere. Well, happy is the man doth rightly know, The vertue of three cuppes of Charnico³!

The rotation of fashionable pleasures, and the mode of passing a day of polite dissipation in the metropolis, are thus represented. The speaker is SIR REVELL, who is elegantly dressed in a dish-crowned hat and square-tood shoes.

> Speake, gentlemen, what shall we do to day? Drinke some braue health vpon the Dutch carouse', Or shall we to the GLOBE, and see a Play? Or visit Shoreditch for a bawdie house⁵? Let's call for cardes, or dice, and have a game: To sit thus idle, &c6.

In another we have the accomplished fashion-monger.

1 It is called a sparkling liquor, in Goddard's Mastir-While, or Saures, no date. Sat. 63. [See Notes to Sec. P. Henr. vi. A. H. S. 3.]

Thy muddy braines in sparkling CHARNICO.

See Reed's OLD PLAYS, iii. 457.

Bettures on the walls of the tavern.

Sat. vi. Again, EFIG. 22. Marlow's end has been before related. Robert Green was killed by a surfeit of pickled herrings and Rhenish wine. This was in 17/2. At which fatal banquet Thomas Nash was present. Meres says, that Peele died of the venereal disease. Wirs TR. f. 265, P. 2. He must have been dead before, or in, 1508.

Marston asks, what a traveller brings from Holland, CERT. SAT. ii.

From Belgia what, but their deep bezeling, Their boote-carouse, and their beere-buttering.

Again, Sc. VILLAN. B. L.3.

In Cyprian dalliance, and in Belgick cheere-

See George Wither's Abuses Stript and Whipt, or Saturical Essays, Lond. 1615.

But here approaches A troop, with torches hurried in their coaches, Stay, and behold, what are they? I can tell, Some bound for Shoreditch, or for Clarkenwell. O, these are they which thinks that femication, &c.

FFIGE. 7.
7 I will subjoin the same character from Marston's Scourge of Villanie, which is more witty, but less distinct and circumstantial. B. iii. 21.

This fashion-monger, each morne fore he ri-e, Contemplates sute shapes, and once out of bed, He hath them straight full lively portrayed: And then he chuckes, and is as proude of this.

One of the swaggerers of town, visits the Royal exch happily delineated.

Sometimes into th Clad in the ruines And there his tong No talk, but of cor If newes be harker Setting his mynt a He'll tell you of a Vpon the which ra As good as Fleetst Which being ripe His wondrous trau That sir John Mar

As Taphus who All fashions, and May in his stud. The long Foole From mimick P. O, that the bour Should be coup!

See above, a fantastic beau by Hall.

1 Ertor. 25.

2 Ertor. 32. Boots were a mark o

He scornes to v

³ Hall has a character partly resem Tattelius, the ne With his disguis Trampling the t Tells nothing bu

The bourse's marble is the pavemer Thomas Gresham. The Royal Exchas well as saint Pauls, from Robert F 4to. Epigr. 35. p. 6.

Though little co. Yet with great c

Men without heads, and pigmies hand-breadth hie, Those, with no legges, that on their backs do lie; Or1, do the weather's injurie sustaine, Making their leggs a penthouse for the raine.

Gabriel Harvey, in his Four Letters printed in 1592, quotes some English hexameters, from 'those vnsatyrical Satyres, which Mr. Spencer long since embraced in an overloving sonnets. This passage seems to indicate a set of satires, now unknown, to which Spenser had prefixed the undeserved honour of a recommendatory sonnet, now equally forgotten.

Meres, who wrote in 1598, observes, 'As Horace, Lucilius, Juvenal, 'Persius, and Lucullus, are the best for SATYRE among the Latins, so with us, in the same faculty these are chiefe: Piers PLOWMAN, Lodge, 'Hall of Emanuel colledge in Cambridge, the author of PIGMALION'S 'IMAGE AND CERTAINE SATYRES', the author of SHIALETHIA'.' And in another place, having cited some of Marston's satires, he adds Rankins as a satirist. I have never elsewhere seen the name of Nor have I seen Lodge's Satires, unless his 'ALARUM Rankins. 'AGAINST USURERS, containing tried experiences against worldly 'abuses,' and its appendix his History of Forbonius and Prisæria, printed, London, 1584, may be considered under that character.

Wood also, a great dealer in the works of our old minor poets, yet at the same time a frequent transcriber from Meres, still more embarrasses this matter, when he says, that Lodge, after he left Trinity college at Oxford, about the year 1576, and 'had spent some time in exercising his fancy among the poets in the great city, he was esteemed, not Joseph Hall of Emanuel college excepted, the best for 'satyr among English men'.' Lodge was fitted for a different mode of composition. He was chiefly noted for pastorals, madrigals, and sonnets; and for his EUPHUES GOLDEN LEGACY, which furnished the plot of the AS YOU LIKE IT of Shakespeare. In an extended acceptation, many of the prose-pamphlets written about this period, by Greene and Decker, which paint or expose popular foibles and fashions, particularly Decker's GUL'S HORN-BOOK, a manual or directory for initiating an unexperienced spendthrift into the gaicties of the metropolis, might claim the appellation of satires. That the rage of writing

I have 'THE SPANISH MANDRVILE OF MIRACLES, translated from the Spanish,' Lond. 1618.
410. The Dedication, to lord Buckhurst, is dated 1600.

1 Or those, who having legs, and lying on their backs, etc.
2 SAT. i. In these Satires, Monsieur Domingo, a drunkard is mentioned. EFIGE. i. Son
Shakesp. SEC. P. H. iv. A. 5. S. 3.

3 LET. iii. p. 44.

4 Marston's SCOURGE OF VILLANIE had not yet appeared.

5 Fol. 88. s.

6 Fol. 277.

7 ATH. OXON. 1. 498.

6 Harrington in his Epigrams, mentions the Satires of a poet whom he often attacks under the name of Lynus. B. i. 67.

His Distickes, SATYRES, Sonnets and Hexameters, His Epigrams, his Lyricks, and Pentameters.

satires, and satirical epis of some humour, called written in 16251. But o progress of our history.

It must not be forgot version of Ariosto's Sati and circumstances, and with a strong vein of fre than might be expected i FURIOSO, appeared in 16112. I believe these s Italians.

For the sake of juxtape

And again, be has an Epigram * I i. 41. I By A. H. Lond, for H. H. r. by I. D. And shall i

To repaire ! Still shall th

After having consured those wha compliment to the translators of

Others that's But the Seur And thinke t

The pope, an The reader will recollect, that Sa LITTLE-BRITAIN, abounded with a down by lightening, in 1561; and great object of the nation.

2 'Ariosto's SEVEN PLANETS gor'etc. Newly corrected and augnete. Newly corrected and augnete. Newly corrected the following the same Lothis title gave rise to the following motions of William Alablaster's 1508, 4to. There is an edition of 'I t is more certain that Ariosto' Philosophers Seven Satyres, all Magdalene college, Cambridge, Lothese Satires here.

these Satires here-

gether the titles of some others of the most remarkable collections of satires and satirical epigrams, published between 1600 and 1620, meaning to consider hereafter those that best deserve, more critically and distinctly. The COURT OF CONSCIENCE, or Dick Whippers Sessions, appeared in 1607. More fooles yet, a collection of Epigrams in quarto, by R. S., perhaps Richard Smith, in 1610. The most elegant and wittie Epigrams of sir James Harrington, the translator of Ariosto, in four books, in 16112. Jonson's EPIGRAMS, in 16163. Henry Fitzgeoffry's SATIRES in 16174. PHILOMYTHIE or PHILOMYTHOLOGIE. wherein outlandish birds, beasts, and fishes, are taught to speak trus Englishe plainely, By T. SCOT, gentleman, including satires in long English verse, in 1616. The second part of PHILOMYTHIE, containing certaine Tales of True Libertie, False Friendship, Power United, Faction and Ambition, by the same, 1616. Certaine Pieces of this age parabolized, by the same, in 1616. George Wither, of Manydowne in Hampshire, educated at Magdalene College, in Oxford, and at Lincolns inn, afterwards an officer in Cromwell's army, and popular even among the puritans as a poet, published ABUSES stript or whipt, or Satyricall Essayes. Divided into two Bookes, in 16136. For this publication, which was too licentious in attacking establishments, and has a vein of severity unseasoned by wit, he suffered an imprisonment for many

1 I have seen 'N. Britland's BOURE OF DELIGHT, Contayning Epigrams, Pastorals. 'Sonnets, &c.' Printed for W. Jones 1899. But these Epigrames do not so properly belong to the class before us. The same may be said of the Epigrames of George Turberville, and some few others

Some lew others.

2 Many of Harrington's Epigrams were certainly written before. Perhaps there was an older edition. In Fitzgeoffrey's Latin Epigrams, called AFFANLE, published 1601, there is an Epigram to Harrington, with these lines preferring him to Haywood or Davies, as an English epigrammatist. Signat B 3.

Sive arguta vago ficctas epigrammata torno Sive Brittanaa magis sive Latina velia. At tu Biblidicis malis comes ire Camenis, Illis Havwoodo Davisiosque przisa.

And in sir John Stradling's Epigrams, published 1607, there is one to Harrington with this title, Lib. i. p. 32. 'Ad D. I. Harrington, Equitem doctissimum, de quibusdam epigram-matis Stradlingo, equiti, dono missis, 1990.' And in Stradling's epigrams, we have two of Harrington's translated into Latin.

³ Josson's epigrams, as we have seen, are mentioned with Davies's, by Fitzgeoffrey, 2602. AFFAN. Lib ii Signat. E. 4.

Davisios ladis mihi, Jonsoniosque lacessis.

DATEROS LEGIES MIM, JONSONIOSQUE INCREME.

Of this the first Davies, Harrington mays, "This Haywood [the opigrammatist] for his "pronerts and epigrams is not yet put down by any of our country, though one [Davies in the margin] doth indeede come neare him, that graces him the more in saying he put him downe, &c.'—'A NEW DISCOVERS of a stale subject, called the METAMORPHOSIS of AJAX, '&c.' Printed 1596, 12mo. SIGNAT. D. E. Again, But as my good friend M. Danies 'saide of his Epigrams, that they were made his doublets in Birchen-lane, for every one 'saide of his Epigrams, that they were made his doublets in Birchen-lane, for every one 'saide of his Epigrams, that they were made his doublets in Birchen-lane, for every one 'saide of his Epigrams, there is one, 'To the reverend, learned, and 'acute, Master Charles Fitz-Geoffrey, bachelor in disinity, my especiall kind friend, and 'most excellent poet.' He compares him to Homer, being blind of one eye. B. L. 111. p. 18. This was Charles the author of the Latin Epigrams, above-mentioned.

§ This is a second edition, 'much inlarged,' Lond. For Francis Constable, etc. 8vo.

§ For Constable, ut supr.

7 Lond. Printed by E. Griffin, for F. Constable, etc. 8vo. I suppose these two last to be second editions.

1 Three editions soon followed, 1614, 1615, 16es, 8vo.

1008 GEORGE WITHER,

months in the Marshalse pens, and ink, he wrote du under the title of A SA censures of the governmen pillory railing at the bisho tation and concession, in t against the court! Bein royalists, he was sentenced poet, prevailed with the ki So long as Wither lives, The revenge of our satirist by Taylor the water-poet2. berland, admitted at Orie student at Cambridge, chi one of the minor pastoral 1619, 'NATVRES embassie, by twelve Satyres, with su written early in the reign o till after his death, in the ye to Lucy Countess of Bedf conjectured by Wood, that the times, which I have alr nected with another poem performances. I had supp hibit the whole title of the

1 Reprinted 1615, 1622, 8vo.
2 The titles of Wither's numerous
He was born in 1288, and died in 166
life, in the first book of his Anuse
grams, 1628, there is one, "To the
And at. p. 6t.

Here might be mentioned, 'Essa
By John Stephens the younger, of
second impression. Many of the Es
There is also a collection of SatAnother, the Knave ov Stades, i
Diamonds. With new editions, it
Trinity college, Cambridge, are 'D
EPIGEAMS, 1610, 8vo.
3 For R. Whitcher, 12mo, Theyon Adulterle, are these lines, p. 30.

And when you h

And when you h

To these pieces is annexed, 'The sec is dedicated to S. W. C. by R. B.

15 debeau.
1615, 8vo.
4 Epigr. sciii. See scvi. Though
written long before. And among Free
have the following. Epigr. 84-

The STORME des The CALME a ga Thy SATYRS shor I prithee, Persi *persecutors, by I. D. With an Inquisition against paper-persecutors, by A. H. London, for H. H. 1625,' in quarto. But Wood had seen a detached edition of the former piece. He says, 'Quære, whether John 'Donne published A Scourge for Paper Persecutors, printed in quarto, 'tempore Jacobi primi. The running title at the top of every page is 'PAPER'S COMPLAINT, in three sheets and a half. The date on the 'title pared out at the bottom'.' This must have been an older edition, than that in which it appears connected, from similarity of subject, with its companion, An Inquisition against paper-persecutors, in the year 1625, as I have just noticed.

Owen's idea of an epigram points out the nature which now prevailed of this kind of composition, and shews the propriety of blending the epigrams and satires of these times, under one class. A satire, he says, is an epigram on a larger scale. Epigrams are only satires in miniature. An epigram must be satirical, and a satire epigrammatical. And Jonson, in the Dedication of his EPIGRAMS to Lord Pembroke, was so far from viewing this species of verse, in its original plan, as the most harmless and inoffensive species of verse, that he supposes it to be conversant above the likenesse of vice and facts, and is conscious that epigrams carry danger in the sound. Yet in one of his epigrams, addressed To the meere English Censvrer, he professes not exactly to follow the track of the late and most celebrated epigrammatists.

To thee my way in EPIGRAMMES scemes newe, When both it is the old way and the true. Thou saist that cannot be: for thou hast seene DAVIS, and WEEVER, and the BEST have BEENE, And mine come nothing like, &c.3.

This, however, discovers the opinion of the general reader.

¹ ATH. OXOH. i. 556. [See above, p. 81.] He thus ridicules the minute commemoration of unhistorical occurrences in the Chronicles of Hollinshead and Stowe. Signat. B. 3.

rences in the Chronicles of Hollinshead and Stowe. Some chroniclers that write of kingdom's states, Do so absurdly sableise my white With maskes, and interludes, by day and night, Bald may games, beare baytings, and poore orations, Made to some prince, by some poore corporations. And if a bricke-bat from a chimney falls, When puffing Boreas were so little bralls; Or wanton rg, or leacher dissolute, Doe stand at Paules-crosse in a sheeten sute: All these, and thousand such like toyes as these, They close in Chronicles like butterflies. And so confound grave matters of estate With plains of poppets, and I know not what. ——Ah good sir Thomas More, fame be with thee, Thy hand did blesse the English historie !——

As also when the weathercock of Paules
As also when the weathercock of Paules
Los above guoted, thus recommends his own Epigrams. Ouoplingts. B

⁹ Robert Hayman above quoted, thus recommends his own Epigrams. Quodinarts, B. iv. 19. p. 61.
Epigrams are like Satyrs, rough without, Like chessuts sweet; take thou the kernell out.

S EPIGE. XVIII. Freeman also celebrates Davis, Run and a great Cast, 1614, qua. The G4.

And

One the Ep

In the some the some the best like the sold of the sol

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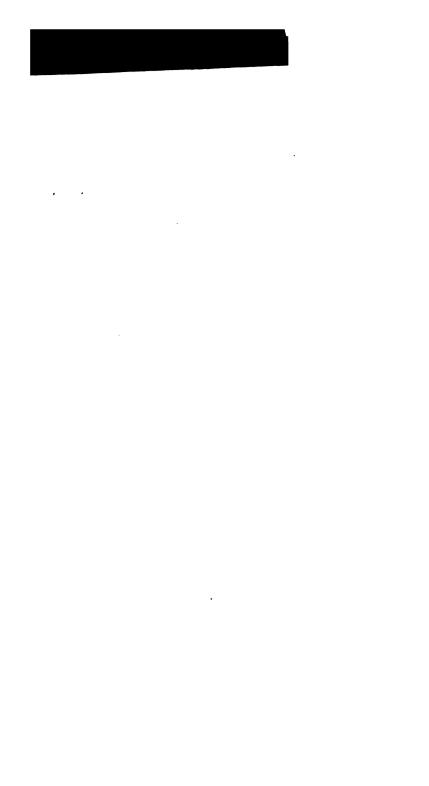
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